

Modern Architecture Survey Burlington, Vermont

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July 5, 2011

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Introduction

The Burlington Modern Architecture Survey was conducted by Brian Knight Research (BKR). This survey consists of 141 buildings and structures. The survey was conducted during the summer and fall of 2010 to document mid- to late twentieth-century residential, commercial and institutional buildings designed in the modernist idiom. The goal was to establish historic and architectural contexts for the modernist period. This report and survey advocates for the preservation of Vermont's recent past resources. It also serves as an effective tool for decision-makers to make consistent, informed evaluations of Burlington's Modernist buildings and landscapes. This report assists in identifying, interpreting and evaluating Modernist properties. Surveyed properties were evaluated for their potential to be eligible for the National Register of Historic Places. The survey and report provide links between various Burlington property types and major nationwide Modernist themes.

Since the 1960s, America has done tremendous job at identifying and documenting its architectural heritage. For the last fifty years, there has been a concerted effort at all levels of government and community to capture our shared past. This documentation has been quite admirable; however, our recent past has been relatively neglected. Preservation efforts were focused on pre-World War Two resources. This neglect stems from the fact that the majority of our preservationists, planners, and advocates lived through the last fifty years. It is difficult for many to identify the recent past as historic for many actually lived through that period of history. We are at an important demographic threshold where our recent past resources are in danger of being forgotten. The purpose of this report is to provide significance to Burlington's recent past resources.

The Burlington Modern Architecture Survey was conducted in order gain a better understanding of Burlington modern architectural resources. The report focused on *high-style* buildings – resources designed by architects.

Project goals included:

- a. Research and develop digital Vermont Division for Historic Preservation survey forms and photographs for Burlington's modern architecture resources;
- b. Provide print versions of survey forms;
- c. Provide digital versions of photographs;
- d. Update Historic Context and Statement of Significance Statements
- e. Apply the National Register criteria to all resources identified in the survey;
- f. Provide recommendations for properties meeting the eligibility requirements for nomination to the National Register of Historic Places;
- g. Develop a List of Recommendations for future study.

BKR surveyed 141 buildings for this project. This survey consisted of myriad of property types: modernized storefronts; commercial buildings; industrial buildings; religious structures; architect-designed single-family houses; post-war residential tract developments; residential apartment complexes; automobile-oriented properties such as motels and service stations; elementary and secondary schools; and higher education resources such as libraries, dormitories, and academic buildings.

BKR completed all fieldwork, photography, and wrote this project report. The survey was completed as part of a Certified Local Government grant for the City of Burlington and the Vermont Division for Historic Preservation. The City of Burlington Planning Department managed the grant.

BKR would like to thank the following state and local organizations and individuals for assisting us with this study: Mary O’Neil, City of Burlington; Devin Colman and Nancy Boone, Vermont Division for Historic Preservation; Sylvia Bugbee, University of Vermont Special Collections. The following architects and their families offered their assistance: Benjamin Alexander, Colin Lindberg, and Ed Wolfstein. BKR also thanks the following former and present modern buildings owners for their insights: Raymond Bennett, Roger Bergeron, Bruce Cassler, Eleni Churchill, Arthur Kunin, Madeline Kunin, Robert Manning, Antonio Pomerleau, and Wada Sawabini,

In preparing this report, BKR consulted several valuable resources. In May 2000, Daly and Associates prepared *Historic Sites and Structures Survey Plan* for the City of Burlington. The report identified inventory of Modern buildings for additional research. In addition, Devin Colman, then a student with the University of Vermont Historic Preservation Program, completed two reports concerning Burlington’s modern resources. Mr. Colman, in his present position with the Vermont Division for Historic Preservation, continued to be a valuable resource. The CLG grant funded projects in 2004 and 2005 for the Prospect Park Middle and South neighborhoods which also identified Burlington’s modernist residential architecture. In 2003, Liz Pritchett created *A Survey of International Style Buildings in Vermont*. This report identified several modern Burlington resources. The recent National Register nomination for the Church Street Historic District identified several modern resources in downtown Burlington.

This survey examines the extent of Modern and International Style architecture in the City of Burlington. In addition, this report identifies Modern Architectures’ “proponents, its practitioners, its articulation from commercial to institutional and residential, its social reception, its durability, its place in the greater modernist movement, and the likelihood for its longevity, vulnerability, and retention.”¹ This project was limited to buildings that are associated with the “modern” aesthetic, including Streamlined Moderne, International Style, Formalism, Brutalism, Expressionism and Exaggerated Modern. The Craftsman and Prairie style buildings were not included in this survey as they “reflect an evolution of traditional style rather than emergence of a newly articulated architecture with experimentation in new building methods and materials.”²

There are over 10,000 buildings, in the City of Burlington in which over 3,800 have been surveyed or resources identified as having national, state, or local historic significance. The Burlington Register of Historic Places is an inventory of historic structures that is used to assist city and state officials, researchers and property owners in planning for the protection, preservation, interpretation and promotion of important cultural and architectural resources. Much of the original survey work was completed in the 1970’s with the assistance of the Vermont Division for Historic Preservation as part of a statewide initiative. Subsequent surveying has been completed by the City of Burlington’s Department of Planning & Zoning using Certified Local Government Grants.

Initially started in 1971, the Vermont Historic Sites and Structures Survey was officially implemented through the 1975 Vermont Historic Preservation Act. The purpose of the survey is to identify and document significant historic and prehistoric resources throughout the state of Vermont. The resources listed in the inventory must meet the criteria for inclusion in Vermont’s State Register of Historic Places. This criterion includes: architectural merit; engineering merit; association with important historic events, trends or patterns; and the association with significant

¹ O’Neil, Mary. Memorandum, May 5, 2010. Burlington, Vermont, 2010.

² Ibid.

persons or groups from Vermont's historic past. The State Register of Historic Places provides information on historic resources that can be accessed for planning and research activities.

Methodology

This survey was developed according to current methodology standards and procedures established by the National Park Service, the Vermont Division for Historic Preservation and preservations professionals.³

Brian Knight Research (BKR) was the primary consultant for this survey. BKR worked under a contract with the City of Burlington in conjunction with a Certified Local Government Grant with the Vermont Division for Historic Preservation.

The consultant reviewed all the neighborhoods in the City of Burlington. The consultant began with historic research in May-June 2010. He then conducted surveys in June-July 2010. He compiled information and research in September 2010.

Research conducted for this survey utilized a wide range of resources available through several repositories. These materials included:

- Primary Resources: Building permits, Sanborn maps, tax assessor records, maps and historical photographs, interviews with property owners and architects
- Secondary Resources: published local histories, newspaper articles, architectural books and journals, previous surveys
- Repositories: University of Vermont Special Collections, Middlebury Library, Vermont Division of Libraries, City of Burlington

BKR reviewed existing research materials such historic structure surveys, building assessments, original blueprints and specifications, National Register forms, Burlington City Directories, historic maps, photographs, public records and printed articles/books. Mr. Knight reviewed three important studies Devin Colman's *Modernist Architecture in Burlington, Vermont*; "Colman's *The Future Comes Home: Modernist Residential Architecture in Chittenden County, Vermont*;" Liz Pritchett Associates' *Survey of International Style Buildings in Vermont* and the recent Church Street National Register Nomination. He also reviewed and statewide modern architecture survey forms available at the Vermont Division of Historic Preservation. He utilized public repositories such as the Vermont Historical Society, the Vermont Division for Historic Preservation, the City of Burlington Planning and Zoning Office, and the University of Vermont's Special Collections.

³ National Park Service, Guidelines for Local Surveys: A Basis for Preservation Planning. National Register Bulletin 24, Washington, D.C.: U.S. Department of the Interior, 1985.

Historical and Architectural Context, Modernism in Burlington, Vermont

There are several factors that provide historical and architectural context for the Modern buildings in Vermont. This context examines the advent of high style architecture in Europe, its eventual migration to the United States and its growth in popularity across America. This report also examines post-World War Two America, its successful rise from the Great Depression and the proliferation of prosperity in the second half of the 20th Century. Finally, this report covers the history of Burlington in the Cold War era, the incredible growth associated with city's population boom and the effects that the rapid change had on the built environment.



75 DeForest Road

Rise of Modernism

The word “modern” is open to interpretation as it is difficult to describe succinctly. Although referring to architecture within the context of this report, modernism embodies several artistic forms including art and music. The word “modern” can be used to describe all buildings built between World War Two and the present day; or it can be used to describe as an “architectural conscious ... striving for change.”⁴ This change refers to the constant evolution of modern architecture - the style has

never remained static. Every era has also “referred to their own architectures as ‘modern,’ so that the term on its own is scarcely discriminating.”⁵ Educational theorist David Kolb felt that the word “modern” was “more a slogan for emancipation from traditional styles rather than the title for rigorous codification of design terms and appearances.”⁶ Chronologically, Burlington modernism covers a vast period of time –1941 to 1976. Stylistically, there are some common themes found in the modernist: a rejection of historic architectural styles; an embracing of new construction materials and technology; an emphasizing of architectural form; and a rejection of ornamentation or unnecessary details.

Following World War One, Americans were attracted to the classic details of Colonial Revival architecture, while a new European movement radically changed architectural design. For the first three decades of the 20th Century, American architecture paid homage to classic styles. Simultaneously in Europe, there was a departure from any traditional forms. This new architectural movement used logical, simple designs, and an honest expression of building materials. Leading up to this time, there was an emphasis on arts & crafts and intricate architecture detailing. The Modernist movement stripped buildings of unnecessary details and focused on the true function of a space. Modernism was slow in its arrival in the United States but following the Second World War, the movement triumphed across the United States.

In 1957, Henry Luce, Editor of *Time Magazine*, spoke at the centennial convention of the American Institute of Architects: “The Twentieth-Century revolution in architecture has been accomplished ...

⁴ Alan Colquhoun, *Modern Architecture* (New York: Oxford University Press, 2002), 9.

⁵ William J.R. Curtis, *Modern Architecture Since 1900*, 2nd Edition (New Jersey: Prentice_Hall, Inc., 1987), 11.

⁶ Richard P. Dober. *Campus Architecture. Building in the Groves of Academe* (New York: McGraw Hill, 1996), 54.

and it has been accomplished mainly in America – no matter how great our debt to European genius.”⁷The genius that Luce was referring to was Modernist movement spearheaded by architects



Rowell, The Architects Collaborative

Walter Gropius of Germany, Le Corbusier of Switzerland, Ludwig Mies van der Rohe of Germany, as well as many other European architects. These architects envisioned a radically simplified building form which shunned elaborate ornamentation and advocated for a clean break with historic styles. The new designs were in favor of a “rational, clean, uncluttered” design which “was universal – hence an ‘International Style.’”⁸

The Modernist movement arose in post-World War One Europe. Prior to the Great War, the European continent experienced a long period of architecture featuring the ornate detailing of the Victorian and the Edwardian period. The 1920s modernism movement called for a simpler aesthetic. “Decorative detailing – especially those elements based upon Greco-Roman classical orders of architecture – were considered superfluous and unnecessary.”⁹ Ground zero for this new approach was Germany’s Bauhaus School in Weimar. While at the helm of Bauhaus, Walter Gropius, and then Mies van der Rohe, created a collective of artists, architects and artisans who advocated rationality, technology and purposefulness in their art forms. Gropius felt that this collective was working together in the “building of the future.”¹⁰

Not only was World War One a watershed event in European political and social order, but it was a turning point for architecture. The causes of World War One are found in historic alliances that shared inflexible treaties and pacts. Following the war, there was a call for a cessation of the traditional European power and alliance structures that had brought the continent to ruin. The war ended the great monarchical empires and dynasties, created a power vacuum and brought rise to new types of leadership. Mirroring the new directions in government organizational structure, European modern architects moved away from older architectural styles and traditions.

When Adolf Hitler gained control of Germany, the Nazi party forced many of Germany’s artists away from its borders. Bauhaus’s former directors Walter Gropius and Mies Van Der Rohe migrated to the United States where they immediately plied their Modernist style upon American culture. Gropius became head of Harvard’s Graduate School of Architecture and van der Rohe led what would eventually become the Illinois Institute of Technology. Through their tutelage, thousands of young architects learned the Modernist way and eventually practiced all across the United States. One writer stated “no school of architecture except the Beaux-Arts itself could claim to have produced so many architects who would have such a pervasive impact upon their society. So powerful; was the educational experience in that place and time that even those graduates ... who did not go on to fame contributed with zeal to the propagation of the faith they absorbed under their Harvard mentors.”¹¹

7 Wolf von Eckardt, *Mid-Century Architecture in America: Honor Awards of the American Institute of Architects, 1949-1961* (Baltimore, Maryland: John Hopkins Press, 1961), 11.

8 San Diego 20th Century Modernist Committee of the San Diego Architectural Foundation and AIA, (San Diego Architectural Foundation and AIA, September 2, 2007) 24.

9 Jessica Dyer and Bill Lipke, *Marcel Beaudin: Decades of Design* (Burlington, Vermont: Firehouse Gallery, 2005), 7.

10 Walter Gropius, *Manifesto of the Bauhaus*(April 1919)

11 Carter Wiseman, *Twentieth-Century American Architecture: the Buildings and Their Makers* (New York, New York : Norton, 2000), 139.

The influence of Walter Gropius and Harvard Graduate School of Design cannot be ignored in Vermont. Burlington architects J. Henderson Barr, William V. Linde, Charles Hubbard, Tom Cullins, Payson Webber and all passed through Harvard's architecture program. Additional Harvard graduates such as Edward Larrabee Barnes, Carl Koch and members of the Architects Collaborative were also responsible for Burlington designs.

World War One ushered in great technological military advances such as the machine gun, motorized tanks and fighting airplanes. Using technology in a different manner, post war architects saw the machine age as the great tool for a new aesthetic. The machine age brought a sense of order and cleansing to architecture as well as uniform, inexpensive and efficient techniques and materials. Among these materials were steel, glass and concrete – all dominant materials in Burlington's modern buildings. Coinciding with these materials was a call for minimalist designs that stressed functionalism. The first variation of this Modernist architecture was known as the International Style.



150 Bank Street, Curtain Wall

The emerging International Style had some character defining features. The designs often had simple plans, flat roofs and an emphasis on function. The modern buildings focused on the building users and occupants through meeting the needs of their daily work patterns and lifestyle. These buildings did not fit in with predominant historical styles of the United States, yet they were far from being arbitrary. Each building was designed with function being the utmost priority. There was no wasted space and

interior flow patterns were efficient and logical. The biggest advancement was the development of internal steel and concrete structure frames that essentially revolutionized the exterior wall. Gone was the heavy masonry or wood load bearing walls. With the building's support occurring on the interior, the exterior walls were open to creative ideas, often in the form of glass curtain walls. Traditional architecture limited fenestration as the exterior walls were responsible for supporting the ceiling. With the structural support shifted to the interior, the exterior walls became a sea of glass.

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Brutalism, Cathedral of St. Paul

While rejecting ornate historical styles, Modernist architecture embraced modern technology and simple plans. The style was a reflection of mass production, and easily replaceable parts. There was simplicity to the work. From an aesthetic point of view, modern showed quite a bit of contrast. There were placid glass curtain walls that came to define the International Style while the concrete dominated Brutalism and evoked imagery of military bunkers. Perhaps a reflection of the doomsday feelings of the Nuclear Cold War era as brutalism buildings evoked the feeling of a bomb proof bunker. While having direct etymological relation to Le Corbusier's native

tongue, the word brutalism translated provides imagery of harshness and disorientation.

Modern architecture took advantage of the machine age, ultimately creating an inexpensive house. Just as Henry Ford's assembly line made the automobile affordable to the masses, Modernists called

for a similar use of technology to achieve affordability. This introduced a unique paradox in Modernist architecture. Despite the proletarian goal, the wealthy seemed to gravitate towards modern houses. In Burlington, the lower-middle class tended to purchase the sterile colonial revival homes sprouting up in developments in the outskirts of town, while Burlington's professional built modern homes in the city's hill section.

