

## Resource Inventory

### 1. **City Hall Park, contributing site**

(bounded by North Main Street on the west, Church Street on the south, and Washington Street on the east)

Located at the intersection of six major streets (North Main, South Main, Prospect, Elm, Washington and Church streets), City Hall Park (historically also called Central Park or City Park) forms the focal point of the District. A triangular green space planted with spruce and elm trees, it provides a visual transition from the hillside to the southeast, which is dominated by the Spaulding Graded School (HD #9), and the lower-lying North Main Street commercial district to the northwest. Wide concrete walkways cross the park, culminating at a centrally-located bandstand. The park is surrounded by the most prominent religious and civic buildings in the District, among them the Barre City Hall and Opera House (HD #16), the United States Post Office (HD #15), the Aldrich Public Library (HD #2), and the Universalist, Congregational, Episcopal, Methodist, and Baptist churches.

In the early 19th century, the Common of the Lower Village (later renamed Barre City) became a natural hub for public activities. The flat area of the Common was located at an important crossroads, where the post road from Boston to Montreal intersected the stage road from Haverill, NH. The Lower Village connected to other settlements: Thwingville (North Barre), the Upper Village (South Barre), Gospel Village (to the northeast), and Jockey Hollow (to the south). A Methodist Meeting House (no longer extant) was erected on the Common c. 1800. The Meeting House was also used for town meetings, establishing the spot as a center of religious and civic life in Barre. The area around City Hall Park was largely residential until c. 1900, with single dwellings on the east and west, and churches at the south end. The industrial boom of the late 1890s, brought about by a burgeoning granite industry, saw the replacement of most of these dwellings with large-scale religious and civic buildings.

#### 1a. **Bandstand, c. 1900, contributing structure**

City Hall Park has contained a bandstand structure since the early 1880s, when the first one was built in the center of the park. A new bandstand was constructed on the eastern point of the park c. 1900, in the Victorian style. It has been relocated and renovated several times, including in 1921, c. 1960, and 1975.<sup>1</sup> The octagonal structure is capped with a two-part domed roof with molded entablature, supported by chamfered (octagonal) posts. Arched bracing between these posts is embellished at the center with additional carvings. At the base, a low turned balustrade encloses the deck on seven sides. At the opening, three wooden steps flanked by plain square posts and rails ascend to the deck.<sup>2</sup> Decorative, jigsaw-cut slats, with acorn and star cutouts, comprise the porch skirt.

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<sup>1</sup> Sanborn maps from 1884 to 1948 consistently show the Bandstand at the lower (southeast) end of the park except for 1894, when it appears in its approximate present location. That year, the map shows a cistern in the location occupied by the Bandstand in other years. Historic aerial photographs from 1940 and 1969 show it located at the southern end of the park, where the Ensign Watering Trough now stands.

<sup>2</sup> At the time of the 1979 nomination, the side rails appear to have matched the balustrade.

The Bandstand is an important component of Barre's dynamic, ethnic cultural life. Among the bands thought to have used it are the Scot Bagpipe Band; the Italian- American Trans-Atlantic Club; and the Barre City Band. The bandstand is in fair-to-good condition.

**1b. Soldiers and Sailors Memorial, 1924, contributing object**

This massive Neo-Classical granite sculpture, honoring the youth who fought in World War I, stands at the broad northern end of the City Hall Park. The focal point of the memorial is a half-kneeling, half-crouching male figure designed by German-born American sculptor Carl Paul Jennewein.<sup>3</sup>

The male figure, titled “Youth Triumphant,” was carved by Barre craftsmen Gino Tosi, Enrico Mori and John Del Monte.<sup>4</sup> It is unclothed, left leg tucked underneath, bearing a neutral expression. His right arm is outstretched, a cloth draped over his forearm, and his right hand is wrapped around the grip of a sword planted firmly into the ground in front of him. Above his fingers the pommel is spherical; below, the cross-guard curves down toward the blade. Behind the figure’s left heel, his left-hand grips the handle of a round shield. A strap around his forearm further fastens the shield to his arm. The sculpture rests on a hefty but plain, square plinth, reconstructed in 2012. On the front (north-facing) face, an excerpt from Laurence Binyon’s poem “For the Fallen” (1914) reads:

They shall not grow old as  
we that are left grow old  
age shall not weary them  
nor the years condemn  
at the going down of the  
sun and in the morning we  
will remember them.<sup>5</sup>

The overall setting was designed by architect John Mead Howells, and features a semi- circular granite exedra that frames the young warrior and commands the vista of the North Main Street axis.<sup>6</sup> Functioning as a “whispering wall,” the inscription “Dedicated to the heroic spirit and sacrifice of our countrys [sic] youth” is carved in large capital letters on the inner wall. In recognition of the symbolic importance of the Soldiers and Sailors Memorial, a depiction of “Youth Triumphant” appears in the official city seal. The memorial is in good condition.

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<sup>3</sup> One of Jennewein’s early works, he was selected to create this memorial through a national competition organized by Barre businessman William Murray. Jennewein’s inspiration for the sculpture was “American Youth in arms who returned victorious, but supplicating even in victory for peace as our national desire.” Jennewein went on to create many prominent works, including fifty alone for the Department of Justice in Washington D.C.; several in New York City; and the pediment of the Philadelphia Museum of Art.

<sup>4</sup> Several reference sources state incorrectly that two of the craftsmen were “E. Yuri” and “A. Dementi.”

<sup>5</sup> This is the text as carved on the memorial. The first line of the actual poem, however, reads “They shall grow not old...”

<sup>6</sup> The present exedra was installed in 2012 to match the original, which was executed concrete. The decision to replace it with Barre granite, rather than in-kind, was based on extensive research and analysis of Jennewein’s and Howells’ original intent

**1c. Ensign Watering Trough, 1911, contributing object**

The granite Ensign Watering Trough anchors the southerly tip of City Hall Park. It consists of a square pedestal base with rounded corners and a central niche on each face; a large, rounded basin; and a square, three-part water reservoir. Twin lion heads serve as water spouts on the north and south walls of the reservoir. On the east wall, a bronze plaque states: “1911 / PRESENTED BY / THE NATIONAL / HUMANE ALLIANCE / HERMON LEE ENSIGN / FOUNDER”.

The National Humane Alliance was established in New York in 1897 on the premise that humane education and the goal of eliminating “cruelty and brutality from the mind” and replacing it with “gentleness and kindness,” especially to animals, would result in better citizens. Hermon Lee Ensign was the founder, president and manager, and left the organization a moderate fortune from his many years in advertising. This fountain was one of an estimated 125 that the Alliance created and distributed to cities across the United States as a watering trough for domestic animals. Given Barre’s rich granite history, this fountain and others may have been crafted here.<sup>7</sup> The lower niches were designed to provide drinking water for dogs, cats and other small creatures. The upper bowl was intended to be a trough for horses. The lion heads provided streams of water for humans. Granite for most of the fountains was quarried in Maine and the fountains were manufactured in Rockland, ME, and Vinalhaven, ME. Most were distributed between 1906 and 1907; others, like Barre’s, in 1911. The Alliance dissolved in 1921. Water no longer flows into the trough, and the basin is used as a planter. Like the Bandstand (HD #1a), it appears to have been moved several times – aerial photographs taken in 1940 and 1969 show it located in the Bandstand’s approximate present location.

**2. Aldrich Public Library, 6 Washington Street, 1907, contributing building**

The Aldrich Public Library is individually listed in the National Register of Historic Places (listed 1/5/2016, #15000961). It is in good condition.

**3. Hotel Barre/Washington Apartments, 14 Washington Street, 1915, contributing building**

This rectangular, five-story, three-by-eight bay, brick building, with a two-story rear addition, stands close to Washington Street and replaced the earlier Avenue Hotel (later renamed as City Hotel).<sup>8</sup> Colonial Revival in style, the building is set on a coursed, rusticated granite foundation. Stories are graduated through fenestration design, a series of belt courses, and a mid-level cornice, at the second, fourth and fifth stories respectively. The symmetrical façade faces southwest and features a full-width, flat-roofed, two-story porch, supported by four Tuscan columns with Corinthian capitals and entablature. Spanning the columns on both levels is a low wooden balustrade: balusters are square with

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<sup>7</sup> Burlington and Bennington also received Ensign fountains

<sup>8</sup> Sanborn Fire Insurance Maps, 1884-1948. The City Hotel was a 3-story 2<sup>nd</sup> Empire-style brick building, with two-story porch.

a geometric design at the center of each balustrade section. Both the window and door openings on the façade contain paired 4/4 sash and paired doors, with the exception of the center bay at the second and fourth stories. These contain a single door and single 6/6 sash respectively. Window openings at the third and fifth stories are blind. Window surrounds feature flat brick lintels at the upper level, and brick jack arch lintels with contrasting tall, narrow keystone at the second, third and fourth levels. The door surrounds on the street level are executed in granite, deeply recessed and with a molded entablature.

The cornice separating the fourth and fifth stories wraps around the north and south elevations of the main block, breaking on each elevation at an offset window opening lighting an interior stair. The cornice indicates the original four-story height of the building; a fifth story was added between 1925 and 1948 according to Sanborn Insurance Maps. Fenestration on these elevations is irregular, though openings are vertically and horizontally aligned at each level. Openings generally contain single or paired 6/6 and 4/4 sash, respectively. On the north, street level window openings contain paired, 4/6 narrow sash, capped by rusticated granite lintels and arched tympanums, executed in brick in a crosshatch pattern, with granite keystones. Upper level openings generally match the façade in rhythm and features. However, shorter and narrower openings containing 2/2 vertical sash appear at regular intervals on the second, third and fifth stories – presumably lighting small interior bathrooms. Also on the north, lintels are brick with contrasting granite keystones, as on the façade. On the south and west, openings are capped by brick jack arches and keystones. Sills throughout are predominantly granite, with a smaller number executed in brick (bathroom and secondary window openings).

The section containing the last three bays of the south elevation is canted, and once housed the hotel kitchen. Two openings at street level are blind, retaining their sills and jack arch lintels. Extending from the east wall the two-story, flat-roofed addition once functioned as a garage.<sup>9</sup> Fenestration is irregular, divided into five bays on the south and six on the north. Supported by a concrete foundation, its walls are flat and of a deeper, redder brick than the main block. Details consist of subtle corbelling at the cornice, rough-faced granite window sills and lintels. Window openings contain 1/1 replacement vinyl sash. Between the first and second floor windows of the altered west wall, a tall stone header still shows the word “GARAGE.” Rising through the center section of the west wall of the addition is a rectangular elevator tower. Executed in brick similarly colored to the historic main block, it features flat, taut walls, a vent at the top corner (south), and single window openings at the fourth and fifth levels (east).

Slightly off-center on the rear (east) wall of the former garage is a contemporary fire escape with two flights of stairs, a shed roof, and wide slat vinyl railings. These provide access to two entrances, one on each level. A deep lower deck, which is high, features lattice foundation screening. To its north, is a gabled, pedimented vestibule with paired pedestrian entry doors. The north wall of this building bears the most alteration. Center window openings are blind, and the first bay indicates significant changes. A central, flat stone at

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<sup>9</sup> The 1916 Sanborn Fire Insurance map indicates the garage predates the Hotel Barre by four years, was originally a separate building, and had a capacity of 25 cars, a concrete floor on the lower level, iron ceilings and an underground gasoline tank.

the cornice bears the engraving “MARTIN, 1911.”

The Hotel Barre was converted to elderly housing in 1970, according to plans by Burlington architect Benjamin Stein. It is in good condition.

**4. First Baptist Church, 24 Washington Street, 1894, contributing building**

Gothic Revival in overall character, this brick church also features Romanesque elements.<sup>10</sup> Supported by a coursed granite foundation, the gable-front nave is flanked by two towers: a tall, square tower, buttressed at the corners, on the northwest, and a short, round tower on the southwest. The north tower houses the primary entrance and rises to a heavy wood cornice and steep, two-tiered spire. At the first tier, arched through-openings are spanned by low railings. Window openings are arched, single on the lower level and paired on the second, and feature keystone lintels and granite sills. The south tower features a similar cornice treatment and rises to a steep, slated conical roof. Here window openings contain 2/2 sash, have granite sills and brick jack arch lintels.<sup>11</sup> Above these openings are arched openings with granite sills and brick keystone lintels. The church is in good condition.

**5. Dwelling/Willys Jeep Dealership, 30-32 Washington Street, c.1900, altered c.1945, non-contributing building**

This tall 2 1/2-story, wood-frame, gable-front building is built in two shallow sections, has an asymmetrical configuration, a steep roof sheathed in asphalt shingles, and hipped dormers on the north and south. An exterior brick chimney rises along the center of the north elevation. The three-bay lower level is faced with a brick veneer, which is sheltered by a full width porch that extends over a single-story, two-bay shed roof addition on the north. The central primary entrance features a 15-panel door with single, full-height, 5-light sidelight. Flanking the entrance are two multi-light fixed windows. In the first bay of the addition is a large picture window. In the second bay, is a contemporary metal door with inset glass panel and simulated lights.

The porch is supported by three narrow piers of the same brick as the façade. Its fascia is decorated with eight, evenly spaced, decorative diamond embellishments, in a contrasting color. Above, and on the remaining elevations, the main block is sheathed with wide-reveal aluminum. Eaves are boxed with gable returns. On the façade, two rows of windows contain 1/1 replacement sash: five windows on the first level, four (with a central pairing) on the upper. A central, semi-circular, divided fanlight punctuates the gable.

A second addition extends from the rear of the main block and north extension. The shed roof slopes gently west-to-east. Both additions are supported by a concrete foundation and are sheathed in narrower reveal vinyl. On the north wall, of the rear addition, four window openings contain wide, 1/1 sash. Above and between these, at regular intervals, are four small, louvered vents. The rear wall of this addition is divided into five bays, with a pedimented open vestibule sheltering a pedestrian door in the second bay, paired awning

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<sup>10</sup> Originally wood construction, a brick façade and granite trim were added later.

<sup>11</sup> The 2/2 window sash were 1/1 window sash in 1979, indicating they have been replaced.

windows in the first, third and fourth bays, and a three-part horizontal window in the fifth.

The property has experienced several alterations.<sup>12</sup> In the mid-1880s there was a 2½-story dwelling with 2-story wing and attached 2-story carriage barn. By 1900 the wing and barn had been removed and the south wall of the house extended. In 1905, the house had a wide front porch, rounded on the north end, and a central projecting addition on the rear. By 1916, two additional, small, 1-story side porches had been added on the north and south. The present configuration of main block, north and east additions appears to have occurred c.1945, when the property was converted from a residential dwelling to an automotive showroom and service garage. An additional automotive storage building (not extant) was also erected on the rear of the property, its footprint slightly larger than the house and additions. The dealership sold and serviced Willys Jeep vehicles, which gained immense popularity and acclaim during World War II. It is unclear how long this building remained in use as a commercial showroom and garage; it was ultimately converted to office space, a use which has been in place since at least 1979. It stands in good condition. It is a non-contributing resource due to extensive alteration and the removal of distinctive materials and finishes.

#### **6. Hedding Methodist Church, 40 Washington Street, 1895, contributing building**

Designed by architect Lawrence B. Valk of Brooklyn, this cross-gabled Queen Anne style church utilizes a diverse array of building materials (red brick, red and grey slate, wood shingles), polychromy, and a juxtaposition of various design forms. It consists of a steep gabled nave, flanking side aisles and offset entrance tower at the southeast (Washington and Church Streets) corner. An arched bridge at the second level connects the nave to this tower, which has a brick base, above which rounded, corner buttresses rise to pepper-pot pinnacles and a steep, flared, pyramidal roof. Between the base and the roof, the tower's verticality is exaggerated on each wall by paired, tall, multi-light windows atop which are arched, paired louvered openings. Painted wooden paneling punctuates the cornice line under deep boxed eaves. An entrance at the west wall of the tower is protected by a steep gabled hood supported by slender granite columns. The gable itself is open, with stickwork bracing.

The original slate roof of the main block is now sheathed with standing seam metal. Each gable wall features a brick base and a projecting, arched gable, sheathed with red slate. At each gable peak is painted wooden paneling, referencing that of the tower. Nave window openings are arched and contain amber and opalescent glass amid wooden tracery.

Behind the church is a tall, one-story, L-shaped brick addition with high basement and flat roof. It is deeply set back from the main building and fronts Church Street. Basement window openings contain wide, 1/1 awning sash. Upper window openings contain a single fixed pane over awning sash. A blank panel above each one suggests there was once also a transom in each frame. South- and east-facing windows have a blind, arched surround executed in brick. Those on the north have no detailing and flush brick lintels and sills. Five openings on this elevation, along with two on the east, appear to have been infilled

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<sup>12</sup> Sanborn maps spanning the period 1884-1948 were used to determine changes over time.

with contrasting color brick. Entrances on the east wall of the westerly section and the south wall of the ell are protected by a barrel shaped roof supported by plain, metal poles. The addition was built in 1957.

The Methodist community has a long and active history of church construction and relocation, beginning with a frame building on the Common c. 1800. By 1838 a new church had been built near the site of the present one, also facing Washington Street (no longer extant). This entire building is in good condition.

**7. Apartment Building, 46 Washington Street/113-117 Church Street, c. 1900 non-contributing building**

Built as a four-unit dwelling, this mixed use 3-story vernacular Queen Anne building of irregular form features a mansard roof, 3-story round corner tower on the northeast (Church and Washington Streets), and projecting 2-story addition on the west. The building is supported by a foundation of rusticated granite block, except under the corner tower, where the foundation is made of glass block. The entire building is clad in vinyl. The roof is sheathed in asphalt shingles and features shed roof dormers, each with either paired or single 1/1 vinyl sash, on each elevation. Window openings on the lower levels generally also contain 1/1 vinyl sash, though the north wall contains two large picture windows on the ground floor, as well as a grouping of paired, stacked windows (with simulated divided lights) capped by a single arched pane.

Entrances to the residential units at the first and second levels are inset, and located on the north. Each entry features a projecting, flat-roof balcony supported by turned columns and balustrades. Also on this north wall, two gabled entry vestibules are located at the basement level, just west of the tower. A seventh entry to commercial office space is located on the front (Washington Street) wall of the west addition. This is accessed by a contemporary, wooden deck with square balusters and flat rails, features a contemporary glass and metal door, and is sheltered by a canvas shed awning.