Modernism in America

The advent of modernism did not occur in an European vacuum – there are traces of modernism in America during this time. Frank Lloyd Wright was making his own contributions to the modern movement. While his work did not resemble the flat roofed glass boxes of the International Style, Wright shared an important concept with his European counterparts: functionalism. Architects of the emerging Modernist architecture were all bound by the concept of simplifying architecture. Mies van der Rohe took the statement “less is more” and applied it to his designs through simple forms and minimal detail. In America, Louis Sullivan’s influential credo of “form follows function” became the backbone concept for all Modernist architects. Frank Lloyd Wright also followed this design tenet developed by his mentor Louis Sullivan in an 1896 article:

It is the pervading law of all things organic and inorganic,
Of all things physical and metaphysical,
Of all things human and all things super-human,
Of all true manifestations of the head,
Of the heart, of the soul,
That the life is recognizable in its expression,
That form ever follows function. This is the law.¹²

This approach came to define the American modern architecture movement. Wright felt that the building's shape should be based upon its intended function. Function addressed the practical needs that the design must serve. In contrast, many architects designed the building's shape first, and then the rooms, doors, passageways and other elements followed thereafter.



Koile House

Frank Lloyd Wright is often connected to the modern architecture movement, yet Wright stressed the use natural materials, and hand-crafted work. This artisanship can easily be interpreted as an opposite to the machine age tenets of the European Modernists. While Europeans eschewed ornamentation and detail, Wright's designs often included fabrics, stained glass, furniture, carpet and other household accessories. Wright's Prairie Style, however, has a direct tie to modern architecture. This style's use of low-pitched hipped roofs; broad overhanging eaves; open interiors; and an overall stressing of horizontal layouts are all

elements that can be found in Burlington's modern architecture, especially the home at the Koile House in Burlington.

Wright focused on the lifestyle of his home's occupants. For instance, the carport, a dominate component of the American Dream, was integrated into the house. The floor plans combined wide

¹² Louis H. Sullivan, "The Tall Office Building Artistically Considered," Lippincott's Magazine, March 1896.

open public places with narrower bedrooms, creating a distinct separation between public and private. Wright also integrated indoor and outdoor living. There was shift to the backyard patio area, a deviation from the arms wide open approach of the front door and porch. Wright emphasized the site, taking advantage of natural contours and matching the building to the surrounding natural environment. Wright's homes blended with the landscape. They were in unison with the environment rather in conflict.



Carport, 260 Crescent Road

The European Modern architecture movement received a formal introduction to America in 1932, when Henry Russell-Hitchcock and Philip Johnson served as curators for New York Museum of Modern Art exhibit titled "The International Style: Architecture since 1922." Coining the term "International Style" for the first time, the exhibit defined the emerging architectural style, using the buildings of the Swiss born Le Corbusier, the Dutchman J.J. P. Oud and the Germans Walter Gropius and Mies van der Rohe. Johnson and Hitchcock stated that modern architecture focused on the functional plans, asymmetric patterns and spurned ornamentation. The architecture stressed rational

designs and break with the past. This new style avoided being pigeon-holed by formal definitions and aesthetic doctrine, yet the Hitchcock and Johnson labeled the emerging architecture the International Style. This new architecture followed a few broad principles: It focused on enclosed space rather than mass; used pattern, rather than symmetry, to order its designs; and eschewed arbitrary decoration. While this new architecture intended to be a-stylistic, it did not seek to be dogmatic in terms of aesthetics.¹³

At the time of this exhibit, the idealism of post-war Europe quickly gave way to a modern reign of terror. Deeming the Bauhaus a non-Aryan cultural expression, the Nazi party closed down the Bauhaus, considered the epicenter for modern art, architecture and artistic expression. Gropius and van der Rohe fled Germany while they could and came to the United States. Taking positions at Illinois Institute of Technology and the Harvard School of Design, van der Rohe and Gropius, respectively, brought their design tenets to the United States. Just as Franklin Delano Roosevelt was ending America's long stance of isolationism by becoming entangled in world affairs, the European architects were entering through those same open doors to bring a new architectural style to the American shores.



UN Headquarters (United Nations)

Just like the term Modernism, the word International is an ambiguous term. It could define the emerging new world order, first attempted by the post-World War One League of Nations and then solidified by the present day United Nations (born 1946). For the 1932 exhibit, Hitchcock and Johnson was paying respect to the architectural contributions of Germany, Spain, Holland, France and Switzerland. Just as the world was emerging into a truly global entity, with cross cultural contributions occurring in the government and social spheres, the same was true for architecture. With this view, the use of the International Style for the United

¹³ Matthew Nowicki, "Composition in Modern Architecture," *Roots of Contemporary American Architecture* (New York: Dover Publications, 1972), 404-410; Henry-Russell Hitchcock Jr. and Philip Johnson, *The International Style: Architecture since 1922* (New York: W. W. Norton and Company, 1932), 17-21.

Nations building in New York City was quite apropos.

The term international also alludes to having no style and not belonging to any single culture, dogma or society. Just as communication and transportation technological advances were opening the borders of the world, architecture was similarly an avenue for international expression. Modern architecture was not limited to a singular aesthetic – it was open to all the styles of the world and constantly evolving. As the world was emerging into a global society, the International Style reflected this global outreach. Architecture was not bound by any country, tradition or vision. It was an expression open to new concepts and ideas.

Vermont Modernism

Vermont has a long tradition of its own sense of independence and isolationism. From the Green Mountain Boys' defense of the New Hampshire Grants through Vermont's indomitable independence during the 1927 Flood, Vermont has had a tradition independent and isolated pride. Vermont consistently remained a New England backwater while cultural and economic change occurred at alarming pace up and down the Atlantic seaboard. Because of this isolationism, it took a sometime for Modernism to arrive in the Green Mountains.

Vermont experienced a long period of stagnant population growth. It was not until the post-World War Two building boom, the steady development of Burlington as an intellectual hub and the growth of the University of Vermont, General Electric and IBM as employment powerhouses did Modern architecture finally have an opportunity to be expressed in Vermont. While fast booming states like California burst with Modernist expression, Vermont still tinkered with the Colonial Revival style. As Burlington transformed, so did the architectural aesthetic.

Veteran Housing

Reflecting a nationwide trend, there was little Modern architecture in Burlington during the Second World War. By the time of Pearl Harbor, the United States was still recovering from a long depression. Once ensconced into the worldwide conflict, all building materials were directed towards the war effort, bringing permanent housing construction to a veritable standstill. Due to a prohibition on non-essential construction during the war, there were very few buildings constructed between 1941 and 1945. With the capitulation of the German and Japanese armies in 1945, the war-time economy needed to re-focus its efforts. Building materials were no longer be diverted overseas, and there was a renewal on addressing the needs of Americans.

Post-War America was a time of great economic prosperity. In comparison to the wasteland of Europe and Asia, the United States rose from the ashes of World War Two relatively unscathed. With much of its industry remaining untouched, the United States economy made an easy transition from war to peace. This biggest indicator of this expansion was suburban growth and transportation improvements. Organizations such as the Veterans Affairs and Federal Housing Administration fueled the development of residential homes and developments. There was initially a shortage of homes for the expanding American population. With the returning servicemen, there was a spike in marriage and then birth rates, which in turn led to tremendous building boom. There was an unprecedented demand for private, single family homes. Burlington mirrored a nationwide trend as the city experienced an 11% increase in new buildings between 1950 and 1960.¹⁴ There were transportation improvements, construction of single family residences and the development of new civic structures such as churches, post offices, courthouses and educational resources. These

¹⁴ University of Vermont Historic Preservation Program, *The Burlington Book* (Burlington, Vermont: University of Vermont, 1980), 103.

educational resources included elementary schools, high schools, college dormitories and college classrooms.

Prior to World War Two, the United States government created the Home Owners Loan Corporation (HOLC) in 1933 and the Federal Housing Administration (FHA) in 1934. Both of these New Deal era agencies fueled the building industry through the establishment of manageable mortgage terms. The agencies made it less expensive and less risky for both banks and homeowners to become involved in a home mortgage. The HOLC provided low-interest loans to homeowners and provided long-term, fully amortized mortgages. Prior to the HOLC, homeowners had to refinance their mortgages every five to ten years. As a result, there were many foreclosures.¹⁵ The FHA, with the United States Treasury as a guarantor, provided banks with insurance for long-term loans. With the banks assuming less risk, both interest rates and initial down payment amounts remained low.¹⁶ In the years following the Second World War, the FHA administered the Servicemen's Adjustment Act of 1944, familiarly known as the GI Bill. This act had a profound effect on post-World War Two America.

After years of economic depression, followed by four hard years of fighting, a sense of opportunity and optimism arose in post-war America. There was a sense that Americans had made tremendous sacrifices for the previous decade and it was a new era of stability, opportunity and prosperity. The United States government played a major role in supplying and promoting this new time. After twelve years of New Deal spending and a then war time economy, the United States government shifted seamlessly over to the peacetime era, still finding creative ways to spend money. Instead of Sherman tanks for the Russian front or B-17s for the Battle of Britain, the government shifted its spending to reward its citizens. In June 22, 1944, Franklin Delano Roosevelt signed the GI Bill legislation and said that the bill "gives emphatic notice to men and women in our armed forces that the American people do not intend to let them down."¹⁷



Roosevelt Signs GI Bill (Corbis Images)

This landmark bill offered vocational and education opportunities; access to agreeable house mortgages and even access to formerly rationed automobiles. In the realm of housing, the GI Bill established a mortgage aid program that provided long term mortgages with a low down payment. Prior to the war, homeowners had to provide a 50% down payment and were given a short mortgage term of five to ten years. "Prior to this, mortgages had to be renewed every five to ten years, and foreclosures often occurred because the owner could not secure financing to renew."¹⁸ With these

changes, home ownership was no longer relegated to the wealthy and the nation transformed from a culture of renting to a culture of home ownership.

¹⁵ Kenneth T. Jackson, *Crabgrass Frontier: The Suburbanization of the United States* (New York, NY: Oxford University Press, 1985), 203-205.

¹⁶ Glenn C. Altschuler and Stuart M. Blumin, *The GI Bill: A New Deal for Veterans* (New York, NY: Oxford University Press, 2009), 38.

¹⁷ Keith Pedigo, "Happy birthday GI Bill. (Servicemen's Readjustment Act of 1944) " *Mortgage Banking*, 1994: 1-3.

¹⁸ Kenneth T. Jackson, *Crabgrass Frontier: The Suburbanization of the United States* (New York, NY: Oxford University Press, 1985), 215-16.

The G.I. Bill was another installment in a long American tradition of the country awarding its veterans. Following the American Revolution, George Washington awarded his soldiers' service with land grants and they were encouraged to settle the unsettled country beyond the Appalachian Mountains. The serviceman of World War Two received a similar award, but the suburbs of America were their frontier. Not since Abraham Lincoln's Homestead Act of 1862, which granted 160 acres of western land to citizens, did Americans have such an incredible government supported opportunity for homeownership.

There were several amendments to the National Housing Act in later years. These included increasing available credit and loosening loan terms, which stimulated even greater growth. Building developers were able to construct multiple houses using stock plans and circumventing architectural services altogether. In result, developments consisting of similar homes started sprouting up across the American landscape. With all of this incentives, there was an unprecedented demand for new homes which in turn challenged contractors to build housing as quickly and inexpensive as possible. With these challenges, the building industry turned to technology to match the demand.

In 1946 Harry Truman issued an executive order establishing the Office of Housing Expediter (OHE) which was responsible for "preparing plans and programs and recommending legislation for the provision of housing for veterans."¹⁹ The department immediately set a national goal of building more than one million houses a year. The OHE initiated the Veterans' Emergency Housing Act, which provided \$600 million in subsidies to builders and suppliers, with preference to builders of small homes with a maximum of 1,100 square feet of living space. There were one million houses started in 1946 and an average of 1.5 million new houses each year through the 1950s. All of these benefits were extended to Korean War veterans as well.²⁰ By 1955, close to 4 million armed forces veterans had purchased their homes with loans backed by the Veterans Administration.²¹

In their underwriting manual, the Federal Housing Administration advocated for the well designed residential communities, giving rise to the American suburb that proliferated in the post-war years. These developments were homogenous in design, with small clusters of houses similar in details, scale, setting, and style. The manual called for curvilinear streets and cul-de-sacs which was a striking contrast to the grid pattern found in downtown Burlington and cities across the nation. In order to receive federal funding, the developments had to meet these criteria. In addition to funding benefits, the street layouts created a sense of safety and security. Between 1947 and 1957, the Veterans Administration or Federal; Housing Authority were involved with between 40% and 50% of the total houses mortgaged.²²

With the use of building technology being a primary tenet of Modernist architecture, the post-war housing boom introduced a new paradigm. In 1961 Wolf von Eckhardt wrote:

"For the machine only reproduces what man creates – it can produce ugly objects as well as handsome ones stultifying abundance. It serves only man's design. A machine can bulldoze green nature into the ugliest wasteland as easily as, in the hands of a good landscape architect; it can bring lovely greenery, a manmade lake, and even hills into a city. It can foul our air with stench and smog as easily as it can cool and heat it. It can ensnarl us in twice-daily traffic jams and never make up by transporting some of us at the speed of sound. It

19 Scott Solliday, *Tempe Post-World War II Context Study* (Phoenix, Arizona: Scott Solliday, 2001)

20 Nathaniel S. Keith, *Politics and the Housing Crisis Since 1930* (New York: Universe Books, 1973), 59-67; Mary K. Nenko, "Housing in the Decade of the 1940's - The War and the Postwar Periods," *The Story of Housing* (1979), 253; Solliday. *Tempe Post-World War II Context Study*.

21 Glenn C. Altschuler and Stuart M. Blumin, *The GI Bill: A New Deal for Veterans* (New York, NY: Oxford University Press, 2009), 38.

22 Thomas Hine, *Populuxe* (New York: Knopf, 1987), 42.

produces building materials of great efficiency and economy and helps us assemble them with astounding speed. But it can thereby also give us cities and suburbs of yawning mass-produced monotony which further confounds our growing anxieties.”²³

When Eckhardt stated “mass-produced monotony,” he was referring to the endless miles of subdivisions that sprouted up in suburban America in the years immediately following the Second World War. Between 1950 and 1960, new subdivisions added additional Burlington neighborhoods with a modern feeling distinct from the neighborhoods in Burlington’s historic core. In 1960, the major new housing developments in Burlington were 36 lots at Southcrest, 104 lots at Birchcliffe, 24 lots at Overlake Park, 14 lots at Case Parkway, 56 lots at Killarney Drive, 114 lots at Lakewood Estates, 89 lots at Bradley Park, 239 lots at Crescent Woods, 85 lots at Sunset Meadows, 60 lots at Curtis Avenue, 41 lots at Northern Acres and 148 lots at Hardy Avenue.²⁴ Across the United States, developers “purchased large swaths of vacant land for residential development, rather than engage in a piecemeal, parcel-by-parcel approach ... these developers were to economize construction costs, increase speed and efficiency of construction, and offer affordable houses...”²⁵ Featuring prominent garages, the houses in these new subdivisions were built further away downtown Burlington, ultimately reflecting the dominance of the automobile.

Almost ten years after the first veterans came home, the goal to house every Americans was still high on the government’s checklist. On January 7, 1954, President Dwight D. Eisenhower stated in his State of the Union Address: “If the individual, the community, the State and federal governments will alike apply themselves, every American family can have a decent home.”

Growth of Transportation and Automobile

The post-war period also witnessed an incredible boom in automobile usage. By 1958, about 70 percent of all American families owned an automobile, up almost 20 percent from 1950. By the beginning of the 1960s, there were over 50 million cars on America’s highways.²⁶ The federal government passed the Federal Highway Act in 1944 and then the Federal-Aid Highway Act of 1956. With a goal of over 41,000 new miles of highway, the latter law provided \$25 billion for construction, with the federal government paying for 90 percent of all construction projects.²⁷ These acts resulted in the construction of thousands of roads and transformed the urban landscape as the automobile became a major component of the American lifestyle. In Vermont, the construction of Interstates 89 and 91 connected Northern Vermont with Southern New England and the Mid-Atlantic States. Just as the canals connected Lake Champlain to the Hudson River centuries earlier, the Interstate system opened Vermont to new business, residents and tourism. A smaller transportation corridor, the northern connector, connected Burlington citizens with the new economic engine of IBM in Essex Junction. The establishment of automobile related services, such as gas stations and motels, soon followed and can be found through Burlington and its approaches.