Extending from the east wall of the apartment building is a c. 1960 brick addition, in two parts. A 4-bay section attached to the main block rises two stories; extending further east from this a one-story block of roughly equal footprint. The taller section is faced with brick, and vertically aligned openings contain a mix of 1/1 double hung and awning over fixed sash in all but the first, street-level bay. Here there are paired, metal-and-glass entry doors. The lower section is faced with brick on the east and with multi-hued, slate veneer on the north. Two large plate glass windows span most of the north face of this addition, to their west is another entry door. A gently sloped shed roof, bracketed at the westerly end, extends from the first entrance (on the 2-story block) across the entire façade. Four openings on the east wall contain a final entry door and three, small, rectangular awning windows.

The building is in fair condition. It is a non-contributing resource due to extensive alteration and removal of distinctive materials and finishes.

**8. Masonic Temple (Phelps House), 2 Academy Street, c. 1830/c. 1890/ 1929, contributing building**

Originally built as a dwelling c. 1830, this prominent 2½-story, 5x2 bay Greek Revival brick building sports a 1929 monumental, pedimented Tuscan portico on the east (Washington Street) and a large, 2-story addition built to house the Masonic Hall, recreational spaces and offices on the west.

The symmetrical main block rests on a granite foundation. Walls are of red brick set in a common bond (with header course every tenth row) and rise to a side gabled roof, sheathed in asphalt shingles, with boxed eaves and returns. Twin interior end chimneys pierce the ridge. Window openings generally contain 1/1 replacement sash and feature smooth, horizontal granite lintels and sills. Lintels are flush to the wall plane; sills project slightly. The central entrance features a heavy, pedimented surround with plain entablature, and an 8-light, single wood panel storm door protects the entry door. Four columns and twin pilasters support the portico pediment, at the center of which is a round, divided light window. A 1-story porch spans the north gable wall, its roof supported by four Tuscan columns. Balustrades and railings are plain and square.

The south wall of the rear addition is in plane with the south wall of the main block, while the north wall projects past it. A shallow connector between the two structures features a projecting pavilion on the south. An ornate entry here is sheltered by an applied pediment which echoes the design of the portico (including the round window in the gable) and is supported by two columns on tall pedestals. The north and south walls of the addition itself are similar in design. At the lower level are openings containing paired 1/1 sash. At the upper level, just below the cornice line, are semi-circular divided (by a single, vertical mullion) fanlights. The south wall, is more ornate than the north however, being a primary elevation fronting Academy Street. Where the north wall bears no embellishment, the south wall references the Tuscan detailing and is divided into narrow bays by a series of brick pilasters. An applied molded cornice is then supported by brick corbels, also referencing the Tuscan order, at each pilaster. The entire building is in good condition.

The original dwelling appears to have been a single-story house, belonging to Joseph Ripley, Barre's Town Clerk between 1818 and 1840. Around 1890 the house was enlarged, a second story added and wrap-around-porch built on the northwest, for H.A. Phelps, who operated a hardware store specializing in quarrying and stone shed supplies.<sup>13</sup>

**9. Spaulding Graded School/Vermont Historical Society, 60 Washington Street, 1892/1914, contributing building**

This prominent Richardsonian Romanesque building dominates the hill above City Hall Park. Built in two separate building campaigns in 1892 and 1914, it is constructed of red brick on the site of the former Barre Academy. It has the Richardsonian Romanesque style's irregular massing and features, including a heavy, granite block, foundation, Syrian entry arches, cushion capitals, and window sills; deep, corbelled brick cornice; and hipped

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<sup>13</sup> Dr. H.J. Jackson, Historical Souvenir (Barre VT: Nickerson & Cox, 1894), 74.

roof with cross gables, hipped and eyebrow dormers. On the 1892 main block, a distinctive three-part façade consists of: a shallow pavilion which rises to a crow-step parapeted gable (a second is located on the east wall); a projecting central, 3-story, front-gabled entrance pavilion, with arched windows at the upper level, flanked by round towers, and a hip-roofed extension with a band of five windows on each of its two levels. Window openings primarily contain 6/6 historic wood sash. On the primary (north) façade, the east tower is the shorter of the two and, like its westerly counterpart, features tall, narrow 4/4 sash. Both towers display a prominent, wide band of decorative brickwork just below the roof. The east tower has a conical roof, while the west tower has a ribbed ogee cap atop an open arcade.

A 1914 annex, similar in dimension and detailing, is connected at the southwest corner of the main block. This was added to provide additional classrooms, auditorium and gymnasium for the school. Divided into two distinct parts, a 2-story hipped block at the southwest corner features a high, rough-faced granite basement, a projecting entry pavilion with arched granite entry surround, and arched windows, all with granite keystones. Set further back, out of view of the street, is a plainer flat-roof block, whose elevations (east and south) are simply styled, although the northeast corner is distinctively curved.

The 1892 building was designed by noted Vermont architect Lambert Packard, who also designed the A.C. Blanchard Block (HD #17).<sup>14</sup> The school is named for Dr. Jacob Shedd Spaulding, who served as principal of the earlier Barre Academy from 1852 to 1885. When finished, it was the showpiece of the city's public-school system. In an era where a community's schools were a matter of civic pride, the building's massing, scale, furnishings and amenities represented advanced educational, technological and architectural techniques. Within a few years however, additional schools were erected across the city, and lower grades moved out of the Spaulding building. In 1895 the building was renamed "Spaulding High School" and served grades 9-12 until 1995. The property stood vacant until 2000, when it was purchased and rehabilitated by the Vermont Historical Society. The rehabilitation was designed by the Vermont architectural firm of Black River Design and implemented by general contractor H.P. Cummings. It stands in good condition.

#### **9a. Robert Burns Monument, 1899, contributing object**

This monument, which consists of a statue of Robert Burns atop a carved base, was erected by Scottish immigrants in commemoration of the 100th anniversary of the death of their beloved national poet. The monument, carved entirely of Barre granite, rises 22 feet above its foundation; the statue itself stands a little over 9 feet tall and looks out over City Hall Park. On its base are four delicately carved panels: three depicting scenes from Burn's most famous poems: *The Cotter's Saturday Night*; *To a Mountain Daisy*; and *Tam O'Shanter's Ride*; and one depicting the poet's own cottage in Ayr, Scotland.

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<sup>14</sup> Packard (1832-1906) practiced almost exclusively in Vermont, and designed many prominent buildings in St. Johnsbury, where he lived for many years. He also received a number of commissions in New Hampshire. Over the course of his career he designed some 800 buildings

The monument was designed by Scottish-American sculptor John Massey Rhind.<sup>15</sup> The four panels were modeled by James B. King of Milford, NH, and carved by another Barre immigrant, Italian sculptor Elia Corti. Sam Novelli, also a gifted Italian-born Barre carver, is responsible for the statue of Burns. The monument remains in good condition.

**10. Church of the Good Shepherd, 39 Washington Street, 1895, contributing building**

Reminiscent of a small English parish church, this is the only church in downtown Barre constructed entirely of local granite. Gothic Revival in style, its rectilinear plan and simple detailing is derived from Early English precedents. The Episcopal church consists of a central, cross-gabled nave and low, shed-roofed side aisles. Lancet windows and a central pointed entry opening, with paired wooden doors, punctuate the symmetrical façade of the main block. Granite stairs rise from the street to the central entry, sheltered by a rigid, canvas awning supported by simple metal poles. A second entry, also with pointed surround, is located in the shallow cross gable on the north. A central, narrow, exterior end, brick chimney rises along the west (rear) wall which is clad in narrow-reveal clapboard. The steep roof is clad with asphalt shingles; eaves are raking with exposed rafter tails. A small, octagonal, wood-clad cupola with copper bellcast cap and weathervane sit centrally on the ridge. Extending south from the west wall is a contemporary one-story addition, set on a poured concrete foundation and clad in vinyl. The entire building appears to be in good condition.

**11. Church Street School, 51 Church Street, 1878/1884/1951, contributing building**

A mix of Italianate, Queen Anne and Moderne styling characterizes this unusual brick building. It consists of a symmetrical, hipped 2-story rectangular main block and projecting central, square tower capped by a slate-covered mansard roof (straight, with flare). Gabled dormers with decorated vergeboards here contain a single opening with 9/9 historic sash. The 5x2-bay main block features arched window openings with U-shaped (inverted) brick crowns and granite sills. Twin brick belt courses separate the upper and lower stories—the lower belt course embellished with brick corbels at regular intervals. The tower bears evidence of significant alteration, particularly on its primary (east) face. The brick here differs in tone and shade to the main block, and a single, small window opening at the second level is embellished with a brick jack arch and sill. Below, the entire lower half of the tower has been faced with granite, save for a rectangular transom fashioned of glass block, and an off-center contemporary glass and metal door. To the right (north) of this entry door a carved panel proclaims the building as the Barre Granite Association. Founded in 1889, the Barre Granite Association advocates on behalf of Barre granite manufactures. They moved into this building in 1951, and it is believed the existing Moderne-style entry was installed at that time.