150 Bank Street

the American Institute of Architects, 1949-1961, 14-15
ington, Vt. 1959-1960. (Burlington, Vermont: N.P., 1960)
in 1935-1970 (San Francisco, 2010), 24.

The increased dependence on the automobile had a major impact on the built environment. The car became the dominant form of travel in the United States by the 1930s. New Burlington buildings such as Burlington Savings and Loan (150 Bank Street) and the Burlington

26 Gwendolyn Wright, *Building the Dream: A Social History of Housing in America.* (New York: Pantheon Books, 1981), 247.

27 William H. Young and Nancy K. Young. *The 1950s* (Westport, Ct: Greenwood Press, 2004), 248-249

Electric Department featured drive-through elements. The c. 1957 Howard National Bank and Trust Company was constructed at Main and St. Paul Streets advertised parking accommodations and “Drive up Banking.” These two benefits were a reflection of the growth of the automobile and how it was coming to dominate cultural trends.²⁸ Professional services, such as the architectural office turned dentistry office at 10 Alfred Street, began to be located outside the traditional downtown center, to allow easy automobile access.



616 South Willard Street

To accommodate the growth of the automobile, gas stations started to spurt up on the outskirts of the main downtown core. Burlington examples include the “ice box” design of Duncan’s Auto Service on St. Paul Street, the Pearl Street Mobil and the Exaggerated Modern canopy of the Spot on Shelburne Street. These gas stations reflected a nationwide trend of major petroleum companies establishing neighborhood filling stations on the corner of major arterial routes. In some cases, such as Ranch Style of Majestic Car Rental, the gas companies sought to have their filling stations blend in with the surrounding neighborhood. The

Ranch Style of 616 South Willard reflects the emergence of Ranch Style homes throughout Burlington’s south end neighborhoods. With these advantageous locations, the filling stations served both local and traveling motorists. In addition, the stations provided were multi-functional as they were a source of automobile parts, repair & service and gas filling.



224 Shore Road

In addition, the new Burlington housing developments occurred further away from the traditional core, necessitating the use of car for commuting to work, shopping for home essentials and transporting children to and from school. A long standard of the American house – the front door was fading away as there was more emphasis on the carport, garage and/or side entries. The Split Ranch Style home at 50 Woodcrest exemplifies this re-orientation from pedestrian to automobile as the house lacks a traditional front door. The Marcel Beaudin designed homes at 54 Cliff Street and 260 Crescent Drive retained a traditional front door but

their orientation was directed towards the attached carport. The homes at 224 Shore Drive and 56 Stirling, located on Burlington’s New North End, featured carports. The Benjamin Stein Mid-Town Motel and the Marcel Beaudin designed Carriage Court Townhouses both incorporated carports into the design. When it was originally built, the Vermont Rehabilitation Center featured open space on the ground floor which provided a sheltered entrance and a few parking spaces.²⁹ Many homes feature garages that were added on at later dates: 792 South Prospect Parkway, 789 South Prospect Parkway, 246 Prospect Parkway and 122 Dunder Road.

Cold War Power

²⁸ "Howard National Bank and Trust Company Advertisement." Burlington Free Press, August 9, 1957, 12.

²⁹ Devin A. Colman, *Modernist Architecture in Burlington, Vermont*. (Unpublished MS prepared for Preservation Burlington and the University of Vermont Preservation Program, 2006), 69.

Even though the European Modernist idiom grew out of the ashes and disillusionment created by World War One, the American modernist movement took on a considerably different tone of promoting positivism and superiority. The post-World War Two era/Cold War era was a period of incomparable dominance, growth and affluence for the United States. In many regards, the architecture of this time represented America's newfound world stature. Wolf von Eckhardt wrote in 1961: "If our architecture expresses the spirit of our times, our best churches and temples, our best houses, offices, schools, and other buildings, give cause for optimism..."³⁰

The Cold War ushered in a return to normalcy. After a depression bookended by two catastrophic wars, Americans experienced years of turmoil and stress. Although the Cold War signified a period of high tensions, it was also characterized by relative peace. The foreign policy of mutually assured destruction and nuclear deterrence equaled peace and quiet on the home front. This brought a strong sense of family values, the emergence of the middle class and the baby boomer era. World War Two and then the Cold War were ideological battles, the enemies first being fascism and then communism. Americans strongly believed that they were on the right side of these conflicts. This sense of supremacy and superiority is often reflected in American's lifestyles.

The military industrial complex and booming economy brought a large middle class and greater distribution of affluence. Even after the empowerment of employment during World War Two, women left the workplace to return to homes to focus on raising a family. The men left the discipline of the ranks of the armed services and entered the conformed work environments of the America's big business. Men who had led troops in dismal places such as Tarawa and the Ardennes Forest made the transition to leading America's growing commercial, professional and industrial identity.

Not discounting the tremendous loss of life, the United States emerged from World War Two relatively unscathed. With most of Europe in ruins, America became both the cultural, political and military power for the next forty years. Traditionally, America had looked to Europe for its cultural influence. America was an amalgamation of global cultures – a true melting pot. Reflecting its immigrant core, United States culture was simply a distant cousin to European culture. World War Two shifted the relationship to America as the dominant cultural force.

Modernism thrived in America's new role. Architectural historian Michael Gelernter stated that Modernism appealed to the post-war generation for four reasons. For one, Modernism represented a departure from historical styles. The two world wars had also brought a black cloud over historic cultures. The old war Europe had consistently demonstrated that it could bring nothing but war. It was time to stop looking to the past and start thinking about the future. Second, Modernism coincided nicely with the embracing of high technology. Just as Americans became enthralled with microwave ovens, televisions and electric razors, they embraced the technological aspects of Modernist architecture. Through warfare inventions such as A-bombs, Radar and Sonar, the Allies won the war. This same appeal of technology also dominated the post-war era. Third, the same rational problem solving that had dealt with the logistics of fighting in the European and Pacific Theatres of Operation were being used in addressing America's housing needs. And fourth, especially in the case of the government and private industry, "the visual character of the Modernist style seemed to sum up their own self images: rational, efficient, the confident possessors of immense power and wealth, and yet not flashy or desirous of individual expression."³¹ Historian

30 von Eckardt, *Mid-Century Architecture in America: Honor Awards of the American Institute of Architects, 1949-1961*, 21.

31 Mark Gelernter, *A History of American Architecture: Buildings in their Cultural and Technological Context* (Hanover, New Hampshire: University Press of New England, 1999), 263.

Alan Gowans wrote “strict modernism was a natural: government is power.”³² Architectural historian Siegfried Giedion wrote that “people want the buildings that represent their social and community life to give more than a functional fulfillment. They want their aspirations for monumentality, joy, pride and excitement to be satisfied.”³³

By the time Modernism arrived in Vermont, there was little building space in the traditional core of Burlington. The hill section of Burlington was well established, with a few examples of modernist architecture infilling sporadically in the established neighborhoods. The only new mass housing developments occurring in the traditional core section of Burlington were around South Prospect Street and Prospect Parkway. The New North End rapidly developed in the post-World War Two era as new housing developments rapidly filled the space between Lake Champlain and the Winooski River. Despite this rapid influx of new housing, the New North End is relatively void of Modernist residential architecture with a few isolated examples scattered amongst the new housing units.



31 Rivermount

Between 1940 and 1952, the population of Vermont increased by 4% to 5%. This statewide increase was based on a greater ratio of births to deaths. This modest increase, however, was not reflected in Chittenden County. Between 1940 and 1950, the population of Chittenden County increased by 31.4% - from 52, 098 to 62,570.³⁴ In Burlington, the population spiked by 19% from 27, 686 residents to 33,150 during this same period. Two-thirds of this increase was attributed to an increase in births while the remaining third was attributed to new

residents.³⁵ Reflecting the emerging dominance of the automobile culture, the population of South

Burlington increased by over 80% between the years 1940 and 1950. In this same period, Burlington’s economic base switched from manufacturing to service based. A 1960 report outlined the land use implications from the economic and population transitions: 1) There will be an increase in single family home construction; 2) there will be a growing demand for apartment units; 3) there will be a demand for commercial and office space; 4) there will need to be attractive industrial sites to attract manufacturing industries; and 5) the interstate highway will reshuffle land values with the Burlington core section being the most affected.³⁶ In 1957, the City of Burlington issued approximately \$3.7 million in building permits. By 1960, there were over \$7 million in building permits. This increased the previous record-setting 1959 value by \$1.6 million.³⁷ In some cases, the large dollar amount was attributed to one single piece of construction such as the United States Post Office/Federal Building on Elmwood Avenue. In 1959, City of Burlington Building Inspector said that the mass increases “indicated a very healthy growth in the city.”³⁸

32 Fricker Historic Preservation Services, Louisiana Architecture 1945 - 1965, Modernism Triumphant – Commercial and Institutional Buildings (Historic Context Report, Baton Rouge: Fricker Historic Preservation Services, 2009).

33 Giedion 24

34 “Chittenden County is Home of Third of Urban Dwellers.” Burlington Free Press, 1959.

35 Technical Planning Associates. Burlington City Planning Commission Report (Planning Commission Report, Burlington: Technical Planning Associates, 1952), 2.

36 Candeub, Fleissig & Associates and Robert Charles Associates, Comprehensive Plan for the City of Burlington, Vermont, (Comprehensive Plan, Burlington, Vermont: City Planning Commission, 1961), 3.

37 “Year’s Building Permits Worth \$7 Million.” Burlington Free Press, November 17, 1960, 9.

38 “Construction Figures for City Show More Building Activity,” Burlington Free Press, February 7, 1959, 11.

Burlington’s New North End witnessed the greatest growth in the immediate post-war years. From 1940 to 1950, dwelling units increased by 272%.³⁹ A 1952 Burlington Planning Commission report stated that the only room for physical expansion was in the New North End and “considerable areas lie on the northeast and south central fringe of the city, in each case adjacent to South Burlington. A much smaller development is possible on the southwest, near Home Avenue.”⁴⁰ These growth areas accurately reflect the distribution of modernist residential architecture in Burlington especially with the high concentration of modern and post-modern homes in the Dunder Road and South Cove neighborhoods.

By 1953, local real estate developers Anthony Pomerleau and William Hauke purchased land for the first shopping center on the west side of North Avenue. The 50,000 square foot Ethan Allen Shopping Center opened its doors in February 1955. Pomerleau and Hauke were also responsible for developing the residential neighborhood of DeForest Heights, where coincidentally there is the highest concentration of modernist homes. Within a few months, the New North End saw its first twelve lane bowling alley. By March of 1959, there were sixteen stores within the Ethan Allen Shopping Center with parking spaces for 600 cars.⁴¹ In March of 1958, the Gaynes department Store opened outside of the downtown core on Williston Road in South Burlington, further exemplifying the increased role of the automobile in American and Vermont society. By the beginning 1959, International Business Machine in Essex Junction and General Electric in Burlington were excelling and the Church Street retailers all felt an economic boom. The Burlington Free Press reported: “The population growth of the Burlington area, the solid confidence of the people in the economy, and increased bank deposits here will mean a banner year in 1959, leaders indicated.”⁴² On a tourist level, the Champlain Festival, celebrating the 350 anniversary of the discovery of Lake Champlain by French explorer Samuel Du Champlain, was to be held during the summer of 1959.



Edlund Company Building

In 1954, the Vermont Legislature formed the Greater Burlington Industrial Corporation (GBIC) to “attract, retain, and expand environmentally sensitive high-paying jobs in the Champlain Valley.”⁴³ In 1957, Floyd W. Moore, director of the GBIC, told the Burlington Zoning Board that Burlington was “running out of room for industry.”⁴⁴ That same year, the GBIC bought 36 acres in southern Burlington to appeal to larger businesses. Within two years, the land was purchased by two companies – the Edlund Company and Cynosure. Local architect Benjamin Stein designed Cynosure’s new facility on a 24 acre parcel while the Edlund developed a 20,000 square foot building on the remaining 12 acres.

The Edlund Company, manufacturers of can openers, moved from its former location on Kilburn Street in Burlington’s traditional core.⁴⁵

Residential Architecture

³⁹ Technical Planning Associates. Burlington City Planning Commission Report, 3.

⁴⁰ Ibid.

⁴¹ “Volume Soars in Burlington Area’s Four Shopping Centers, Leading Owners to Plan to Expand Them,” Burlington Free Press, March 28, 1959, 10.

⁴² “Banner Year for Business, Industry Predicted for Burlington in 1959,” Burlington Free Press, January 12, 1959, 9.

⁴³ The Greater Burlington Industrial Corporation August 5, 2010.

⁴⁴ “City Running Out of Room for Industry, Zoners Told,” Burlington Free Press, August 7, 1957, 11.

⁴⁵ Edlund Co. Plans New Plant For Expansion Early in ‘59,” Burlington Free Press, November 24, 1958, 15.

“Burlington is a healthy, growing middle-class community. It is not industrial, but relies upon its position as a shopping center for Northern Vermont and Southern Quebec, a financial center for the State of Vermont, a University Town and beauty spot on Lake Champlain. In retail sales as well as in population growth, Burlington ranks above the averages for the State of Vermont, New England and the United States as a whole. It can be anticipated that this healthy growth will continue.”⁴⁶



246 Prospect Parkway

During this period, there were many design-built homes simply designed by general contractors, who used pre-existing blueprints. A good example is found at 246 Prospect Parkway, a home built by local contractors Bluto and Brassard using readily available plans. Every week, the Burlington Free Press featured an advertisement titled “Homes for Americans” where readers could purchase an architectural plan as easy as buying a shirt from a mail order catalog. There were several Burlington-based architects who designed residential homes in the Modernist spirit: Freeman French Freeman, Marcel Beaudin, Julian Goodrich,

Benjamin Stein and William Truex. There were several other architects who designed a handful of Burlington modernist structures: D. James Hill, Lawrence Hess, and Parker Hirtle. There were also many examples of owner designed homes such as the Kuehne House on South Cove Road, the Cassler home on DeForest heights, the Bruce Home at 39 Dunder Home and the Pomerleau home at 117 DeForest Heights. A later example is the Bennett home on Sunset Cliff Road.

There are also a few examples of inexpensive pre-fabricated or kit homes. Carl Koch’s Techbuilt Homes at 124 Prospect Parkway, 792 South Prospect Street and the Harwood House on Appletree Point. A graduate of the Gropius led Harvard architecture program, Koch was a pioneer of using technological advances with his prefabricated housing units. Koch used another technological advance – the television – to advance his product.



124 Prospect Parkway

In 1954, a television special narrated by actor Burgess Meredith followed the construction of a Techbuilt homes. Serving as an early form of an infomercial, viewers called Techbuilt in the time following the on-air special.⁴⁷ In 1994, the magazine *Progressive Architecture* gave Koch the unofficial title “The Grandfather of Prefab.” Costing less than \$20,000 and having little construction costs, the Techbuilt homes had a mass appeal.⁴⁸ The exterior design of the Techbuilt House was characterized by a pitched roof, large plate glass windows on the gable ends, and deep eaves. Koch had determined that the most economical use of space was achieved by a two-

story plan that was essentially an “attic” with high side walls stacked on a partially recessed “basement,” allowing for adequate light and ventilation at both levels. The shell of the house was composed of stress skinned panels on a four-foot-wide module. The main entrance could be located either at the gable ends or on the side walls, depending on how the building was situated to the

⁴⁶ Study of the Battery Street General Neighborhood Renewal Area, Burlington, Vt. 1959-1960.

⁴⁷ Alastair Gordon, *Weekend Utopia: Modern Living in the Hamptons* (Princeton, New Jersey: Princeton Architectural Press, 2001), 121.

⁴⁸ *Ibid.*, 122.

street. The utility core and stairs were located at the core of the house to allow for flexible use of the interior spaces.”⁴⁹



122 Dunder Road

Another pre-fabricated company was Deck House, which was founded in 1959 by John Bemis. A graduate of Harvard and then the Massachusetts Institute of Technology, Bemis worked with Carl Koch to build affordable manufactured homes. A Deck House is located at 122 Dunder Road. According to Devin Colman, “the Deck House name is derived from the three-ply laminated decking that is attached to the post and beam structure, forming both the floors and ceilings of the house. Based on a Split-Level layout, the original Deck Houses featured gently sloping gable roofs and an optional carport that was created by extending the roof

away from the house. Because the Deck House was based on an eight-foot construction module and standardized component parts, including insulated plywood wall panels, structural beams and stairs, it could be custom-designed for each client.”⁵⁰ This Deck House was also the home of Madeline Kunin, first female Governor of Vermont and former United States ambassador to Switzerland.

Donald Scholz designed homes can be found at 215 South Cove Road and 269 South Cove Road. Starting his company in 1946, Scholz was named by *Builder Magazine* in 2000 as one of the 21st



215 South Cove Road Interior

century's 100 most influential figures in the residential building industry. The Burlington buildings reflect the basics of a Scholz design: “Extensive floor-to-ceiling glass treatments, cathedral ceilings and open living spaces” that “blurred the line between the interiors and exteriors of homes.”⁵¹

A dominant architecture form found amongst the new Burlington housing units is the Ranch style. California architect Cliff May introduced the Ranch Style in the 1930s and soon spread across America and became the ubiquitous building form in new suburbs.

Showing the influence of Frank Lloyd Wright's

Usonian homes, the Ranch Style featured one story buildings integrating outdoor and indoor living. They have sprawling floor plans with multiple access points between the house and outdoors. The Ranch Style gained popularity due to a variety of reasons: 1) By having pre-approved Ranch Style plans, people who took advantage of the FHA finance programs tended to promote Ranch Style housing; 2) building technology allowed for improved building techniques and ultimately, less expensive houses; 3) the increased casual lifestyle of typical American necessitated a new type of floor plan; and 4) the romanticism of California lifestyle.⁵² The Ranch House featured a simple design; open rooms with the integration of kitchen and living spaces; flexible indoor/outdoor spatial elements and the use of skylights.

49 National Trust for Historic Preservation Northeast Office. The New Canaan Mid-Century Modern Houses Survey. January 1, 2007. (accessed October 1, 2010).

50 Devin Colman, *The Future Comes Home: Modernist Residential Architecture in Chittenden County, Vermont* (M.S Thesis, University of Vermont Historic Preservation Program, Burlington, Vermont: Devin Colman, 2006).

51 John B. Scholz Architects, Inc. . John B. Scholz Architects, Inc. . 2010. <http://www.scholz.us/info.php> (accessed September 25, 2010).

52 Alan, Hess, *The Ranch House* (New York: Harry N. Abrams, 2005), 14.

While Burlington Ranch style homes are ubiquitous, there are a few excellent examples of houses incorporating Modern and Ranch style elements such as 115 Crescent Road, 169 Prospect Parkway, 77 Robinson Parkway, 224 Shore Drive, 164 Van Patten Parkway and 260 Prospect Parkway. While the Ranch Style and Colonial Revival Style dominate the New North End, there are examples of Modernist design such as 170 Ethan Allen Parkway, 134 Wildwood, 52 Fairmount and 62 Fairmount.



134 Wildwood

In Burlington, there are a handful of high style residential Modern buildings spread throughout the city. The greatest concentration found in the Prospect South area of the traditional core, especially on DeForest Heights neighborhood with excellent examples being 106 DeForest Heights, 28 DeForest Heights, 75 DeForest Road and 22 DeForest Road. Extending southward from the affluent hill section, this area was home to many of the Burlington's new professionals.

There are few examples of high style residential in the New North end, but certainly not the same density as Prospect Park South. The New North End witnessed simply constructed Modernist cabins, cottages and vacation homes. Examples of vacation homes include homes such as 83 Appletree Point, 335 Appletree Point Road, 98 Sunset Cliff and 104 Sunset Cliff. There are good examples of the smaller camps such as 92 Appletree Point Road and the Smith Camp located at the tip of Appletree Point.

One of the last parts of Burlington to be developed was the southern section to the west of Pine Street. In the late 1960s-early 1970s, developments sprouted up on South Cove Road and Dunder Road. These two neighborhoods have a high concentration of modern and post-modern homes. There is an example of a Donald J. Scholz designed pre-fabricated home at 215 South Cove Road, the owner designed Kuehne home at 169 South Cove Road, the Marcel Beaudin designed 92 South Cove Road and the Deck House at 122 Dunder Road.

Education and Medical Boom

During the 1950s, there was a massive increase in Burlington's educational facilities - reflecting a nationwide growth in education. In January 1954, President Dwight D. Eisenhower called upon the nation to meet the booming population: "Youth--our greatest resource--is being seriously neglected in a vital respect. The nation as a whole is not preparing teachers or building schools fast enough to keep up with the increase in our population." The spike in marriage and birth rates, created a demand for new elementary and secondary education facilities. With the G.I. Bill providing a college education to returning veterans, local colleges experienced a tremendous spike in matriculation.

In the 1950s, the growing prestige of the University of Vermont attracted quality faculty and students to the community. The growth of Burlington as an intellectual hub is reflected by both the influx of college housing, the need for professor housing as well the designs of the architects themselves. The University of Vermont and Trinity College saw an incredible growth in the second half of the 20th Century, as GI Bill recipients flocked to the nation's campuses to attain a higher education. " 'Education alone cannot heal the world's wounds. But it can help. A basic principle of American democracy is the more education, the better,' *Life* magazine editorialized in 1948,

bestowing kudos on the recently enacted GI Bill of Rights.”⁵³ This growth is reflected by the massive amount of modernist dormitories, classroom buildings and offices.

It was not just the returning veterans who sparked the nationwide higher education growth – it was their offspring as well – the Baby Boomers. This demographic represents over 70 million children born between 1946 and 1964. This demographic boom affected Burlington’s need for elementary schools and high schools from the 1940s through the 1960s.

The Burlington firm Freeman French Freeman positioned itself for this new demand and became known for its school architecture. The firm designed the John J. Flynn Elementary School on North Avenue, Lawrence Barnes School on North Street and Rice Memorial High right over the border in South Burlington. In response to overcrowding in North Burlington, Freeman French Freeman designed an addition to the Thayer School on North Avenue. The new schools employed innovative materials and technologies developed during World War II. They were mostly constructed rectilinear forms using concrete or steel frames, brick veneer and aluminum windows. The buildings maximized air flow and natural classroom light. Many of these Freeman French Freeman elementary schools were designed in the spirit of the innovative Eliel Saarinen designed Crow Island School in Winnetka, Illinois. This c. 1940 one-story school featured rectilinear plans, flat roof and wide expanses of windows. The Crow Island School influenced countless school designs in the post-World War Two era and can be seen on many of the Freeman French French school buildings. Architectural historian Elizabeth Mock described Saarinen’s influence: "After studying the teaching method, the architects designed the model classroom...The site plan shows how the building was developed from this relatively self-sufficient unit. Different age-groups are in separate wings, each with its outdoor play area. Offices and library are at the center, with playroom and auditorium. Details are heavy, but the general scale is pleasant."⁵⁴ School theorist William W. Caudill believed that the “battle between ‘contemporary’ and ‘traditional’ was won. The public not only begin to accept ‘modern,’ but to demand it. So the architects had no choice but to try to produce logical schools.”⁵⁵



Bailey Library

Once the Baby Boomers reached the college-level of education, there was a corresponding spike in campus physical and population growth. “Nationwide, college enrollment grew from 3.6 million in 1960 to more than 8 million in 1970, and would grow to more than 11 million by the end of the 1970s...”⁵⁶ By the late 1960s, over 50 percent of high school graduates went onto the college level. This had risen from 15 percent in the late 1930s. Women enrollment had spiked from 36 percent in the 1960s to over 50 percent in the 1970s. During this same period, the actual number of institutions rose from 2,000 to 3,150.⁵⁷ To accommodate this matriculation spike,

higher education institutions scrambled to accommodate the influx of students, faculty and staff. These institutions approached this situation by looking inwards (increasing density on the campus) and looking outwards (adding property and facilities outside the historic main core). The University of Vermont initially increased the density by adding Bailey Library and the Chittenden-Buckham-Wills dormitories within the traditional campus. As the University continued to grow, the

⁵³ Carole, Rifkind, *A Field Guide to Contemporary American Architecture* (New York: Penguin Books, 1998), 24.

⁵⁴ Elizabeth Mock, *Built in the USA Since 1932* (New York: The Museum of Modern Art, 1945), 72.

⁵⁵ Sherry Wyatt, & Sarah Woodard. *Post World War Two Survey*: Charlotte.

⁵⁶ M. Perry Chapman. *American Places, In Search of the Twenty-first Century Campus* (Westport, CT: Praeger Publishers, 2006), 34.

⁵⁷ Ibid.

University expanded its footprint, ultimately providing discontinuous housing options on the Redstone campus. Between 1962 and 1972, the University of Vermont spent over \$40 million in new facilities construction. There was more construction during this period than any other ten-year period in the history of the University of Vermont.⁵⁸

The University of Vermont expanded well beyond its historic green, building new academic and housing structures. Simultaneously, Trinity College (now part of the University of Vermont) expanded its housing. Trinity College built two excellent examples of the International Style: Mercy Hall and McCauley Hall, designed by Marcel Beaudin while he was working for the



McCauley Hall

architecture firm of Julian Goodrich. During the first years of the University of Vermont's expansion, the school hired the prestigious firm McKim, Mead and White to design its Chittenden, Buckham and Wills dormitories. In later years, Freeman French Freeman virtually monopolized the University of Vermont's dormitory program with the construction of the Redstone Campus and East Campus dormitories.

After a frenetic residential life building program, the University of Vermont focused on in improving and expanding its academic resources. The University of Vermont had long outgrown the 1890s Billing

Library. Freeman French Freeman designed the new Bailey Library and then the library even expanded more with the Robert Burley Associates designed Howe addition. Later Modernist campus buildings included the Formalist Style Votey Engineering building, the Brutalist Style Cook Physical Science building, the Angell Lecture Hall, the innovative academic/residential Living & Learning Campus and the Brutalist style Southwick Music Hall on Redstone campus. Trinity expanded its academic program with the construction of the Julian Goodrich designed Brutalist Style Delahanty Hall.

The biggest program to expand in the post-World War Two years was the University of Vermont's College of Medicine. In 1957, Freeman French Freeman designed the International Style Alumni and Given Medical buildings at a cost of approximately one million dollars.⁵⁹ The Alumni Hall has been since demolished while Given has been altered significantly. In later years, the Architect's Collaborative designed the Brutalist Style Rowell Nursing & Allied Health Science Building. This



10 Alfred Street

architecture team studied under Walter Gropius at Harvard. Other health related buildings was the International Style American Red Cross building (now Planned Parenthood) on Mansfield Avenue, and the International Style Vermont Rehabilitation Center on Pearl Street.

There are also examples of private medical offices such as the William Cowles designed 40-42 Colchester Avenue and the Julian Goodrich designed 10 Alfred Street. This building was originally designed for Julian Goodrich's own architectural practice but it was quickly used for the Associates in Dentistry. Members of the

⁵⁸ New England Association of Colleges and Secondary Schools, A Report About UVM (March 1972)

⁵⁹ "Progress Report," Burlington Free Press, June 14, 1958.

medical field privately owned Modernist homes at 124 Prospect Parkway, 169 Prospect Parkway, 25 Woodcrest Lane, 335 Appletree Point Road and 246 Prospect Parkway. Although the Freeman house at 22 DeForest Road was designed by the architect, William Freeman; the second occupant of the house was Ernest Stark, the Director of Laboratories at DeGoesbriand Memorial Hospital.

In 1957, the City of Burlington examined the prospects of developing the poor farm site for a new school. The poor farm site became available with the construction of Ethel B. Midram Nursing home on East Avenue.⁶⁰ The International Style nursing home is now the site of the University of Vermont's police and ambulance services.

Following the Second World War, Modernism established deep roots on American campuses. Prior to the war, campuses seemed to take pride in architectural unity. There was uniformity to the campus design. Following the war, campus buildings were treated as a unique structure with each building standing out amongst its peers. Just as college campuses came to symbolize the liberalism of the individual student, the buildings followed a similar path. Like the students themselves, Modern institutional buildings represented non-conformity, diversity and risk taking. A roundabout walk from one the University of Vermont's oldest buildings, Old Mill, to its newest buildings,



Given Medical Building

Jeffords Hall, will not reveal an endless succession of monotonous architecture but rather a treasure-trove of Modernist architectural expression: Bailey-Howe Library, Votey building, Rowell Nursing Building, Chittenden-Buckham-Wills dormitories, and Given Medical building. While the academic buildings represent the individuality and expression of higher education, the dormitories still follow a pattern of old-world uniformity. The Freeman French Freeman dormitory buildings on East and Redstone Campuses as

well as the design-build Living and Learning complex all display characteristics of modern design, but there is

little variety amongst the buildings.



Willard Street Apartments

The growth of campuses led directly to the need for off-campus housing. The Prospect Park neighborhood experienced the biggest influx of academic faculty and staff, with University of Vermont and Saint Michael's College academic personnel moving into 246 Prospect Parkway, 62 Fairmount, 28 DeForest Heights and 75 DeForest Road. Apartment complexes such as the International Style 222 Summit Street and Willard Street Apartments, located close to the University of Vermont, served as a housing source for students, staff and faculty. The Benjamin Stein Tau Epsilon Fraternity had a short fifteen year life-span, and was converted

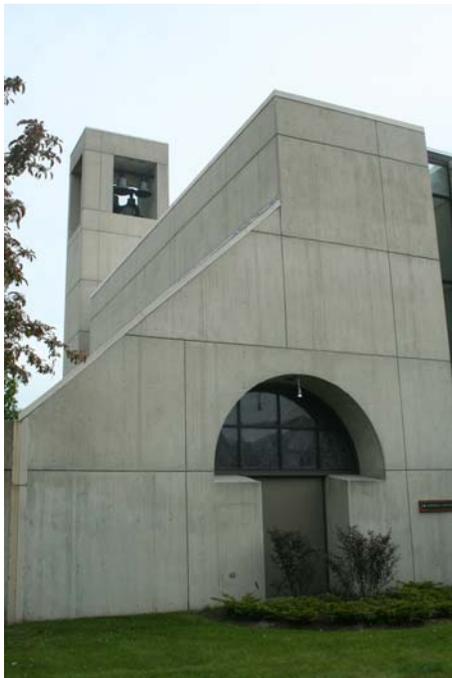
into the Astra apartments, which serve mostly college students.

Religious Structures

⁶⁰ "School Board Airs Plans to Expand in North Burlington." Burlington Free Press, August 7, 1957, 10.

Architect Wolf von Eckhardt wrote that for a community “to build a church or temple, in an age when any billboard can dwarf the steeple and any loudspeaker can drown out the bells, is indeed ... ‘an age of optimism.’”⁶¹ This optimism is reflected throughout Burlington, as many of Burlington’s finest Modernist expressions came in the form of religious structures. Following World War Two, congregations built new religious facilities at sites further away from the traditional downtown core. This was the result of a combination of the availability of large parcels of land and proximity to new residential neighborhoods.

It also became increasingly common for larger congregations to have their houses of worship designed by an architect, with building plans more reflective of the prevailing styles. The churches on North Avenue reflected the growth of the New North End, while the Cathedral of the Immaculate Conception on Pine Street, St. Mark’s Church on Pearl Street and Cathedral Church of St. Paul on Cherry Street were new edifices that rose from the ashes of unfortunate destructive fires. In both of these cathedral designs, the architects maximized the site. While located on a constricted city block, the landscape architect for the Cathedral of Immaculate Conception, Dan Kiley, created a sanctuary feeling. In designing the Cathedral Church of St. Paul, the architects maximized the site’s commanding views of Lake Champlain and the Adirondack Mountains to the west.