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<sup>15</sup> Rhind was a prominent sculptor who also sculpted the bronze figures on the Stephenson Grand Army of the Republic Memorial in Washington D.C., as well as a life-size figure of American surgeon and pharmacist Crawford Long that stands at the National Hall Collection, also in Washington

The building originated in 1878 as a two-room, single-story, hipped school house with shallow central pavilion. A second story was added in 1884, and the front tower altered in the process. The entire building was converted for use as office space c. 1920. The Barre Granite Association is still housed here. The building is in good condition.

**12. Barre Congregational Church, 35 Church Street, c.1840/1877, contributing building**

This brick church is an unusual visual combination of round and arched elements with square motifs. It consists of a central front-gabled section flanked with a tall, hipped bell tower on the south, and a hipped projecting pavilion on the north. A flat roof, parapeted addition extends north from this pavilion. Supported by a heavy, granite block base, detailing across the front of the building, which was added to an earlier, smaller church in 1887, is Richardsonian Romanesque. Granite belt courses, round arches, square elements and multiple windows with small square panes unify the primary façade. Three entrances on this elevation are located in the base of each tower and the addition, each with similar detailing, defined by a granite block arch with keystone. Heavy, paired, paneled wood doors are recessed, capped by a multi-light transom (rectangular in the bell tower, arched in the other two). The bell tower itself is divided into three distinct sections, and features graduated brick buttressing at the corners, capped at each graduation with beveled granite. In the lower portion, is the primary entrance. Above, separated by a granite belt course, two elongated, narrow arched window openings rise a full story or more to an arched, open belfry. Within the openings, which are further defined by granite arches and another belt course just below the belfry, are multi-light windows – the small, square lights arranged in rows of four. Above the belfry, the cornice is corbelled and the roof pyramidal. The gabled section of the church features three tall window openings and square transoms, separated by granite mullions. The bottom sash have a single lite, but the multi-light upper sash are unusual and distinctive in design: panes of glass are set in a 5x5 grid, muntins are wood. Along the top row, lights are round. Immediately below, they are arched. The bottom three rows are square. Within the transoms, lights are square, as in the bell tower and entrance transoms. Above this window configuration a large round opening in the gable contains a rose window with heavy granite surround. This contrasts deeply with stepped, painted wood vergeboard which rise to a paneled peak. Here there are three diamond-shaped panels.

The north pavilion is similarly divided into three distinct sections via a series of belt courses and graduated brick buttressing on the sides. The lower third contains the entry doors, the center third is defined by the entry transom and surrounding arch, and the upper third is punctuated by a window grid similar to that of the gable wall. Here two rows of three square openings, separated by granite mullions, each contain a square, 9-light window. The bottom row roughly aligns (horizontally) with another row in the northerly section of the church.

Secondary elevations are markedly different. The south wall is flat and taut, granite detailing is limited to the water table, and a recessed section features three arched windows with brick surrounds. Beyond that, a small section projects south, and contains two rectangular openings with 1/1 sash. This detailing continues around the building to the west

wall, which presents as 2 1/2-story and may be the earliest iteration of the building, which was Greek Revival in style. It features a heavy granite block foundation, a taut brick wall which rises to a dual pitch gable roof, with molded, boxed cornice and gable returns. A tall, rectangular louvered vent occupies the gable peak. Windows on the first and second levels are a mix of 1/1 in the first bay, 2/1 on the upper levels of the second and third bays, and 6/6 in the lower level. All have brick jack arch lintels and rough-faced granite sills. The north wall presents as three stories, is clad in vinyl and features a single arched window in the first bay. The remainder of this elevation is punctuated by a row of contemporary windows at each of the three levels. The entire building appears to be in good condition.

**13. Universalist Church, 19 Church Street, 1852/1884, contributing building**

Built as a smaller, Greek Revival-style church in 1852, the Universalist Church was enlarged in 1884 in the Gothic Revival style. Combining the two styles, it dominates the corner of Church and South Main Streets. Rectilinear in form, it consists of a gable-front nave flanked by two tall, narrow towers, supported by a heavy granite foundation. The massing and primary (east) façade is where the Gothic Revival detailing is most evident. The towers feature graduated corner buttressing and an entry at the base, each of which contains heavy paired doors with unusual paneling. Each tower rises in four distinct sections, accentuated by buttressing on the lower two sections, and roof forms on the upper two. The north tower, which is taller, is additionally defined by a clock face on each elevation at its third level. Door and window surrounds are similar throughout, with deep inverted hood molds. The gable wall itself is punctuated by three lancet windows on the lower level and a round window in the gable. The side elevations of the nave display the earlier, Greek Revival detailing in the heavy, molded cornice and tall pilasters that divide each elevation into distinct bays. Despite being clad entirely in vinyl, this evolution and juxtaposition of styles is still clearly evident. Overall the building is in good condition.

**13a. Universalist Church Parish House, 19 Church Street, c.1900, non-contributing building**

This square, 2-story, 3-bay hipped dwelling with flat-roof wing, is Italianate in form but has lost all characteristic detailing.<sup>16</sup> With a deep setback, the asymmetrical 3-bay façade features the primary entrance in the third bay, sheltered by a small entry porch with chamfered posts. Window openings contain 1/1 vinyl sash. The entire building is clad in vinyl. A partially enclosed, hipped, 1-story entry porch is located at the northwest corner. An exterior end chimney rises along the west wall of the wing. The building is in fair-to- good condition.

Non-contributing due to removal of distinctive materials and finishes.

**14. Barre Fire Station, 8 South Main Street, 1904, contributing**

The Barre Fire Station is a rectangular, 2 1/2-story hose house with square hose/bell tower

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<sup>16</sup> The 1979 nomination describes it as clapboard-clad, with corner boards and bracketed eaves. These are no longer present.

at the southeast corner.<sup>17</sup> It has a distinctive façade that incorporates several different architectural styles, including Beaux Arts and Richardsonian Romanesque. It was designed by Barre architect Fred E. Colburn. Facing South Main Street, the façade is constructed of yellow brick, in deep contrast to the red brick of the remaining elevations. Heavy, rough-faced granite quoins at each corner rise to a flat roof with an unusual, curved cornice line. Each corner of the building is further accentuated by a large spherical acroterion above the cornice. The façade itself is symmetrical, with twin paired, arched doors in each of the two lower bays. These are hung on heavy wrought iron strap hinges. The lower half of each door is barn-like with vertical board paneling; the upper half features a divided light with square panes. The arched surrounds are of egg-and-dart terra cotta, accentuated with a carved, fluted granite keystone. Separating the equipment bay from the upper, residential level of the fire house, is a wide granite belt course and molded mid-level cornice. The words “Barre Fire Department” are carved into the center stones of the belt course. On this upper level, a central window opening is flanked by paired openings, each with 8/1 sash topped with an 8-light, square pane transom, with granite lintels. Above, vertically aligned with the center of each window pair, are two oval windows with molded brick and terra cotta surrounds, and granite keystones. Windows on remaining elevations are a mix of 8/1, 12/1 or fixed 8-light wood sash with thick muntins. The majority of the window openings on the north and south feature 8-light horizontal transoms, matching those on the façade. Sills and lintels are rough-faced granite. Two pedestrian entrances are located on the north (one at the westerly end, the other in the office-addition), and a third on the altered east (rear) wall. The fire house also has four brick chimneys with corbelled caps: two exterior chimneys rising off-center on the north and south walls, and two interior end chimneys at the northeast and southeast corners.

At the base of the tower, attached to its west and the main block’s north walls, is a 1-story, hipped addition built as the fire house administrative office. Its west wall is sheathed in the same yellow brick as the main block façade. The tower itself bears several subtle embellishments. At the roofline of the main block, a recessed design in the brickwork of the hose tower forms two tall panels—each capped by an arched corbel table—on each elevation. Above, three arched windows contain 6/6 arched sash with integrated fanlight in the top sash. Above this band of windows, just below the flared, slate-sheathed, pyramidal hip roof, is an open, arched belfry. Atop the roof, a copper weathervane featuring a horse-drawn hook-and-ladder wagon gives wind-direction.<sup>18</sup>

The Barre Fire Station was modeled after the Wollaston Street Fire Station in Quincy, MA, at a cost of \$24,000. It is a late example of a hose tower era fire station (generally deemed as being c.1870- 1890) at a time when technological advances and the advent of the steam engine era (c.1890-1910) marked a transition from hand-drawn to horse-drawn engines. Fire companies initially built separate horse barns, but the delay in fetching them quickly proved costly.

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<sup>17</sup> While some stations built separate hose and bell towers (with alarm bells to announce fire activity), others combined the two. With its open arcade, this tower is a good example of such a dual-function tower

<sup>18</sup> This is a replica of the original weathervane, crafted in 1904, which was removed c.1980 when interest in it as a collectors’ piece rose dramatically and city officials feared it would be stolen. The original is now on permanent display at the Vermont History Center (Spaulding Graded School, HD #9).

When finished, the Barre Fire Station included eight horse stalls on the lower level. The building continued operating as a fire house until 2007 when a new building was erected elsewhere to accommodate larger engines and equipment. The city then sold this building, which presently operates as a fire house-themed restaurant on the lower level. The firefighters' and officers' former living quarters on the upper level function as an inn showcasing the building's firefighting history. The building is in good condition, and was rehabilitated in 2007 using the federal Rehabilitation Investment Tax Credit program.