St. Mark’s Church in Burlington’s New North End not only reflects the growth in Burlington’s North End but it also stands out as a fine example of International Style religious architecture. The main church building featured an innovative design in which the altar was located in the center of the cross-shaped building with seating sprouting in four directions. The designer as well as Church pastor Reverend William Tennien commented on his design: “I might as well admit it. Saint Mark’s... was built to prove that a church can be as contemporary as a V-3 rocket and still be what a church ought to be—beautiful, warm, inviting, devotional and inspiring, a veritable house of God, worthy of the Mysteries enacted therein.”⁶² While Tennien was responsible for the design, local architects Freeman French Freeman and Benjamin Stein were also involved with the construction of the main chapel and the other four buildings on the parcel.⁶³

Cathedral of Saint Paul

In 1957, the Assembly of God built a new composition brick church on Shelburne Road with parishioners doing the majority of the construction work. The parish received assistance in the form of one bricklayer and a carpenter.⁶⁴

The church was formed in 1945 and had grown to a point where a new meeting place was required.⁶⁵ In the 1980s, the North Avenue Alliance Church expanded to meet the growing needs of the New North End. These religious structures all follow the basic Modernist tenet of eschewing any historical elements or styles. The modern Burlington religious buildings strip away traditional ornament and attempt to create an inclusive environment where there are little boundaries between god and man. “Modernist architecture sought to end the

61 von Eckardt, *Mid-Century Architecture in America: Honor Awards of the American Institute of Architects, 1949-1961*, 24.

62 Colman, *Modernist Architecture in Burlington, Vermont*, 21; Joseph T. Popecki, *The Parish of Saint Mark in Burlington, Vermont, 1941-1991* (Burlington, Vermont: The Parish of Saint Mark, 1991), 15-16.

63 Colman, *Modernist Architecture in Burlington, Vermont*, 21.

64 “Assemblies of God Church Ready for Roof.” *Burlington Free Press*, September 21, 1957, 11.

65 “Southside Assembly of God is Under Construction.” *Burlington Free Press*, June 1, 1957.

distinction between floor and ceiling, interior and exterior, window and wall, and sacred and profane.”⁶⁶ In all these churches, the architects met various design challenges such as meeting space needs without losing intimacy and creating a space that could provide meditation as well as mass celebration. Quoting Reverend George Gibson, Eckhardt wrote the new Modernist churches were “new sermons in stone, glass and steel.”⁶⁷

During this era, two new Catholic structures were built in Burlington: Cathedral of the Immaculate Conception and Newman Catholic Center. Both modern buildings reflected a nationwide pattern in the Catholic Church - “Stimulated by the 1962-1964 Vatican II councils, Catholic churches transitioned from highly ornamented hierarchical structures to a theater-in-the-round format. The prior emphasis on verticality and hierarchical placement of the altar at the head of the church shifted to include circular altars, with a theater-like surround seating, plain wooden altars, simplified stations of the cross, wood crosses, and geometric stained glass windows.”⁶⁸ This approach was certainly not secular to the Catholic Church as one can see these features in the majority of mid-Century religious structures.

Downtown Modernism



Ethan Allen Club

There are several examples of modernist architecture in the traditional downtown commercial district. There are several examples of infill modern commercial buildings at 112 Church Street and 128 Church Street. Two buildings – the Abraham Block and the old Woolworth building – were older buildings that received significant Modernist changes. In the case of the Woolworth Building, the historic masonry was removed and replaced with a new building sheathed in enameled panels with a band

of large fully glazed storefront windows. On College Street, the Allen Agency building received

more than just a “facelift” as a whole modernist section was added to the front of the façade of a 19th Century building. The Fletcher Free Library increased its capacity and addressed the needs of Burlington’s growing population with a sizable modern addition. The Freeman French Freeman designed Jackson Apartments at 217 College Street served as both a commercial and residential building built on a smaller scale. Two old organizations – the Salvation Army and the Ethan Allen Club – found new Modernist headquarters on Main Street and Pearl Street, respectively. The Ethan Allen Club building was built after fire destroyed the old clubhouse in 1971. The massive brick structure at 264 Main Street has continually served as a headquarters for the predominant communications company such as New England Telephone and Telegraph Company and now, Fairpoint Communications.

Gardens of Modern

The modern idiom also affected landscape architecture and garden designs. The most notable example is Dan Kiley’s landscape design at the Cathedral of Immaculate Conception on Pine Street. Kiley used a large urban parcel to accommodate the church with an external, natural sanctuary.

66 Duncan Stroik, “Modernist Church Architecture,” The Catholic Liturgical Library. (May 1997. accessed October 3, 2010)

67 von Eckardt, “Mid-Century Architecture in America: Honor Awards of the American Institute of Architects, 1949-1961,” 24.

68 Mary Brown. San Francisco Modern Architecture and Landscape Design 1935 – 1970. (San Francisco: San Francisco City and County Planning Department, 2010), 68.

Kiley called for one hundred twenty-three locust trees laid out in a grid pattern that follow the angles of the sanctuary and accentuate the building's form. Between the trees, there is spacious lawn creating an urban park feeling.

The Battery Park Extension, designed by landscape architect Terrance Boyle during Burlington's urban renewal, features many sculptures and a terraced design. The terraces run north to south, parallel to Battery Street. There are sloped areas and vegetation that create a barrier between pedestrians and the automobile traffic on Battery Street. There are thirty-five marble sculptures spread throughout the park. The park also features the marble sculpture work of Paul Aschenbach of Hinesburg, Vermont.



Hypar '68

sculpture, Hypar '68, found behind the buildings on the Redstone Campus, was designed by the University of Vermont's Engineering Class of 1968.

Both of these examples evoke the modern landscape approach to using abstract forms. The thirty-five sculptures in Battery Park Extension evoke different geometric forms. The layout of the trees and walkways are geometrically related to the main church building at the Cathedral of Immaculate Conception.

Gardens can also be found at the Cathedral Church of St. Paul and another example of Paul Aschenbach's sculptural work can be found outside the Bailey-Howe Library on the University of Vermont campus. An isolated piece of

Federal Involvement

The federal urban renewal program significantly impacted both the fate of Burlington's older buildings as well as the advent of Modernist architecture in its wake. In the late 1950s, the City of Burlington, under the leadership of Mayor Douglas C. Cairns, viewed the federally funded urban renewal projects as a way to wipe out Burlington's dilapidated infrastructure, encourage new business and raise the city's tax base. A 1956 Burlington Center City Study proclaimed: "It will be in the best interest of the city if action is taken to eliminate Center City housing. As this is accomplished, land values will increase and much of the city's substandard housing will vanish."⁶⁹ In 1958, Burlington identified an eight-block neighborhood bound by Battery, College, Pine and Pearl Streets, as the urban renewal zone. This zone consisted of a "hodgepodge of sub substantial structures, including a great many substandard buildings."⁷⁰ A 1959 Center City Study wrote that Burlington did not address its dilapidated neighborhoods; the housing would "invite openly the open cancers of congestion, dilapidation and obsolescence."⁷¹ By 1959, the city had been earmarked \$600,000 for a capital grant, contingent on qualification for federal funding.⁷² For the next ten years, the city attempted to find the proper developer for the zone, with four developers defaulting during that period. During this time, there were many visions for Burlington's future including restored waterfronts, high-rise buildings, new transportation systems and commercial marketplaces.⁷³

⁶⁹ University of Vermont Historic Preservation Program, *The Burlington Book*, 104.

⁷⁰ Study of the Battery Street General Neighborhood Renewal Area, Burlington, Vt. 1959-1960.

⁷¹ University of Vermont Historic Preservation Program, *The Burlington Book*, 104.

⁷² "Urban Renewal Here Loses No U.S. Funds." *Burlington Free Press*, July 16, 1959, 11.

⁷³ University of Vermont Historic Preservation Program, *The Burlington Book*, 104.

In 1964, the citizens of Burlington approved the urban renewal plan and bond issue, clearing the way for the demolition of the 27 acres of 19th Century homes. The area consisted of 687 buildings - 391 were residential and 296 were commercial.⁷⁴ Horizons, Incorporated, a conglomerate of local businesses including architecture firms Linde-Hubbard and Freeman French Freeman, entered into a contract with the City of Burlington in 1965. Known as the Champlain Street Urban Renewal project, demolition began in May 1966.⁷⁵ The city claimed the homes through eminent domain, calling them slums or blighted areas. Within two years, over one hundred families had been displaced and the area had been reduced to rubble. As soon as the area was cleared, new construction began with the government leading the way with the Linde and Hubbard designed, Brutalist style courthouse on Cherry Street. Horizons faced financial problems early in the process and the company was in default in its contract with the City of Burlington.



60 Battery Street

Cousins Properties of Atlanta eventually assumed control of the project who built the New Vermont Federal Savings and Loan Building at 101 Cherry Street and the headquarters for the Chittenden Bank at the corner of Bank and Pine streets. This joint venture ended tragically when a corporate airplane crashed in Lake Champlain, killing five Cousins' executives.⁷⁶ A Montreal-based development firm, Mondev International, then became involved with the development in 1972. Mondev most likely hired the

Office of Mies van der Rohe as lead project architect firm, which designed the mall and 400-space parking

garage on Cherry Street.⁷⁷ In the same year, the Office of Mies van der Rohe designed International Style Radisson Hotel (now Hilton Burlington) at 60 Battery Street, with its commanding views of Lake Champlain, opened its doors and received its first guests.

In December 1977, Jeanne Davern, an architectural journalist for *Architectural Record*, published an account of Mondev International's involvement in the Burlington project. Quoting Arthur Hogan, director of planning and redevelopment for the City of Burlington, Davern wrote: "A kind of upgrading of architectural consciousness among ordinary citizens as well as public officials may be the most significant result of the process for Burlington, Hogan thinks—a new respect for architecturally significant historic buildings being only one example."⁷⁸ Fifty years later, Hogan's words seem prophetic as many of the post-urban renewal buildings structures are architecturally and historically significant.

With urban renewal came federally funded government structures. The 1968 Brutalist Style Edward J. Costello Courthouse, the Chittenden County Bureau of Special Investigation on Cherry Street, and the Vermont Department of Labor on Pearl Street all reflect the increased importance of Burlington as a regional government hub. The Social Security Administration building on Pearl Street and the United States Post Office at 3 Elmwood Avenue both reflect the increased presence of

74 "Urban Renewal Here Loses No U.S. Funds." Burlington Free Press, July 16, 1959, 11.

75 Bryan Higgins, "The Sanderistas and a Metamorphosis of Burlington, Vermont." Places, Volume 3, Number 2. Berkeley, California: UC Berkeley College of Environmental Design, 1986.

76 Jeanne M. Davern, "Four U. S. projects under development by Mondev International," *Architectural Record*, December 1977, 102; Jean Inamorati, Nomination to the National Register of Historic Places, The Church Street Historic District (Burlington, Vermont: Inamorati, Jean et al. , 2009)

77 Davern, "Four U. S. projects under development by Mondev International," *Architectural Record*, 102; Inamorati, Nomination to the National Register of Historic Places, The Church Street Historic District.

78 Davern, "Four U. S. projects under development by Mondev International," *Architectural Record*, 102; Inamorati, Nomination to the National Register of Historic Places, The Church Street Historic District.



11 Elmwood Avenue

the Federal government in Burlington. All of these buildings are indicative of the government's preference for architectural designs that reflected "the dignity, enterprise, vigor and stability of the American National government, [placing] emphasis...on the choice of designs that embody the finest contemporary American architectural thought."⁷⁹

Early on in the planning process, Burlington citizens were concerned about urban renewal's displacement of tenants and homeowners. In 1957, Mayor Cairns addressed concerns by stating that the urban renewal authority

"must find a way to take care of the people" and that there was "social responsibility" to address displaced citizens.⁸⁰ An initial survey of the renewal area in 1958 stated that there approximately 500 unmarried persons, 335 couples without children and 172 families with children lived within its confines.⁸¹ Many of Burlington's first large-scale apartment complexes such as Ten Champlain Street and Three Cathedral Square were built to accommodate over one-hundred families displaced by the program. Despite these efforts in Burlington, critics state that urban renewal on a nationwide scale failed to provide new housing opportunities to the displaced.⁸²

Conclusion

Burlington has a long and distinct history, with the city's built environment serving as indicators and reminders of its past. For every ear in Burlington's history, there are intact physical representations of the period. This is certainly true for the Modernist era. While Modernism never came to dominate the Burlington environment, the few examples within the city limits are worthy for recognition and preservation.

These buildings not only reflect Burlington's history, but they also represent nationwide trends in education, religion, government and residential design. Despite this fact, there are a few factors unique to Burlington. Vermont is a state that relies significantly on its architectural heritage. There is a definitive Vermont brand of a rural, agricultural based state. On the surface, this brand does easily necessarily co-exist with modern architecture. The images of barns, silos, lakeside cottages and white clapboard homes do not mix with flat roofs, large expanses of windows and exposed concrete. Despite this fact, Burlington's modern architecture is an important part of its heritage. There is a bit of simplicity that embodies the Vermont identity. The same Vermont "no frills" approach to living is easily seen in the functional designs of modernist homes.

Another element of Vermont's heritage and tradition that identifies with Modernist architecture is the state's entrepreneurial spirit. The ice cream company Ben & Jerry's, the snowboard manufacturer Burton Snowboards, the Vermont Teddy Bear Company and the band Phish all reflect this spirit of entrepreneurialism as they display a sense of individualism, determination and creativity. The same could be said about the design-build homes of Prickly Mountain in Vermont's Mad River Valley. The work of Vermont architects Freeman French Freeman, Marcel Beaudin, Julian Goodrich, Dan Kiley reflect these same attributes.

⁷⁹ Ad Hoc Committee on Federal Office Space. Guiding Principles for Federal Architecture. (Washington D.C.: Ad Hoc Committee on Federal Office Space, 1962)

⁸⁰ "City Residents in Urban Renewal Area Will be Taken Care Of," Mayor Says" Burlington Free Press, July 19, 1957, 11.

⁸¹ "City's Urban Renewal Plan Gets 'Go Ahead.'" Burlington Free Press, January 17, 1959, 11.

⁸² John M. Levy, Contemporary Urban Planning, 6th ed. (Upper Saddle River, NJ: Prentice Hall, 2003), 177.

Required reading for the University of Vermont's Historic Preservation Program in 1995 was Jane Jacobs' *The Life and Death of American Cities*. This seminal work had a profound effect on preservationists across the country. A major theme in Jacobs' book was that urban renewal was destroying America's urban environment. The demolition of traditional neighborhoods to prevent urban blight was the equivalent of ripping out the heart and soul of the American community. Replacing the traditional neighborhood with urban parks, arts centers, housing complexes and government buildings eliminated community vitality and character. Similarly, preservationists often argue that the automobile and the advent of suburban culture have also affected our cultural identity. The rise of superstores and suburban developments, all accessed via the automobile, eliminated the need for traditional community centers. These basic tenets practically single handedly launched the historic preservation movement. Now that urban renewal and the first suburban developments are fifty years old, preservationists face a new paradigm – we need to examine the former threats to historic preservation as historic resources themselves and not enemies of the state. Suburban developments, shopping centers, concrete parks, government centers, apartment complexes are now part of collective American identity. It is our role as historic preservationists to document our past, not to necessarily cast judgment. As many of these resources approach their fifty year threshold, preservationists need to examine these resources objectively and not view them as preservation's antagonist.

Burlington has already lost many of its modern resources: Lafayette Hall at the University of Vermont; Alumni Hall at the University of Vermont and Ron's Shell Station on North Avenue. This report and survey, plus educational efforts, will advocate for the preservation of Vermont's recent past resources. In addition, it will serve as a tool for planners to make consistent, informed evaluations of Burlington's Modernist buildings and landscapes.

Properties Surveyed

A total of 141 different properties were surveyed for this project.