**15. United States Post Office, 3 South Main Street, 1912/1967, contributing building**

Monumental in scale, this Neo-Classical style, 5x5 bay post office stands on the corner of Prospect and South Main streets. Constructed of smooth-faced, coursed ashlar Barre granite, it was built at a cost of \$115,000. While James Knox Taylor, Supervising Architect for the U.S. Secretary of the Treasury is listed as supervising architect for the building, government architects Sid H. Nealy and F.A. Hills oversaw the actual construction.<sup>19</sup> Originally constructed with a square footprint, it was enlarged on the south and west (rear) secondary elevations in 1967 with matching materials. The north (Prospect Street) and east (South Main Street) elevations or the main block are symmetrical. Walls are flat and taut. Both the east and north walls feature a central, projecting, 3-bay entrance pavilion; the primary (east) pavilion is parapeted with twin Ionic columns in antis. Carved into the parapet wall, and flanked by carved wreaths, are the words "United States Post Office." The same words are carved into the frieze of the north pavilion. Window openings contain a mix of 8/8 (outside bays) and 4/4 (inner bays) sash. Above each window opening is a stylized, panel with geometric starbursts in relief. Between this startburst panel and the window openings within the center three bays on both the east and north elevations, is a fretwork band. Below each window opening is a carved, raised panel. The centrally placed north and east entryways feature paired, metal and glass doors below large, single-pane transoms. Granite steps rise to these entrances, and are defined by wrought iron lamps, on granite pedestals, with spherical shades. Stair rails are iron. Access to the north entrance is via an off-center (westerly) granite stair and a wheelchair ramp, compatibly fashioned in granite.

The 3x2 bay south and west additions are simply styled as befits their secondary locations. Window openings contain 8/8 wooden sash, smooth flat panels above, projecting granite sills and raised panels below. Basement windows on the west contain 1/1 horizontal sash. A smaller, lower addition, which acts as a garage for postal vehicles, extends south from the west addition. Two small window openings on the west contain 1/1 sash. The building appears to be in good condition.

**16. Barre City Hall and Opera House, 6 North Main Street, 1889, contributing building**

The Barre City Hall and Opera House is individually listed in the National Register of Historic Places (listed January 18, 1973, #73000198). It is in good condition.

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<sup>19</sup> The Barre Daily Times, "About Ready to be Used: Barre's New Federal Building of Barre Granite," July 20, 1912.

**17. A. C. Blanchard Block, 14 North Main Street, 1904, contributing building**

Designed by architect Lambert Packard, this 4-story Romanesque commercial brick block stands adjacent to Barre City Hall and Opera House (HD #16) and fronts City Hall Park (HD #1). Slightly taller than the adjacent opera house building, the façade (east) is articulated into three distinct horizontal as well as vertical sections by full-height, 3-bay arcading. Brick pilasters rise to the third story, and upper level arches spring from their granite caps. The center arch is slightly taller than the outer two, and all three feature a contrasting granite keystone. The street level is defined by plate glass storefronts below a projecting signboard that runs the entire width of the building. The middle two levels each feature rectangular window openings in groups of three in each bay. The upper level windows, also grouped in threes, are curved and set into the arched surrounds. Sills are granite. Atop the center window on the third story a rectangular granite plate bears the inscription “A.C. Blanchard Block, 1904”. A wooden, dentiled cornice matches that of the opera house building, and has shallow returns on the north and south. The building is in good condition, and was rehabilitated in 2015 using the federal Rehabilitation Investment Tax Credit program.

**18. Averill’s Block, 36 North Main Street, 1886, contributing building**

This 3-story, 3-bay, brick Italianate building is one of the oldest surviving commercial blocks in Barre and is distinctive for its subtle polychromy. At the corners, brick quoining rises to an elaborate, corbelled and patterned brick cornice. Supporting the eaves are four heavy, carved wooden brackets, between which are narrower and elongated, tightly-spaced, turned brackets. Each of the three levels is defined by a narrow beltcourse. The street level has been altered since original construction, and currently features three, evenly spaced bowed, multipane windows with ribbed copper roofs.<sup>20</sup> Although the entire building is constructed of red brick, the brickwork here contrasts with that of the upper levels by means of thick white mortar joints. On the upper levels, window openings are arched with corbelled brick hood molds and contrasting keystones and pendants. Center window openings are grouped in threes: on the uppermost level the arch is semi-circular. Windows themselves are predominantly 9/1 sash, save for those flanking the center windows, which are 6/1 arranged in two columns of three. Window openings visible on the south wall are blind, but match façade windows in decorative surrounds. The building is joined on the north to the Granite Block (#19). On the south, there is a narrow alley between the building and its neighbor, the Blanchard Block (#17).

The building is named for Luther Martin Averill, a merchant who operated a grocery store, the “Old Brown Ark” on the site of the present Granite Block (HD #19) between 1870 and c. 1885. When the business outgrew the first building, Averill built this block to accommodate the expanded goods and services. It is presently in good condition and occupied by TD Bank, and connected on the interior to the Granite Block (HD #19), which the institution also occupies.

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<sup>20</sup> Curiously, there is no pedestrian entry on the façade. Access to the interior is provided either through a southerly side entrance or through HD #19, to which it is connected.

**19. Granite Block, 36 North Main Street, 1888, contributing building**

An unusual 3-story vernacular Neo-Classical building with geometric detailing and narrow projecting pavilion on the upper two stories, this was built for the Granite Savings Bank and Trust Company. The street level was remodeled in a modernistic style in the 1970s by Burlington architect Marcel Beaudin. It features smooth, flat granite panels and narrow granite piers separating it into four bays. Plate glass occupies the first three bays, while the fourth features glass doors and plate glass transom. The upper two levels are of rusticated granite ashlar. A smooth granite belt course separates the second from the third story. Upper levels are separated into three bays, each containing paired window openings with 1/1 sash and rusticated granite lintels. The outer window pairs are capped with triangular open pediments, a diamond pattern carved into each tympanum. Inner pairs are much narrower, with simple surrounds, creating a shallow projecting pavilion. The cornice is defined by a delicate gridwork, simulating brackets. Above the cornice, a central, curved and narrow parapet bears an engraved block with the words "1888 Granite Block."

It is presently in good condition and occupied by TD Bank, and connected on the interior to Averill's Block (HD #18), which the institution also occupies.

**20. Commercial Building, 48/70 North Main Street, early 1970s, non-contributing building**

Long, low, one-story building with irregular massing, canted façade and tall, continuous, cornice-level signboard. On the southerly portion, an entry is deeply recessed between brick and glass storefronts. On the northerly portion, projecting wide, brick piers separate multiple storefronts with large, divided windows. The building is in fair-to-good condition. Non-contributing due to age.

**21. Commercial Building, 86 North Main Street, c. 1975, non-contributing building**

Simple, one-story building with a flat, taut red brick veneer. Off-center, on the southerly end, is a large corner window. North of this, a band of seven recessed bays separated by narrow brick piers hold four plate glass windows and two glass-and-metal entrances provide access to two commercial spaces. The last bay is open, functioning as a protected walkway to the rear (Merchant Row). The building is in good condition. Non-contributing due to age.

**22. Storefront, 94 North Main Street, c. 1950, non-contributing building**

Single-story, one-bay building. Façade sheathed with metal in fair condition. The recessed storefront consists of plate glass divided into five narrow bays. A central entry contains a single, metal-frame glass door below a plain transom. Non-contributing due to lack of distinctive materials or finishes.

**23. Commercial Building, 100 North Main Street, c. 1915, contributing building**

This three-story red-brick building has simple, minimal detailing. The facade is more or less symmetrical, and the street level is occupied by a storefront with recessed entry and wide, paneled metal trim. On the upper levels, window openings feature brick jack arches and slightly protruding, smooth granite sills. On the second story, window openings also have contrasting granite keystones. On this level, there are three openings, the outer two with a single window, the center opening containing a gang of three. Third-story window openings also contain single 1/1 sash. There is no decoration at the cornice line, and the flat roof has a slight overhang. Overall the building is in good condition.

The 1979 nomination classified this as a non-contributing resource due to an applied metal screen on the façade. This metal screen has since been removed, and the building still retains its original form, design, and materials. As such, it is now a contributing resource.

**24. L. J. Bolster Block, 114 North Main Street, 1891, contributing building**

This tall, four-story building is representative of the era's commercial blocks and exhibits a mix of Italianate and Romanesque detailing. The original street level storefront which was flush with the upper stories has been altered over time: two, square projecting bays house separate businesses and flank the original, central entrance which is now deeply recessed between them and accessed by a flight of four stone stairs. It contains a contemporary metal-and-glass door with large rectangular transom above (likely original). The southerly two-bay storefront is faced with brick and is accessed by a pedestrian door in the first bay. A large, multipane window occupies the second bay. The northerly storefront has a canted, deeply recessed entrance and a faux stone veneer.<sup>21</sup>

Behind and above the projecting storefronts, the original, dentiled and bracketed metal cornice is still visible. Above this cornice, the upper three stories have a distinct hierarchy, separated by a quarry-faced sill course at each level. Window openings primarily contain single windows; the center openings contain paired sash with shared lintel. Second floor window openings are tall, rectangular, contain 1/1 sash and feature a short, two-light transom below a curved, quarry-faced granite lintel. Above the center pair, a granite panel carved in relief declares this to be "L.J. Bolster's Block, 1891". Third floor window openings are slightly shorter than those on the second level. They are arched and capped with segmental arch crowns, executed in brick, and contain 2/2 arched sash—save for the center pair which contain 1/1 sash. Fourth story openings are the tallest and most distinctive of all. Each four-part opening features 1/1 sash, above which is a solid panel capped with a full, arched transom. Each of these windows also has an arched brick, hoodmolds with contrasting granite keystone: the center window pair being the largest/tallest. A second, bracketed, pressed-metal cornice completes the building, which overall is in good condition.