Building, Complex, District Surveys (v.060131)

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Vt	Town	Vil No.	Street/Road	General Type	Type	Common name	Formal name	Orig. name
	Burlingt		Appletree Point	Building	Camp	Smith Camp		Smith Camp
	Burlingt		Battery Street	Building	Park Structur	Battery Park Extension	Battery Park Extension	
	Burlingt		Cherry Street	Building	Garage	Burlington Parking Garage		
	Burlingt		UVM Redstone Campu	Building	Other	Hypar '68	Hypar '68	Same
	Burlingt	1	Dunder Road	Building	House	1 Dunder Road	1 Dunder Road	Same
	Burlingt	1	South Prospect Street	Building	Institutional B	University of Vermont Medical	University of Vermont Medical H	Vermont Rehabilitation Center
	Burlingt	2	Cherry Street	Building	Church	Cathedral Church of St. Paul	Cathedral Church of St. Paul	Same
	Burlingt	3	Tallwood Lane	Building	House	3 Tallwood Lane	3 Tallwood Lane	
	Burlingt	4	DeForest Road	Building	House	Maxwell House	Maxwell House	
	Burlingt	5	DeForest Heights	Building	House	Cassler Home	Cassler House	
	Burlingt	10	Alfred Street	Building	Office	Associates in Dentistry	Associates in Dentistry	Same
	Burlingt	10	North Champlain Stree	Building	Apartments	Champlain Apartments	Champlain Apartments	Same
	Burlingt	11	Elmwood Avenue	Building	Post Office	United States Post Office & Fe	United States Government	Same
	Burlingt	12	North Street	Building	Office	12 North Street	12 North Street	Same
	Burlingt	16	Cathedral Square	Building	Apartments	3 Cathedral Square	Cathedral Square	Same
	Burlingt	20	Pine Street	Building	Church	Cathedral of the Immaculate C	Cathedral of the Immaculate Co	Same
	Burlingt	22	DeForest Road	Building	House	Freeman House		Freeman House
	Burlingt	25	Woodcrest Lane	Building	House	van Maeck House		van Maeck House
	Burlingt	28	Church Street	Building	Store	28 Church Street	28 Church Street	
	Burlingt	28	DeForest Heights	Building	House	28 DeForest Heights		
	Burlingt	29	Iranistan Road	Building	House	Noe Duchaine House	29 Iranistan	Noe Duchaine House
	Burlingt	29	Mansfield Avenue	Building	Office	Planned Parenthood	Planned Parenthood	American Red Cross
	Burlingt	31	Rivemount Terrace	Building	House	31 Rivemount Terrace	Jenkins House	31 Rivemount Terrace
	Burlingt	31	Spear Street	Building	College	Tupper Hall Dormitory	Tupper Hall	Same
	Burlingt	31	Spear Street	Building	College	Austin Hall Dormitory	Austin Hall Dormitory	Austin Hall Dormitory
	Burlingt	31	Spear Street	Building	College	Marsh Hall Dormitory	Marsh Hall Dormitory	
	Burlingt	32	Cherry Street	Building	Courthouse	Edward J. Costello Courthouse	Edward J. Costello Courthouse	Same
	Burlingt	32	Chittenden Drive	Building	House	Goldsmith House	Goldsmith House	
	Burlingt	32	DeForest Heights	Building	House	Churchill House	Churchill House	Brue House
	Burlingt	32	North Prospect Street	Building	Institutional B	Vermont-New Hampshire Red	Vermont-New Hampshire Red C	Same
	Burlingt	33	Colchester Avenue	Building	Office	Votey Engineering	Votey Engineering Building	Same
	Burlingt	39	Dunder Road	Building	House	Bruce Home	39 Dunder Road	Bruce Home
	Burlingt	40	Colchester Avenue	Building	Apartments	40 Colchester Avenue	40 Colchester Avenue	Same
	Burlingt	41	Church Street	Building	Store	Old Navy	Old Navy	Woolworths
	Burlingt	50	Crescent Road	Building	House	Roby House	Roby House	

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No.	Street/Road	General Type	Type	Common name	Formal name	Orig. name	S
52	Fairmount Street	Building	House	Arnold House	52 Fairmount Street	Arnold House	N
54	Cliff Street	Building	House	Anger House	52 Cliff Street	Anger House	N
55	Foster	Building	House	55 Foster Street	55 Foster Street		N
56	Cherry Street	Building	Office	Chittenden Unit for Special Inv	Chittenden Unit for Special Inves	Same	O
56	DeForest Heights	Building	House	56 DeForest Heights	Aitken Home	56 DeForest Heights	O
56	Stirling Place	Building	House	56 Stirling Place	56 Stirling		N
58	Pearl Street	Building	Office	Social Security Administration	Social Security Administration B	Same	O
60	Battery Street	Building	Hotel	Radisson Hotel	Hilton Burlington	Radisson Hotel	In
62	Fairmount Street	Building	House	Koile House	Pais House	Koile House	Pr
63	Pearl Street	Building	Office	Vermont Department of Employ	Vermont Department of Employ	Same	O
64	Main Street	Building	Office	Salvation Army	Salvation Army	Same	N
65	Glen Road	Building	House	Davidson House	Davidson House		N
66	North Avenue	Building	Other	Sarah M. Holbrook Community	Sarah M. Holbrook Community	Same	O
67	Spear Street	Building	College	Mills Hall Dormitory	Mills Hall	Same	In
67	Spear Street	Building	College	Harris Mills Commons	Harris Mills Commons	Same	N
67	Spear Street	Building	College	Harris Hall Dormitory	Harris Hall Dormitory	Same	In
68	Crescent Road	Building	House	Lash House	Lash House		In
68	Ledge Road	Building	House	Farington House	Munkelwitz House	Farington House	O
73	South Street	Building	House	Boardman House		Boardman House	In
75	Colchester Avenue	Building	Dormitory	Chittenden Hall Dormitory	Chittenden Dormitory	Same	In
75	Colchester Avenue	Building	Dormitory	Buckham Hall Dormitory	Buckham Dormitory	Buckham Hall Dormitory	In
75	DeForest Road	Building	House	Falls House	Beck House	Falls House	In
77	Robinson Parkway	Building	House	77 Robinson Parkway	77 Robinson Parkway		O
79	Colchester Avenue	Building	Dormitory	Wills Hall Dormitory	Wills Hall Dormitory	Same	In
80	Rivemount Terrace	Building	House	Jones House	Eldridge Home	Jones House	In
82	University Place	Building	College	Cook Physical Science Comple	Cook Physical Science Complex	Same	N
82	University Place	Building	Theatre	Angell Lecture Center	Angell Lecture Center	Same	N
83	Appletree Point Road	Building	House	83 Appletree Point Road	83 Appletree Point Road	83 Appletree Point Road	O
89	Beaumont Avenue	Building	College	Given Building	Given Medical Building	same	In
92	Appletree Point Road	Building	House	92 Appletree Point Road	92 Appletree Point Road	Same	N
92	South Cove Road	Building	House	Shawa House	Shawa House		R
96	DeForest Heights	Building	House	Lang House	Lang House		In
98	Sunset Cliff	Building	House	Bennett House	Bennett House	Bennett House	O
101	Cherry Street	Building	Office	Burlington Town Center Offices	Burlington Town Center	Same	In
104	Sunset Cliff	Building	House	104 Sunset Cliff	104 Sunset Cliff		N

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No.	Street/Road	General Type	Type	Common name	Formal name	Orig. name	S
106	Carigan Drive	Building	Office	Rowell Nursing & Allied Health	Rowell Nursing & Allied Health S	Same	Oi
106	DeForest Heights	Building	House	Heywood House	106 DeForest Heights	Heywood House	In
112	Church Street	Building	Store	Abraham's Store	Abraham Store	Abraham's Store	In
113	Church Street	Building	Restaurant	Abraham Block	Leunig's Bistro	Abraham Block	Ar
115	Crescent Road	Building	House	115 Crescent Road	115 Crescent Road		Oi
117	DeForest Heights	Building	House	Pomerleau House	Pomerleau House	Same	Ni
122	Dunder Road	Building	House	Wolfstein House	Wolfstein House	Kurin House	Oi
124	Prospect Parkway	Building	House	Murphy House	Murphy House	Murphy House	Oi
127	South Winooski Avenue	Building	Office	Burlington Free Press	Burlington Free Press	Same	In
128	Church Street	Building	Store	128-130 Church Street		Kelley Grocery	M
134	Wildwood Street	Building	House	Lea House		Lea House	In
139	Dunder Road	Building	House	139 Dunder Road	139 Dunder Road	139 Dunder Road	Ni
149	Industrial Parkway	Building	Office	Edlund Building	Edlund Building	Cynosure	In
150	Bank Street	Building	Bank Buildin	Chittenden Bank	Chittenden Bank	Burlington Federal Savings and Loan	In
151	Dunder Road	Building	House	Judd House	Judd House	Same	Oi
164	Van Patten	Building	House	164 Van Patten	164 Van Patten		Oi
165	Shelburne Street	Building	Motel		Champlain Inn	Motel Brown	Ni
169	Prospect Parkway	Building	House	Allen House			Oi
169	South Cove Road	Building	House	Kuehne House	Kuehne House	Same	Oi
170	Ethan Allen Parkway	Building	House	Richards House	Belleville House	Richards House	Ni
180	Colchester Avenue	Building	Institutional B	Delahanty Hall	Delahanty Hall	Same	Ni
188	North Prospect Street	Building	Synagogue	O'havi Zedek Synagogue	O'havi Zedek Synagogue	Same	In
210	Shelburne Road	Building	Restaurant	The Spot	The Spot	Country Club Service Station	Oi
215	South Cove Road	Building	House	Sampson House	Sampson House		Oi
217	Church Street	Building	Apartments	Jackson Apartments		Jackson Apartments	In
222	Summit Street	Building	Apartments	Summit Street Apartments	Summit Street Apartments	Same	In
224	Shore Road	Building	House	224 Shore Road	224 Shore Road		Oi
230	Main Street	Building	Motel	Mid Town Motel	Mid Town Motel	Same	In
235	College Street	Building	Library	Fletcher Free Library Addition	Fletcher Free Library Addition	Same	Oi
246	Prospect Parkway	Building	House	Citarella House	Citarella House	Kurin Home	In
252	College Street	Building	Store	Allen Agency	Allen Agency	Hays Advertising Agency	Ni
260	Crescent Road	Building	House	Rosenthal House	Serafini House	Rosenthal House	Ni
266	Main Street	Building	Office	Fairpoint Communications	Fairpoint Communications	New England A,T &T	Ni
284	East Avenue	Building	Institutional B	UVM Police Services & Physic	UVM Police Services	Burlington Municipal Nursing Home	In
293	Saint Paul Street	Building	Gas Station	Duncan's Auto	Duncan's Auto		M

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No.	Street/Road	General Type	Type	Common name	Formal name	Orig. name	S
296	South Cove Road	Building	House	Harrison House	Harrison House		Ol
300	Flynn Avenue	Building	Convent	St. Anthony's Convent	Howard Center	St. Anthony's Convent	In
325	South Cove Road	Building	House	Dean House	Dean House	Same	Ol
335	Appletree Point	Building	House	335 Appletree Point	335 Appletree Point	Same	In
342	South Prospect	Building	Office	Blundell House	Blundell House	Same	In
370	South Prospect Street	Building	Church	Christ Church Presbyterian	Christ Church Presbyterian	St. Anselm's Episcopal Chapel	In
380	College Street	Building	Community	Ethan Allen Club	Ethan Allen Club	Same	In
383	College Street	Building	Apartments	Astra Apartments	Astra Building	Tau Epsilon Fraternity	N.
388	College Street	Building	Apartments	Carriage Court Townhouses	388 College Street	Carriage Court Townhouses	Ol
390	Main Street	Building	Library	David W. Howe Library	David W. Howe Library	Same	Ol
390	South Prospect Street	Building	Chapel	Newman Catholic Center	Newman Catholic Center	Same	In
392	South Prospect Street	Building	College	Southwick Music Center	Southwick Music Center	Same	Ol
394	Pearl Street	Building	College	Jean Mance Hall	Jean Mance Hall	Same	In
421	Shelburne Road	Building	Church	Tabernacle of Worship	Hilltop Light Assembly of God C	Hilltop Light Assembly of God	In
436	South Prospect Street	Building	College	Christie Hall Dormitory	Christie Hall	Same	In
436	South Prospect Street	Building	College	Wright Hall Dormitory	Wright Hall Dormitory		In
436	South Prospect Street	Building	College	Patterson Hall Dormitory	Patterson Hall	Patterson Hall Dormitory	In
438	South Prospect Street	Building	College	Hamilton Hall Dormitory	Hamilton Hall Dormitory	Same	In
438	South Prospect Street	Building	College	Simpson Hall Dormitory	Simpson Hall Dormitory	Same	In
438	South Prospect Street	Building	College	Mason Hall Dormitory	Mason Hall	Same	In
486	South Prospect Street	Building	College	Davis Hall Dormitory	Davis Hall	Same	In
486	South Prospect Street	Building	College	Wilks Hall Dormitory	Wilks Hall Dormitory	Same	In
486	South Prospect Street	Building	College	Wing Hall Dormitory	Wing Hall	Same	In
530	South Willard Street	Building	Apartments	Willard Street Apartments	Willard Street Apartments		In
532	Appletree Point	Building	House	Harwood Cottage	Haig Home	Harwood Camp	Ol
585	Pine Street	Building	Office	Burlington Electric Department	Burlington Electric Department	Same	In
590	Main Street	Building	Library	Guy W. Bailey Library	Guy W. Bailey Library	Same	In
616	South Willard Street	Building	Gas Station	Majestic Car Rental	Majestic Car Rental	Whittemore's Shell Station	Ol
633	Spear Street	Building	College	Living & Learning			In
721	North Avenue	Building	House	Perron House	Cavoretto House	Perron House	In
750	Pine Street	Building	Factory	Lake Champlain Chocolates	Lake Champlain Chocolates		In
789	South Prospect Street	Building	House	Kaufman House		Kaufman House	In
792	South Prospect Street	Building	House	Hopwood House	Hopwood House	Hopwood House	Ol
901	North Avenue	Building	Church	North Avenue Alliance Church	North Avenue Alliance Church	Same	N.
1193	North Avenue	Building	School	Department of Motor Vehicles	Vermont Department of Motor V	S.W. Thayer School	In

Architect Bios

Anthony Adams

Burlington architect Anthony Adams partnered with Frank Guillot to form Adams/Guillot Architects Ltd. in 1975.

Representative Burlington Modernist works: 3 Cathedral Square

Eugene Alexander

Eugene Alexander (1921-1996) was born in Bulgaria in 1921. As a child, he moved to the United States and lived in New York City. Alexander attended Cooper Union College and studied art briefly under Hans Hoffman at the Art Students League. During World War Two, Alexander served with the US Army Air Corps, where he taught aerial photoreconnaissance. After the war, Alexander attended University of Michigan School of Architecture. Upon graduating in 1950, Alexander briefly worked as an industrial designer. In 1953 he moved to Charlotte, Vermont to become chief designer for landscape architect Dan Kiley. After four-five years with Kiley, Alexander started his own architectural practice in Burlington, Vermont. In the mid-60's, he formed Alexander & Truex with William Truex. Alexander & Truex were intimately involved with much of the downtown planning that occurred in the wake of urban renewal. In the mid-70s the firm merged with the partnership of Willem DeGroot and Tom Cullins, and the firm became known as Alexander & Truex DeGroot Cullins. Alexander retired c. 1988 and he purchased an apartment in Portugal where he spent his winters.

Representative Burlington Modernist works: 80 Fairmount

John Anderson

After graduating from Williams College, Burlington architect John Anderson received his Master of Architecture from Yale University in 1968. Upon his graduation, Anderson worked for Venturi and Rauch Architects in Philadelphia for two years and then moved to Burlington to start his own practice. During his time in Vermont, Anderson served the local community for the following organizations: Vermont Chapter, American Institute of Architects; Burlington City Arts; The Gailer School; Shelburne Historic Preservation & Design Committee; and the City of Burlington Design Review Board. Anderson has taught architecture and design for Norwich University School of Architecture, Yestermorrow Design Build School, Burlington College, University of Vermont Continuing Education, Montana State University Graduate School of Architecture and University of Pennsylvania Graduate School of Architecture.

Representative Burlington Modernist works: 5 DeForest Heights (Cassler Home)

Anderson Notter Finegold

Anderson Notter Finegold was a Boston architecture firm founded in 1960. The firm received an American Institute of Architects Honor Award for Extended Use with its conversion of Boston's Old City Hall to private use. The firm also worked on the Ellis Island National Monument and Museum, the U.S. Holocaust Memorial Museum and the Wang Center for the Performing Arts.

Representative Burlington Modernist works: Fletcher Free Library addition

Edward Larrabee Barnes

Edward Larrabee Barnes (1915 -2004) was born in Chicago, Illinois in 1915. After studying English, the art history and finally architecture at Harvard University, Barnes taught English at his Massachusetts's alma mater, Milton Academy. During the Second World War, Barnes served in the United States Navy. Following the war, Barnes worked for the Los Angeles industrial designer Henry Dreyfuss designing prototypes for mass-produced homes.⁸³ Soon thereafter, he returned to Massachusetts to attend the Harvard Graduate School of Design to study under Walter Gropius and Marcel Breuer. Barnes established Edward Larrabee Barnes Associates in New York City in 1949 and also taught architecture at Pratt Institute in New York and Yale University. Barnes served as vice-president to the American Academy in Rome and he was a member of the Urban Design Council of New York. Architectural historian Muriel Emmanuel wrote that "Barnes used geometry to order his spaces without restricting them. He meticulously detailed his buildings and simplified complex programs with dominant shapes and homogeneous materials. To further simplify and organize his designs, Barnes used modules. Precast concrete panels, cut stone and glass frequent his designs and help impose modular restrictions."⁸⁴ Prominent Barnes' work included the Dallas Museum of Art, the Walker Art Center in Minneapolis, and the IBM Building in New York City.

Representative Burlington Modernist works: Cathedral of the Immaculate Conception

Barr & Linde

In 1957, J. Henderson Barr and William V. Linde (1916-1968), both graduates of Harvard Graduate School of Design, founded Barr and Linde architectural firm in Essex Junction, Vermont. Two years later, Charles Hubbard (1922-1989), a graduate of Harvard Architectural School, joined the firm and the firm's name changed to Barr, Linde and Hubbard, Architects. After the firm dissolved in 1964, Barr opened his own private practice in Burlington and Linde and Hubbard remaining together as Linde-Hubbard Associates. Following Linde's death in 1968, the firm evolved into Burlington Associates.

Representative Burlington Modernist works: Edward J. Costello Courthouse, Votey Engineering Building

Marcel Beaudin



260 Crescent

Marcel Beaudin was born in Barre, Vermont in 1929. Beaudin came from a long family tradition of masonry dating back to early 17th Century France.⁸⁵ While attending Barre's Spaulding High School, Beaudin took courses drafting and design with Emilio Politti and worked part-time as a junior draftsman with the local firm Cook, Watkins and Patch.⁸⁶ Before attending college in the 1950s, Beaudin worked in New York City as a designer of tombstones and mausoleums. Here he met the sculptor Peter Grippe, who was working for the architect Le Corbusier. After having a chance to meet the famous architect, Beaudin decided that he was going to pursue a career in architecture. Beaudin attended the School of Architecture at the Pratt Institute in Brooklyn. "From his first buildings designed in the late 1950s until the present, Beaudin's design aesthetic has been rooted in what has become the International Style, defined by and expressed in

⁸³ Ibid.

⁸⁴ Muriel Emmanuel, *Contemporary Architects* (New York: St. Martin's Press, 1980), 68

⁸⁵ Jessica Dyer and Bill Lipke. *Marcel Beaudin: Decades of Design* (Burlington, Vermont: Firehouse Gallery, 2005), 6.

⁸⁶ Ibid, 6.

the work of the teachers and visiting architects who lectured at Pratt while Beaudin was a student, especially Gropius, Breuer and van der Rohe.”⁸⁷ Graduating in 1957, Beaudin returned to Vermont to work for architect Julian Goodrich. Beaudin worked for Goodrich for a few years and then opened his own practice in 1960.

Representative Burlington Modernist works: 28 DeForest Heights, 56 DeForest Heights, 106 DeForest Heights (Heywood House), 139 Dunder Road, Mercy Hall, McAuley Hall



Southwick Music Hall

Burlington Associates

Burlington Associates was started in 1968. After working in the office of I.M. Pei from 1957 to 1964, William Henderson, a graduate of Georgia Tech, came to Burlington, Vermont. Soon after his arrival, William Henderson became a partner of the Linde-Hubbard firm in c. 1967. Over the years, fellow partners included Tom Cullins a graduate of the Harvard Graduate School of Design, Charles J Hubbard, Melvin Frank, Wayne Somberger, Milton Copping, Arthur Norcross and Willem DeGroot. William Henderson left the firm in 1973 to work in Miami, Florida. Burlington Associates closed in 1975.

Representative Burlington Modernist works: Cathedral Church of St. Paul, Southwick Music Hall

Ralph P. Branon

Ralph P. Branon (1930-2008) was born in Fairfield, Vermont in 1930. He attended St. Mary's in St. Albans, high school in Farmington Hills, Michigan and the University of Detroit, where he studied architecture and structural engineering. Branon served in the U.S. Army from 1955 to 1961. After his military service, Branon founded his architectural practice in Burlington, Vermont. He retired in 1990. For many years, his offices were located at 5 Scarff Avenue in Burlington. He was an avid hunter and outdoorsman, a second generation sugar maker and member of the Sugar Makers Association, and 4th Degree member of the Knights of Columbus.

Representative Burlington Modernist works: Newman Catholic Center, Social Security Administration Building

Robert Burley

Educated at Columbia University, Robert Burley (b. 1927) first apprenticed in the studio of Eero Saarinen where he worked on the United States Embassy in London, the World Health Center Competition in Zurich, and the Jefferson National Expansion Memorial (the Arch) in St. Louis. He started his own practice in Fayston, Vermont in 1964. He designed the Dibden Center for the Arts and Wilson Bentley Hall at Johnson State College. He worked on the restoration of the Pavilion Hotel near the State House in Montpelier, Vermont from 1967-1971, the Trapp Lodge, the Woodstock Inn, the 1987 Vermont State House Addition, the restored historic barn for the Colby Sawyer Library, and the preservation of Frank Lloyd Wright's Taliesin in Wisconsin. Burley served as the chair of the Vermont Advisory Council on Historic Preservation, Vice-chair of the National Park System Board, and Chair of the Architectural Panel for the Restoration of Thomas Jefferson's Poplar Forest.

Representative Burlington Modernist works: David W. Howe Library

⁸⁷ Ibid, 7.

William S. Cowles

William S. Cowles was born in 1923, and spent his childhood in Connecticut, London and New York. After graduating from Yale University with a B.A., he attended MIT and received a Bachelor's in Architecture. During the Second World War, Cowles served as destroyer gunnery officer and navigator.



40-42 Colchester Avenue

After the war, Cowles opened an architecture practice in Vermont. He also maintained a commercial apple farm. Cowles designed several homes for the Webb family at Shelburne Farms. These include the early 1950s dairy complex pole barns, and the c. 1952 dairy foreman's house. He also designed the c. 1960 Wildflower House (also known as the Glass House, Mrs. Vanderbilt Webb House or Grandma's House). With its "rectangular forms with large, single-paned windows, and a glass encased porch," the Wildflower house possesses many Modernist attributes. In 1963,

Cowles designed the Marshall and Katie Webb House (also known as the Orchard Cove House).⁸⁸

During his time in Vermont, Cowles was served as the Secretary of the Vermont Human Services Agency, chair of Vermont Environmental Board, and chair of the Vermont Medical Center Hospital Board. He was a founding board member and primary architect for the Sugarbush Valley ski area. Retiring from his architecture and apple business, Cowles and his wife Virginia operated the Meridien Club in the Turks and Caicos Islands, British West Indies as a socially and environmentally responsible resort. Cowles then moved Santa Fe, New Mexico in 1984, where he and his wife established Los Trigos Ranch in Rowe, New Mexico.

Representative Burlington Modernist works: 40-42 Colchester Avenue

Freeman French Freeman



22 DeForest Heights

After their graduation from Cornell University in Ithaca, New York, William Freeman (1908-2004) and Ruth Reynolds Freeman (1913-1969) moved to Vermont. They soon joined up with Wentworth Institute graduate John French (1903-1992) to form Freeman French Freeman in 1937. It was the first architectural firm in the state of Vermont. "During the interwar and post-war eras, the firm designed an increasing number of residential buildings in the emerging neighborhoods of Burlington.⁸⁹) After forming their partnership in Burlington, each member assumed a different role:

William running the business; Ruth overseeing design; and John supervising project specifications the firm was best known for the Colonial Revival style. Ruth Freeman was the first female architect in Vermont and she is recognized for her contributions to the modernist style of architecture.⁹⁰

⁸⁸ Erica Donnis., Shelburne Farms National Historic Landmark Form (Shelburne: Shelburne Farms, 2000), 10.

⁸⁹ Elizabeth Andre and Phillip Barlow, Burlington Surveys of Prospect Park South (Burlington: Unpublished MS, City of Burlington Planning and Zoning, 2005)

⁹⁰ Colman, The Future Comes Home: Modernist Residential Architecture in Chittenden County, Vermont

Louise Freeman, the wife of William Freeman, also contributed to the firm as an interior designer. Louise Freeman graduated from the Rhode Island School of Design with a major in interior architectural design.

Representative Burlington Modernist works: United States Post Office & Federal Building, 22 DeForest Road, Planned Parenthood Austin and Tupper Dormitories, Redstone Campus dormitories, Radisson Hotel, Salvation Army, Lash House, Burlington Town Center Offices, Burlington Free Press, 150 Bank Street, Blundell House, St. Mark's Church

Julian Goodrich



284 East Avenue

Julian Goodrich (1922-2010) was born in Montpelier, Vermont in 1922. During World War Two, he served with United States Navy in the Pacific Theater. After graduating from the Rhode Island School of Design, Goodrich worked for Freeman French Freeman, and then he established a firm with Roland Whittier in 1947. The two worked together for seven years before establishing their own respective firms in 1954.

Representative Burlington Modernist works: Vermont Rehabilitation Center, Associates in Dentistry, Delahanty Hall, Summit Street Apartments, UVM Police Services, Ethan Allen Club, Burlington Electric Department, Jean Mance Hall, and 750 Pine Street

Lawrence Hess

Lawrence Hess built the thirteen room Stowehof Inn & Resort in 1949 and the additions to the Stowe Golf Club in the early 1960s. Hess served in the United States Navy.

Representative Burlington Modernist works: 73 South Street



170 Ethan Allen Parkway

D. James Hill

D. James Hill was born in Colchester, Vermont. "A man ahead of his time" is how relatives and colleagues describe architect D. James Hill (1924-2004).⁹¹ Hill attended Winooski High School and enlisted in the Army Air Force upon graduation. After serving in World War II as a pilot in the China-Burma-India theatre, Hill returned to Burlington and worked in the architectural office of Arthur Hoag & Associates from 1945 to 1947. In 1948, Hill enrolled at the Cooper Union Institute in New York City, completing the three-year architecture program in 1951. He then earned his architectural degree in 1953 from the Carnegie Institute of Technology in

Philadelphia.⁹² Hill resided in Medford, New Jersey in his retirement years.

Representative Burlington Modernist works: 170 Ethan Allen Parkway

⁹¹ Devin A. Colman, Vermont Modern . January 1, 2009. <http://www.vermontmodern.com/> (accessed October 1 , 2010).

⁹² Ibid.

Parker Hirtle

Parker Hirtle (b.1925) worked in Vermont for a brief period with Dan Kiley and then Freeman French Freeman. Born in LaHave, Nova Scotia, Hirtle grew up Massachusetts and studied architecture at Massachusetts Institute of Technology.⁹³

Representative Burlington Modernist works: Koile House

Daniel Urban Kiley



Cathedral of Immaculate Conception

Daniel Urban Kiley was born in Boston in 1912. Early in his career, Kiley apprenticed with New England landscape architect and Frederick Law Olmsted disciple Warren Manning. After four years with Manning, Kiley entered the landscape architecture program at Harvard in 1936. Upon his graduation, Kiley became the Associate Town Planning Architect with the United States Housing Authority (USHA) where he met Modernist architects Louis Kahn and Eero Saarinen. From 1942-45 Kiley served with the Army Corps of Engineers, where he assisted in the designs for the Nuremberg Trials Courtroom in Germany. Following the war, Kiley returned to his practice in New Hampshire, and later moved it to Vermont. Kiley's notable nationwide projects included the Gateway Arch in St. Louis (with Eero Saarinen); the Ford Foundation's headquarters and Lincoln Center in Manhattan; I. M. Pei's East Building for the National Gallery of Art in Washington; the John F. Kennedy Library in Boston; the Air Force Academy in Colorado; Rockefeller University in Manhattan; Dulles International Airport in Northern Virginia; and the four-acre Fountain Place in downtown Dallas.

Representative Burlington Modernist works: Cathedral of the Immaculate Conception, Falls House, and 789 South Prospect

Carl Koch



792 South Prospect

After studying architecture at the Harvard Graduate School of Design under Walter Gropius, Carl Koch pioneered the prefabricated housing market with his Acorn, Conantum, and Techbuilt Houses. Between 1939 and 1951, Koch engaged in several inexpensive residential architecture projects including a Belmont, Massachusetts development, the Acorn House, the all-steel Lustron House and the early cluster development Conantum in Concord, Massachusetts. Koch started Techbuilt in 1953, employing lessons learned from his earlier projects. Koch explained his process: "Our ten-year record of mishap, rude practical education, and

artistic successes qualified by insolvency was spotted unexpectedly by something that worked – and worked well."⁹⁴

Representative Burlington Modernist works: 124 Prospect Parkway, 792 South Prospect

Colin P. Lindberg

⁹³ Colman, *The Future Comes Home: Modernist Residential Architecture in Chittenden County, Vermont*.

⁹⁴ Colman, *Vermont Modern*. January 1, 2009. <http://www.vermontmodern.com/> (accessed October 1, 2010).

Colin P. Lindberg is a Burlington based architect who still practices as of 2011. Lindberg designed the new Aiken, Hill, Lakeview and Adirondack Halls at Champlain College, the preservation of Chittenden County Superior Court House in Burlington, the renovation to the Modern CP Smith School in Burlington and the new Lake and College on Burlington's waterfront.

Representative Burlington Modernist works: 1 Dunder Road (renovation)

Louis S. Newton

A native of Hartford, Vermont, Louis S. Newton (1871-1953) attended St. Johnsbury Academy and then studied architecture in Boston. After practicing briefly in Lebanon, New Hampshire, Newton returned to Hartford in the late 1890s. In 1914, Newton served as the architect for the restoration of the Old Constitution House in Windsor. In 1921, Newton moved to Burlington, soon opening his own practice in Burlington's Huntington Hotel. Newton was known for his rehabilitation of existing buildings and knowledge of colonial architectural styles.

Representative Burlington Modernist works: Abraham Block

Office of Mies van der Rohe

Ludwig Mies van der Rohe (1886- 1969) was born in Aachen, Germany. During his early years, he worked with Peter Behrens and eventually became Director of the Bauhaus School. Van der Rohe came to the United States in 1937 and started his own firm. "Famous for his dictum 'Less is more', Mies attempted to create contemplative, neutral spaces through an architecture based on material honesty and structural integrity."⁹⁵ Upon his death in 1969, the firm continued to practice as the Office of Mies van der Rohe until 1976, when it became Fujikawa, Conterato, Lohan & Associates.⁹⁶

Representative Burlington Modernist works: Radisson Hotel, Burlington Town Center Offices

Donald Scholz



215 South Cove Road

Donald J. Scholz started Scholz Homes in Toledo, Ohio in 1946. Scholz did not attend engineering or architecture school. "Scholz was influenced by the modernism of architects like Ludwig Mies van der Rohe and Frank Lloyd Wright. Scholz also had a strong appreciation of nature and made extensive use of floor-to-ceiling glass to blur the line between the outdoors and the interiors of his homes." Scholz utilized innovative prefabrication techniques to reduce the cost of his homes while maintaining a modicum of luxury.