Levi J. Bolster was a businessman and banker who had several real estate holdings throughout Barre.

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<sup>21</sup> At the time of the 1979 nomination, the building was faced with Carrara glass. This has since either been removed or covered.

**25. Commercial Building, 124 North Main Street, c. 1960, non-contributing building**

This two-story building is faced with brick and features a slightly projecting storefront with deep brick signboard area, entry door to the upper level on the south, and deeply recessed and canted shop windows and entry across the remainder of the façade. Under the large, plate glass shop windows, the façade is faced with ceramic tile. Separating the entry to the second floor and the adjoining building narrow brick piers rise from contrasting granite bases. On the second story, there are three evenly spaced window openings containing 1/1 metal sash, and the center opening contains paired sash. These have quarry-faced granite sills and lintels, and smooth-faced granite keystones. The building is in good condition.

In 1979, this building was classified as non-contributing due to age. It remains non-contributing in 2017 due to extensive alterations to the façade in 2013 that removed the metal cladding, ribbon windows, and storefronts.

**26. M. H. Fishman Building, 136 North Main Street, c. 1940, non-contributing building**

This altered, two-story, six-bay Commercial Moderne building features projecting storefronts, with plate glass panels separated by thick brick piers. Pedestrian entrances are located in the recessed first and center (fourth) bays. The deep signboard is faced with metal. The second story is faced with two bands of contrasting brick, orange on the bottom and yellow above. Within the orange band, which is executed in narrow alternately projecting horizontal bands, are four window openings. The first three contain paired casement windows, the fourth contains a large picture window flanked by divided sidelights. The yellow brick band that rises to the roof is flat and taut, and is embellished with two small orange-brick squares at the lintel ends of each window opening (eight in all) and four larger squares at the cornice line, aligned vertically with the center of each window opening. Overall the building is in fair condition.

In 1979, this building was classified as a contributing resource. At that time, the original configuration of a recognizable “five and dime” store was still largely intact. Since then, the storefront has been comprehensively altered and upper windows (at least one of which contained glass block) have been replaced with contemporary fixtures. Non-contributing due to extensive alteration.

**27. D. M. Miles Building, 162 North Main Street, 1898, contributing building**

An imposing four-story commercial building, the symmetrical façade of the Miles Building is constructed of quarry-faced granite ashlar separated into five bays via five slightly-projecting, narrow pilasters which rise from the base of the first story to a full entablature with boxed, block modillion cornice, bands of egg-and-dart and rope molding, and a stylized frieze. Each story is further defined by subtle quarry-faced granite sill coursing. Window openings contain 1/1 sash, three within each bay, save for the center bay, which contains two on the third and fourth levels and a single picture window with transom on the second level. Above this opening is a granite plaque with the words “D.M. Miles

Building, 1898” in relief. The granite façade returns one bay on the north and south: the remainder of these side elevations are constructed of red brick. The street level storefront has two distinct treatments, one historic the other contemporary. On the southerly end, the original storefront has been refaced with light-colored brick and a deep signboard panel. Divided into four bays, the center two contain entry doors; the first bay contains a large, multipane window; and the fourth bay contains two tall glass panels. On the northerly side three of six original, polished granite, engaged Tuscan columns remain to accentuate the restored wood-panel shopfront. These align vertically with the granite pilasters above.

The building is named for David M. Miles, who served as director of Barre’s electric railway for a time, and dabbled in quarrying and real estate development. He built an earlier Miles Block (no longer extant) where #26 now stands. The building is in good condition, and was rehabilitated in 1983 using the federal Rehabilitation Investment Tax Credit program.

**28. Commercial Building, 168 North Main Street, c. 1900/c. 1950, contributing building**

This single-story building fills the narrow space between the D.M. Miles Building (HD #27) on the south and the Quinlen Block (HD #29) on the north. Simply styled, it features an off-center recessed entry, large plate glass windows set in walls of small, square, mosaic tile, and a deep signboard. These changes appear to date from the 1950s. The plain cornice is at the same level as the shop cornice of the Miles Building. It initially was only about half the depth of the Miles Building, but was extended the full-length c.1910 and housed a millinery store for many years. It stands in good condition.

In 1979, this building was classified as a non-contributing resource. It is, however, representative of not only an early commercial enterprise, but also the infill construction designed to maximize the use of limited space for small, cottage-type industries. It has retained its integrity since the original nomination and is a contributing resource.

**29. Quinlen Block, 172 North Main Street, 1894, contributing building**

A 3-story, Neo-Classical building, the Quinlen Block is distinctive for its use of stamped metal features. The symmetrical facade is divided into three bays which are separated by granite block piers on the street-level, stamped metal Ionic pilasters on the second story, and simpler, stamped metal strip pilasters, each with a rosette at vertical center, on the third story. On the second story, the outer bays contain paired 1/1 sash with transom, separated by thick mullions, while the inner bay contains a series of three. Third-story windows have the same configuration, but lack a transom. Separating the second and third stories, are stamped panels decorated with a rinceau motif. These are separated from the windows above and below with bands of egg and dart molding strips which align horizontally with stylized pilaster caps. The eaves of the block modillion cornice, which wraps around to the south wall, have a moderate overhang. The use of pressed metal continues on the side (south) elevation: here small, square panels stamped to simulate brick or ashlar, are used to face the entire wall.

Below the stamped metal, shop-level cornice is a wide, pressed metal sign-board that is flush with the face of the building. Rather than being one flat smooth sheet, it is made up of narrow horizontal bands. Below this, three of the plain granite caps of the street-level piers are embellished with a projecting metal ornament. Large plate glass windows are set into ceramic tile base walls. The store's central entrance is recessed and canted, with paired, glazed, wooden entry doors. A secondary entrance in the third bay provides access to the upper stories.

When completed, the Quinlen Block apparently had arcading above the third story windows and an elaborate stepped central parapet. On the interior, jewelry and clothing stores were housed on the street level, offices on the second, and a large hall on the third. The building is in good condition, and was rehabilitated in 1991 using the federal Rehabilitation Investment Tax Credit program.

**30. Eastman Brothers Block, 180 North Main Street, 1895, contributing building**

This simply styled, 3-story, commercial block stands a half story taller than the Quinlen Block (HD #29) on its south. The asymmetrical street level is divided into five bays, via slender cast iron pilasters, with a recessed entryway containing three separate pedestrian doors in the second bay. Inset wood panels form the bases and tops for large plate glass windows along the street- front. A narrow painted wooden signboard and simple molded cornice separate this shop level from the upper two stories, which are symmetrical and faced with a red brick veneer. A narrow belt course separates the upper stories, and decorative brickwork defines the cornice: inset panels referencing the wooden ones of the shopfront below; a header (vertical) dentil course; and an angled soldier course at the top. A center panel below the dentil course features a contrasting granite block proclaiming this the "Eastman Bro's 1895" building.

Window openings on the upper levels contain 1/1 sash with quarry-faced granite lintels and sills: seven on the second story (with the center three grouped together), and six on the third (the center two paired, sharing a lintel and sill).

Built by G. N. Simpson of Lebanon, NH, for the Eastman Brothers Company, it initially housed a grocery business and candy manufacturing business, respectively, in the twin commercial areas on the lower level, offices on the second, and residential units on the third. The lower level presently houses a hardware store, which also occupies HD #31 and #31a to the north. The building is in good condition, and was rehabilitated in 1984 using the federal Rehabilitation Investment Tax Credit program.

**31. Commercial Block, 188 North Main Street, c. 1900, contributing building**

This 2-story vernacular Beaux Arts-style brick building features a symmetrical second floor set in a Flemish bond, its glazed headers giving it a polychrome appearance. Brick quoins at the corners rise to a dented [brick header (vertical) course] and molded terra cotta cornice. A short metal-faced parapet wall, with subtle embellishments, caps the building. Three large window openings on this level feature terra cotta surrounds with

prominent, projecting ornamented escutcheons and frieze bands with projecting drip molds, embellished with rosettes. Each opening contains a three-part bay window. Centrally placed above each of these openings are three small, square attic windows with a single divided light (in a diagonal cross pattern) in each.

The unified shopfront features large plate glass windows divided by thick wooden mullions and a canted central entrance with twin, paneled, glazed entry doors. A third entry door is located at the southeast corner of the building which stands in good condition. In 1996, it was rehabilitated, along with HD #31a, using the federal Rehabilitation Investment Tax Credit program.

**31a. Commercial Building, 188 North Main Street, c. 1920, alt. c. 1979, contributing building**

This one-story building features a glass, three-sided, bay-window-type storefront with canted, center entrance; thick wood mullions separating the plate glass windows; and original prism glass transoms. Above the shop-level cornice, which is continued from HD #31, is a short, brick parapet wall. Originally functioning as a bakery, it stands in good condition and is now part of the hardware store that occupies HD #30 and #31.

In 1979, this building was identified as a non-contributing resource with an address at 190 North Main Street. In 1996, it was re-classified as a contributing resource and rehabilitated, along with HD #31, using the federal Rehabilitation Investment Tax Credit program.

**32. Aldrich House/Store, 200 North Main Street, c. 1873, alt. 1894, late 20th century, non-contributing building**

This building is unique to the North Main Street streetscape. At the core, is a 2-story, side-gabled dwelling with off-center, projecting, front-gabled pavilion. Exterior walls are clad with vinyl, the roof with asphalt shingle. Window openings contain contemporary 1/1 sash. To the front of the former dwelling, a commercial storefront has been applied. It features four brick piers, dividing the façade into three bays, rising from the street to a tall signboard. In the center bay is the shop entrance, with a wooden, paneled and glazed entry door. The outer bays feature plate glass windows in a metal frame, with integrated, multi-light transoms. Each of these window frames is set into a short wall of contrasting, neutral-tone, brick.

The last remaining vestige of North Main Street's origins as a residential street, this is presumed to be the former home of Leonard Frost Aldrich and his sister, Freelove, until 1892. The initial conversion to commercial/retail function is thought to have occurred as early as 1894. It stands in good condition, but is a non-contributing resource due to numerous alterations to its original design.

**33. Commercial Building, 210 North Main Street, c. 1890, contributing building**

This two-story Italianate building is located at the corner of North Main and Depot street, visually anchoring the northern end of the district. The primary façade fronts North Main Street and features a four-bay commercial storefront on the lower level, with a pedestrian entrance accessing the upper level in the first bay, and a large plate glass window in each of the remaining bays. On the Depot Street elevation, which connects to HD #34, the street level is divided into seven bays: a pedestrian entry in the first, plate glass windows in the second, fourth, sixth and seventh, and solid wall sections in the third and fifth. These wall sections are faced with textured, pressed metal panels.

Above a molded, but otherwise plain shop-level cornice, both elevations of the second story are faced with the same pressed metal sheathing as the northerly street level. Wood corner boards rise to a bracketed, molded cornice and moderately overhanging eaves. Three evenly spaced window openings on the east wall, and two paired openings on the north, contain 1/1 wood sash and projecting, molded drip caps. The building is in good condition and operates as a restaurant on the lower level.

In 1979, this building was classified as a non-contributing resource due to alterations that obscured many of its original features. In 2002, it was re-classified as a contributing resource and rehabilitated using the federal Rehabilitation Investment Tax Credit program.

**34. Commercial Building, 6 Depot Square, c.1890, alt. late 20th century, non-contributing building**

The exterior walls of this two-story building are clad with narrow-reveal vinyl siding and rise to a contrasting band with applied narrow, vertical strips simulating a bracketed cornice. Window openings on the second level contain paired 1/1 sash on the north (Depot Street) wall, and single 1/1 on the west (rear, facing Merchant's Way). The street level features two large picture windows and an entry door on the north, and a small square window on the west. Between the street and upper levels, a bracketed, standing seam, metal shed roof extends across the north wall and wraps around to the midpoint of the west. The building is connected to #35 (it is part of the same restaurant space that is located there) and is in good condition.

In 1979, this building was one story tall and had pressed metal siding. It is a non-contributing due to extensive alteration, including the addition of a second story, and removal of distinctive features and finishes.

**35. Central Vermont Passenger Depot, Depot Square, 1908, contributing building**

An excellent example of a compact railroad depot, this Richardsonian Romanesque terminal has irregular massing, a granite foundation, exterior walls of red brick and a flared hipped roof sheathed in asphalt shingles. Window openings contain a mix of 2/2 and 1/1 sash with quarry-faced granite lintels and sills. On the east, the building presents as three distinct sections, each progressively stepped back. On the west, a characteristic rounded tower with conical roof breaks up the façade. This elevation, which faces the railroad tracks

and once housed the train platform, presents as a main, symmetrical block with secondary (stepped back) wing. The tower is centrally placed on this main block, flanked by two three-bay sections each housing a pedestrian door between two window openings. An interior brick chimney pierces the ridge of the southerly wing which features large, paired, paneled wood doors on the west. These accessed the baggage room. Extending from the south wall, sheltering 20th-century “drive-through” commerce, is a low hipped roof with deck, added when the building was converted for use as a bank. A long, low drive-through window was installed on the south face of the building at the same time.

This depot replaced an earlier, 1875 wood-frame structure and its construction was supervised by J.E. Cole, a Central Vermont Railroad employee. The master carpenter was F. Maynard of Barre. Between 1956 and 1979 it was used as an administrative building by the Montpelier and Barre Railroad. It was most recently used by TD Bank, which then moved to HD #18 and #19. The building is presently vacant but in good condition.

### **36. Nichols Block, c. 1885, 201 North Main Street, contributing building**

This three-story building is another of Barre’s earlier commercial red-brick blocks and, together with HD #33 directly across the street, anchors the northern end of the historic district. The building was designed and/or constructed by Barre architect A.W. Lane.<sup>22</sup> Set back slightly from the street, its symmetrical façade is divided into three bays by a series of brick piers which are embellished with slender, smooth-faced granite blocks. These are predominantly at sill and lintel level on the second and third floors. With its corbelled frieze, narrow center bay and slit-like, third-floor, center window openings, it has a very formal, almost militaristic, feel. The molded wood cornice projects slightly. The outer bays of each level contain twin, segmental-arch window openings with brick hood molds. Windows in these openings are 1/1 sash with transoms, taller on the third level than on the second. Window openings in the center are rectangular, with granite sills and lintels that extend across the brick piers that frame the bay containing them. The third level contains very narrow 1/1 sash with transom; the second contains one simple 1/1 sash window, the only one without a transom.

The first story is elevated, divided into five bays, and accessed by a series of smooth granite steps that span the center three bays. Three separate entry doors here are paneled wood and glazed. Large plate glass windows in the outer bays light the commercial space inside.

The building is deeper than it is wide, and not as elaborately styled on the side (north) and rear (east) elevations, though window treatment is identical on the north. Window and door openings on the east are also arched, but defined by brick jack arches flush with the wall plane, rather than by projecting hold molds. A large three-level porch spans the entire width of the rear elevation, its shed roof supported by square posts and plain balustrades. The porch is additionally braced at the lower level, and two narrow flights of stairs provide access from the street.

In the late 1890s it housed a dry goods store and a drug store on the lower level, a hall and

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<sup>22</sup> *Industries and Wealth of the Principal Points in Vermont* (New York, 1891).

on the second, and residential units above. In the early 1900s the commercial space housed a variety of businesses, including a restaurant and office space. An upper level balustrade and central, stylized parapet with “1895 NICHOLS” in relief are no longer extant. Otherwise, the building appears largely intact and in good condition. It is occupied on the street level by an art studio and gallery.

**37. Currier Block, 185 North Main Street, c. 1900, contributing building**

This wide, two-story brick block with Classical detailing is divided horizontally by a single, unified signboard and mid-level cornice, below which are three distinct sections. At the corners of the building cast iron pilasters, with smooth bases and fluted upper sections, rise from plain pedestals and disappear under the signboard. Framing the center of the street level, two columns, also with smooth lower/fluted upper halves, similarly rise up and under the signboard. Although their configuration appears relatively intact, the large storefronts have suffered a number of alterations over time, most notably the application of thick, brick trim.

The second story retains a much higher level of integrity and is divided into three slightly recessed bays by narrow brick pilasters which disappear into a frieze band and brick dentil course. A prominent bracketed cornice caps the building. Within each of the bays is a series of window openings containing 1/1 sash, brick jack arches and quarry-faced granite sills. Overall the building is in good condition.

**38. Magnet Movie Theater, 171 North Main Street, c. 1905, non-contributing building**

This deep, two-story building features two street-level shopfronts, with a wide, metal signboard, and an upper second story with a false, narrow-reveal clapboard front and block modillion cornice. Three square window openings contain paired 1/1 wood sash and projecting hood molds. The north and south walls of the Magnet retain their original brick walls and distinctive cornice treatment. Standing on the northerly corner of North Main and Pearl streets the building appears to be in good condition.

In 1979, the building was classified as a contributing resource. The street level shop fronts featured plate glass windows and doors set in metal frames, the brick second story had three blind openings, and the building was topped with a decorative upper belt course and a prominent, stylized brick parapet. All these features have been removed or altered, and as such the building is a non-contributing resource.

**39. Commercial Building, 159 North Main Street, c. 1920/c. 1966, contributing building**

A tall one-story structure with horizontal emphasis, this building stands on the southerly corner of North Main and Pearl streets. A tall, stylized metal front was installed across the entire façade, above the metal-and-glass shopfronts, in the mid- to late 1960s. A deep, flat metal awning with corrugated underside, suspended by slender cables, protects the shopfront.

When completed, this building served as an automobile storage facility, with a capacity of 100 cars. It was rehabilitated for retail use in the 1930s, and housed the “Homer Fitts” department store for many decades. The building is in fair-to-poor condition.

In 1979, this building was classified as non-contributing resource due to the c. 1966 alterations to the façade. Since that time, however, these changes have achieved historic significance in their own right and the building is now a contributing resource.

**40. Commercial Building, 143-151 North Main Street, c. 1930, contributing building**

This one-story, flat-roofed building has a symmetrical façade and matches its neighbors (HD #39 and #41) both in overall height as well as in the height of its signboard. Although stripped of signage and unoccupied, the building retains a great deal of integrity for the latter end of the period of significance. Character-defining features include a metal-and-glass storefront divided into three distinct bays with a central recessed and canted entrance. Plate glass windows and the entryway all feature large transoms. Flanking the storefront on the north and south, brick panels are faced with cast stone. The signboard area is of cast stone. Overall the building is in fair condition.

In 1979, this building was classified as a non-contributing resource due to age. It is now a contributing resource.

**41. Commercial Building, 145 North Main Street, c.1930, contributing building**

Built in the commercial Moderne style, this building exhibits a polished granite base which rises halfway up the outer sides of the symmetrical façade. Divided into three bays, twin entrances in the second and fourth bays are recessed and contain paired metal-and-glass doors with transom. Shop fronts feature tall, narrow panes of glass in metal frames. The building’s signboard is missing, exposing its load-bearing brick construction. Above this, and meeting the polished granite panels on the sides, the building is faced with cast stone panels. At the roofline, a subtle, wide central parapet wall is also faced with cast stone. A square brick chimney rises from the south wall, which is otherwise blank. For many years this building housed the “J.J. Newberry” department store. The building is in fair condition.

**42. Wheelock Law Office, 135 Main Street, 1871, contributing building**

The Wheelock Law Office is individually listed in the National Register of Historic Places (listed June 18, 1975, #75000148). It is in good condition.

**43. Worthen Block, 123 North Main Street, 1890, contributing building**

This imposing three-story block with symmetrical, 7-bay brick façade and contrasting granite trim, stands at the northerly corner of North Main Street and Keith Avenue, dwarfing the residentially-scaled Wheelock Law Office (HD #42) next door. The building was designed and/or constructed by local architect A.W. Lane.<sup>23</sup> The street level storefront

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<sup>23</sup> *Industries and Wealth of the Principal Points in Vermont* (New York, 1891).

retains its general configuration, though window replacement since 1979 has effected a dramatic visual change: where there were initially plate glass shop windows in the first, third, fifth and seventh bays, there are now contemporary vinyl windows of the same height, each with applied muntins simulating a 12-light window with integrated four-light fanlight. These windows have also been installed at the corners, on the north and south elevations. In the center bay are paired metal-and-glass doors with rectangular transom; in the second and sixth are contemporary four-panel metal doors with integrated semi-circular fanlight, capped by a narrower transom. Three sets of granite stairs with simple, wrought iron railings, rise from the street to each of these entries which are framed by historic cast iron columns (the capitals of which are obscured by the signboard).

On the upper levels the façade is articulated into three bays via a shallow central pavilion aligning vertically with the central entrance on the street level. Within this pavilion are narrow, paired windows openings with 1/1 sash—with single transom on the second story, and lancet transoms

on the third. Carved in relief in contrasting granite trim above each of these window pairs is the building's name (the word "WORTHEN" above the lancet windows within a semi-circular arch, and the word "BLOCK" on a segmental arch on the story below). Two square blocks at the upper corners of the central pavilion give the year of construction. Granite sill courses further delineate the façades, as do contrasting granite keystones in the segmental arch hood molds of the second story openings and the semi-circular hood molds of the upper ones. All remaining window openings on this façade are tall and contain 1/1 sash with transom.

At the roofline an elaborate frieze, with several patterned brick bands, culminates in a bracketed, wooden cornice anchored at each end by a large, scrolled bracket topped with a small, arched, acroterion. The building is in good condition.

#### **44. Commercial Block, 105 North Main Street, 1909, contributing building**

Standing at the southerly corner of North Main Street and Keith Avenue, this three-story brick block incorporates elaborate granite elements into its Beaux Arts design. The façade is divided into three bays by pilasters executed in smooth-faced granite block and rising from the shop level signboard to a heavy molded cornice. Above the cornice, a solid, paneled brick balustrade is accentuated by granite blocks at the corners and regular intervals, as well as a rectangular, framed and ornamented cartouche. The upper two stories are of brick set in a Flemish bond with glazed headers. The original street-level design has been altered by the addition of brick piers between each plate glass window, and a deep header wall set in a running bond. Corner pilasters at this level are solid granite, rather than their block counterparts on the upper levels.

Window openings on the upper levels generally contain 1/1 sash with transom—those on the third story almost double the height of those on the second. Third story window openings are framed in granite with label hoodmolds and projecting drip caps and sills. The center window is additionally punctuated by a round, framed transom. In the outer bays of the second story, large Palladian windows are framed in granite, with a carved rounded

relief panel above each broad center window. In the center bay, windows are defined by a granite lintel course atop which a panel with four swags carved in relief spans the three center window openings.

A similar stylistic treatment is carried over to the north elevation (fronting Keith Avenue). The south elevation however, is styled only in the first bay-remaining openings, of which there are few, feature quarry-faced lintels and sills, and the exterior wall is generally flat and taut without any embellishment. Overall, the building is in good condition.

**45. Commercial Building, 81 North Main Street, c. 1970, non-contributing building**

This low, one-story building has a vinyl-clad, symmetrical façade with parapet wall, and brick side elevations. The shop front consists of two projecting, three-sided, bay windows with hipped copper roofs. Each side of these bay windows contains fixed sash with rectangular transom, paired on the front, and is flanked by two entries containing contemporary glazed pedestrian doors with arched fanlight above. The building, which is in good condition, stands on the site of the c.1880, three-story Jackman Block which was heavily damaged by fire in 1925 and demolished mid-century. It is a non-contributing resource due to age.

**46. Old Town Hall, 75 North Main Street, c. 1860, alt. c.1890 and c.1910, contributing building**

The earliest surviving building in the district, this is a two-story Italianate (altered vernacular) structure clad in narrow-reveal clapboard with false front and deep bracketed cornice. The projecting store front on the lower level features a deep, signboard with simple, molded cornice, retractable canvas awnings, plate glass windows, and recessed entries. On the upper level, paired, tall plate glass windows are each capped with a rectangular transom with applied muntins simulating 8 lights.<sup>24</sup> Each window pair is further accentuated by a shed-roof canvas awning. The building has been altered over time, and originally stood as a gabled structure with Greek Revival and Italianate detailing. The false front was added in the late nineteenth century, and the tall second story windows date to the early twentieth. The building is in good condition.

**47. Stillman Wood Block, 59 North Main Street, c. 1960, contributing building**

Built between 1884 and 1889 on the site of Stillman Wood's former residence, this two-story granite-veneered commercial block was originally a brick, free-standing, Italianate style building. The facade was originally divided into three sections on the second-story level with a four-window center section and three windows at each end bay. The elaborate bracketed cornice was surmounted at the center bay by a segmental hood pediment flanked by urns. Between 1905 and 1910 a two-bay brick addition of very similar design was constructed on the northwest side, thus connecting the Wood Block with the adjacent Old Town Hall (HD #46). Around 1960 the Wood Block was heavily remodeled. It was faced in large blocks of granite veneer, polished up to the upper level window sills, and the

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<sup>24</sup> These are contemporary replacements for windows added in the early 20th century.

second-story fenestration became almost a continuous band of horizontally attenuated rectangular openings with a rectilinear patterning of mullions and transoms. The storefront area has also been altered. Although this building has undergone extensive change it has retained its original height. The new materials, fenestration, and horizontally emphasized mass are compatible with the district.

In 2010, the contributing status of this building was confirmed and it was rehabilitated using the federal Rehabilitation Investment Tax Credit program. It is in good condition.

**48. Aldrich Building, 47 North Main Street, 1910, contributing building**

Built at the corner of North Main, Washington, and Elm streets, this trapezoidal, three-story brick structure overlooks City Hall Park (HD #1). The building was designed by Loring & Phipps, Architects, of Boston. The west and east elevations are divided into four and six recessed bays, respectively. The upper two levels are faced with yellow brick, and utilize terra cotta trim blocks. At the cornice line, terra cotta blocks cap the piers separating the bays. The cornice line itself features a staggered-but decorative band, curvilinear parapets on the west and east, and a triangular parapet on the narrow, one-bay wide south face. Window openings contain 6/1 sash on the second story, with granite lintels and sills. On the third story, window openings contain geometric multi-pane sash over single bottom sash. Here only the sills are granite; lintels are incorporated into a subtle header surround that encompasses both stories. Below each third-floor window is a subtle raised brick panel. On the south face, a granite block simply states “ALDRICH.”

The street level is faced with granite, generally features paired, fixed sash in each bay, and a molded cornice. The primary entrance is located in the narrow south wall, and features a heavy, paneled and glazed wooden door with matching sidelight and transom. A secondary entrance, slightly recessed, is located in the first bay of the west (North Main Street) wall.

In 2010, the building was rehabilitated using the federal Rehabilitation Investment Tax Credit program. It is in good condition.