The wall panels were constructed at one of seven factories, delivered by semi to the home site and then erected by the company. Very little was wasted in the manufacturing process, further controlling costs. Although relatively modest by today's standards, the California contemporary plans are spacious and open, with cathedral ceilings and ample windows. Each home has a patio in the back that is partially sheltered by the overhanging roof to further encourage outdoor activities. Kitchens are sleek and modern for the era, and Scholz offered high-end appliances from select manufactures as standard features. Scholz sold over 50,000 California contemporaries.⁹⁷

Representative Burlington Modernist works: 215 South Cove Road

⁹⁵ Dennis Sharp, *The Illustrated Encyclopedia of Architects and Architecture* (New York: Quatro Publishing, 1991), 109.

⁹⁶ Colman, *Vermont Modern*. January 1, 2009. <http://www.vermontmodern.com/> (accessed October 1, 2010).

⁹⁷ Forest Hill Home Owners Association. *Forest Hill Home Owners Association*. January 1, 2006. <http://www.fhho.org/scholz.htm> (accessed October 2, 2010).

Skidmore Owings & Merrill (SOM)

SOM was formed in Chicago by 1936 by Louis Skidmore and Nathaniel Owings with John O. Merrill joining the firm three years later. After graduating from the Massachusetts Institute of Technology, Gordon Bunshaft (1909-1990) joined SOM as in 1937. During World War Two, Bunshaft joined the United States Army Corps of Engineers where he served until 1949. Upon his discharge from the military, Bunshaft returned to SOM as a partner. During Bunshaft's tenure with SOM, the firm cemented its reputation for the modernist style especially designing glass box International Style skyscrapers. Author Muriel Emmanuel described Bunshaft's work: "Bunshaft influenced American corporate and industrial architecture through his successful efforts to create an identifiable and respectful architectural identity for his clients. He persuaded corporations that contemporary American Architecture could serve as a signature. Bunshaft generated buildings of contemporary classicism. He avoided fashion and concentrated on discipline and functional solutions that produce a unified design. In his work, he particularly emphasized the use of artwork, interior detailing and furnishing as a major feature of each building."⁹⁸ Bunshaft lead the design teams for the Lever House in New York City, the Chase Manhattan Bank in New York and the Beinecke Rare Book and Manuscript Library at Yale University. Bunshaft was the lead architect for the University of Vermont's Given Hall.

Representative Burlington Modernist works: Given Hall

Benjamin Stein



After attending the Rensselaer Polytechnic Institute in Troy, New York, Benjamin Stein (1922-2010) served as the Junior Naval Architect at the New York Naval Shipyard. Soon following his honorable discharge from the military, Stein worked at North Dakota State University teaching Architecture. In 1947, Stein left Montana to practice architecture in Burlington, Vermont. From 1947 to 1954, Stein worked for Freeman French Freeman as a Chief Designer. In January 1955, Stein started his own Burlington practice. He retired in 1972 to assume a position as Educational Facilities Planner for the Vermont Department of Education. Three years later, he returned to his private practice. Stein retired from architecture in 1997. He was a registered architect in New York, New Hampshire and Vermont. He was member of the American Institute of architects and Vermont Chapter of the American Institute of Architects.

Representative Burlington Modernist works: Edlund Plant, Ohavi Zedek Building, Mid-Town Motel, Sarah M. Holbrook Community Center, Abraham's Store

The Architect's Collaborative

Formed in 1945, The Architects Collaborative (TAC) consisted of seven graduates of Harvard's Graduate School of Design and their teacher Walter Gropius, the founder of the internationally recognized Bauhaus School in Germany. The original partners included Norman C. Fletcher, Jean B.

⁹⁸ Emmanuel, Contemporary Architects, 126-127.

Fletcher, John C. Harkness, Sarah P. Harkness, Robert S. MacMillan, Louis A. MacMillan and Benjamin C. Thompson. TAC designed many educational buildings throughout New England. Prominent national projects include Kennedy Office Building in Boston, Massachusetts; the Harvard Graduate Center in Cambridge, Massachusetts; and the AIA Headquarters Building in Washington, D.C.

Representative Burlington Modernist works: Rowell Nursing & Allied Health Science Building

William A. Tennien

Reverend William A. Tennien was the designer and first pastor of St. Mark's Parish on North Avenue in Burlington. Tennien received a degree in Civil Engineering from the University of Vermont. While serving as pastor of St. Patrick Church in Fairfield, Vermont, Tennien oversaw the construction of the traditional style St. Anthony Church in East Fairfield, Vermont. Tennien served as the Pastor for St. Mark's Parish from Pastor from 1941 to 1964. Upon becoming pastor in 1941, he was given the duty of designing a new church building for the congregation.

Representative Burlington Modernist works: St. Mark's Parish

Payson R. Webber

Payson R. Webber (1903-2001) was a graduate of Harvard Graduate School of Design and held his practice in Rutland, Vermont. He lived at 240 Grove Street in Rutland, a 1929 wood frame Colonial Revival that he designed himself.⁹⁹ He designed Norman Rockwell's studio on West Arlington Green. In 1948, Webber was President of the Vermont Association of Architects and in 1951; he served as Secretary for the Vermont State Board of Registration for Architects. In 1961, Webber was appointed as a trustee of the Alfred T. Granger Student Art Trust Fund, a fund dedicated to supporting students interested in pursuing a career in drafting, mechanical engineering and architecture.

Representative Burlington Modernist works: Christ Church Presbyterian, Vermont Department of Employment

Roland Whittier

After working for Freeman French Freeman, Roland Whittier (b. 1918) formed Whittier & Goodrich with Julian Goodrich in 1947. He then started his own practice in 1954. He was educated at Wentworth Institute in Boston, Massachusetts. He designed the Catholic Church in Canaan, Vermont in 1957, the Burlington Mutual Fire Insurance Company building in South Burlington, Harwood Union High School in South Duxbury, Vermont in 1966 and the Berlin Elementary School in 1968.

Representative Burlington Modernist works: Summit Street Apartments, Willard Street Apartments, Guy W. Bailey Library, and 750 Pine Street

George Yurchison

George Edward Yurchison was a graduate of the Carnegie Institute of Technology. He operated architecture offices in Rochester, New York and then New Smyrna Beach, Florida.

Representative Burlington Modernist works: Living and Learning

99 Rutland Historical Society. "A Guide to the Architecture of the Rutland Community." Rutland Historical Society Quarterly, 1976: Volume VI, No. 4.

Builder Bios

Gordon Anger

Gordon Anger was a Burlington builder. He lived in the home he built (and designed by Marcel Beaudin) at 54 Cliff Street.

Representative Burlington Modernist works: 52 Fairmount Street, 54 Cliff Street

Carlson Corporation

The Carlson Corporation was from Cochituate, Massachusetts.

Representative Burlington Modernist works: Living and Learning

H.P. Cummings Construction Company

The H.P. Cummings Construction Company was founded by Herbert P Cummings in Ware, Massachusetts in 1879. By the middle of the 20th Century, the company had division offices in Ware, Massachusetts, Winthrop, Maine, and Woodsville, New Hampshire. "By 1920 the emphasis changed from heavy industry to general building for manufacturing plants, churches, banks, schools, colleges, universities and hospitals ...The company primarily operated as a general contractor, self-forming concrete and masonry work in addition to general carpentry, through the 1970's."¹⁰⁰

Representative Burlington Modernist works: Bailey Library, Patterson Hall, Votey Hall

Richard Derry

Representative Burlington Modernist works: 68 Ledge Road

Franchi Construction Company

Started by Pasquale Franchi in 1950, this Boston-based company started as a masonry construction company and steadily grew into a large scale construction company.

Representative Burlington Modernist works: 11 Elmwood Avenue

S.E. Ireland

Stuart D. Ireland grew up in Pawtucket, Rhode Island. When he was seventeen years old, Ireland and his brother started their first construction business. After serving in the Korean War from 1953-54, Ireland returned to his business in Rhode Island. In 1962, he moved to Stowe, Vermont where he operated the Town & Country Motor Lodge until 1970. In 1971, Ireland started S.D. Ireland and Sons Construction Company building homes throughout Chittenden County. Three years later, Ireland started S.D. Ireland Concrete Construction Corporation, operating a concrete plant in Burlington.

Representative Burlington Modernist works: 3 Tallwood Lane

Kenclif Construction

Burlington, Vermont

Representative Burlington Modernist works: 58 Pearl Street, Hunt, McCann, Ready, Richardson, and Sichel Halls (not surveyed)

¹⁰⁰ H.P. Cummings Construction Company. <http://hpcummings.com/index.php> (Date accessed October 17, 2010)

Wright & Morrissey

After graduating from the Rhode Island School of Design and Brown University, Eugene F. Morrissey came to Burlington to work as an engineer for James E. Cashman, Inc., a Burlington construction company. In 1934, Morrissey joined with G. Lawrence Wright to start Wright & Morrissey. This firm was the general contractor for several of Burlington's dormitory projects.

Representative Burlington Modernist works: Buckham, Chittenden, Wright, Marsh, Tupper, Austin, and McAuley Halls, Newman Catholic Center

Pizzagalli Construction

Angelo G. Pizzagalli and two of his sons, Angelo and Remo, started Pizzagalli Pre-Cast Stone in 1958. Starting off as a manufacturer of cut stone, Pizzagalli soon expanded into construction projects and the company changed its name to Pizzagalli Construction Company in 1960. The company then shifted to large-scale commercial, industrial, and institutional construction. By 1964, Pizzagalli was Vermont's largest construction company.

Representative Burlington Modernist works: Blundell House, Cook Physical Science,

Recommendations for the National Register of Historic Places

Educational

1. Southwick House: This building is an excellent example of the Brutalist Style in Vermont.
2. Rowell: This building is a good example of a Brutalist Style building in Vermont. It is also a



Goodrich), Mercy Hall is an excellent example of an International Style dormitory in

Mercy Hall

- representative example of the work of the Architect's Collaborative, a firm created by Walter Gropius.
3. McAuley Hall: This dormitory building is an excellent example of an International Style academic building in Vermont. It is also an excellent example of the modern design work of noted Vermont architect Marcel Beaudin.

4. Mercy Hall: Designed by Marcel Beaudin (while working for the firm of Julian Goodrich), Mercy Hall is an excellent example of an International Style dormitory in Vermont. The building reflects the expansion of higher institutional buildings in the post-World War Two era.

Commercial

5. 150 Bank Street: The Chittenden Bank (originally the Burlington Federal Savings Bank) was constructed during the spring/summer of 1958. Today, the building is considered one of the best examples of the International Style in Vermont.
6. Radisson Hotel: This International Style building is a rare Vermont example of the work of the Office of Mies van der Rohe.



210 Shelburne Road

building reflects the lot dimensions. The architect, Benjamin Stein, maximized the lot through the rectangular design of the motel as well as the placement of garages underneath the living spaces. In addition to reflecting the architect's ingenuity, the placement of the car garages reflects reflecting the growth of the automobile in mid-20th Century America.

7. 2010 Shelburne Road: The Spot is an excellent example of the Exaggerated Modern style. The V-Canopy style of gas station which was prevalent during the 1960s and has become quite rare. This building reflects the advent and growth of the automobile in American culture and it is one of the few examples from this era in Vermont.
8. 230 Main Street: The Mid-Town Motel is a rare example of a Vermont International Style motel. The long, rectangular, flat roof

Residential

9. 124 Prospect Parkway: With approximately 5,000 Techbuilt homes being built in the United States, Burlington has three intact examples of a unique United States building form.
10. 792 South Prospect: With approximately 5,000 Techbuilt homes being built in the United States, Burlington has three intact examples of a unique United States building form.



532 Appletree

11. Harwood House (532 Appletree) on Appletree Point: With approximately 5,000 Techbuilt homes being built in the United States, Burlington has three intact examples of a unique United States building form.
12. 106 DeForest Heights: This house is an excellent example of a modern residence in home. With its geometric form, smooth finish and pilotis, the building reflects the influence of Le Corbusier. The building is an excellent

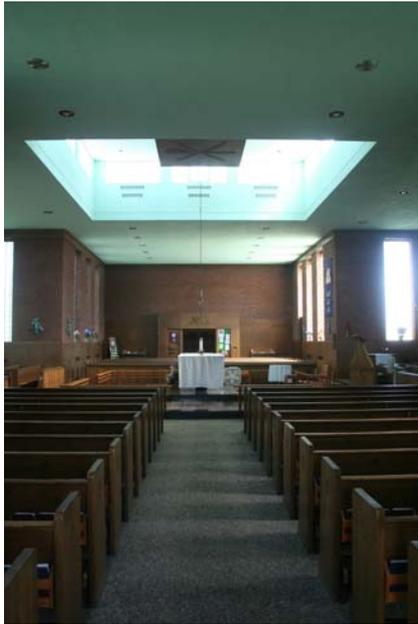
example of the design work of noted Vermont architect Marcel Beaudin.

13. 22 DeForest Road: This building is an excellent example of an International Style residence in Vermont. It is also a representative example of the early Modernist work of the Vermont architecture firm Freeman French Freeman.
14. 122 Dunder: 122 Dunder is a good example of a Deck House and is one of the few intact examples in Burlington. It is also the former home of former Vermont Governor and United States Ambassador to Switzerland Madeline Kunin.
15. 215 South Cove Road: This building is an early example of a Donald B. Scholz home. It is one of the few intact examples in Burlington.
16. 222 Summit Street: The Summit Street Apartment Building is a fine example of an International Style apartment in Vermont. It is also a good example of infill housing in traditional neighborhoods. With its close proximity to the University of Vermont, the apartments reflect the increased attendance of the University of Vermont and its increased role as an employment source.
17. 75 DeForest Road: The Falls House is an excellent example of an early International Style residential building in Vermont. It is representative, rare example of the architectural work of Dan Kiley. Kiley was known for his landscape designs and few of his homes remain in Vermont. The house represents a modern architecture tenet of a house meeting the needs dictated by the landscape. The home is located on a steep slope side and through the use of porches and large windows, takes advantage of Lake Champlain views to the west. The home also represents the post-World War Two housing boom in Burlington. With its simple geometric form, and pilotis (ground-level supporting columns), the Falls House bears a strong semblance to Corbusiers's 1929 Villa Savoye. Gregory A Falls, an associate professor at the University of Vermont, was the first owner of 75 DeForest Road.
18. 80 Rivermount Terrace: The Jones House is a good example of an International Style residence in Vermont. Built in 1961 by Eugene Alexander. The building has experienced very few alterations and retains much of its original 1961 materials and details. The home is situated on a promontory with east ward views looking out of Burlington's Intervale, the Winooski River Valley and the Green Mountains. Located in Burlington's New North End, the Jones House represents the population and housing boom in Burlington following the Second World War.

Government

19. 585 Pine Street: The Burlington Electric Department is an excellent example of a Vermont International Style utilities building. Designed by Vermont architect Julian Goodrich, the building reflects the work of Mies van der Rohe with its black glass, flat roof, curtain wall construction and rectangular block form. The presence of a drive thru payment window, protected by a port cochere, reflects the growth of the automobile in 20th Century America.

Religious



St. Mark's Church

20. St. Mark's Church: The Parish is an excellent example of post-World War Two modern church design. The interior layout represents a departure to traditional church layouts as the altar is located at the intersection of a cruciform shaped plan. This allows for attendees to sit on three sides of the altar creating an intimate environment.

21. St. Paul's Cathedral: This building is an excellent example of the Brutalist Style in Vermont. With its irregular massing and modern materials, the building embodies the modern architectural style.

22. Cathedral of the Immaculate Conception: This building is an excellent example of the work of noted architect Edward Larrabee Barnes and landscape architect Dan Urban Kiley.

Recommendations for Further Study

Despite being part of the recent past, Burlington's modern architecture is threatened because of demolition, neglect, or alterations. There is extreme development pressure and a lack of awareness of historical and architectural significance.

1. Survey of works of Benjamin Stein, Julian Goodrich, Marcel Beaudin and Freeman French Freeman. These architects are responsible for a good amount of Burlington's post-Second World War built environment. There should be a full inventory of their works.
2. A Survey of the Freeman French Freeman schools. During the survey period, almost all of Burlington's Freeman French Freeman school buildings were undergoing significant renovation. When the work is complete, the City of Burlington should conduct a survey of these schools to ascertain their architectural integrity. These schools are important parts of Burlington's history as they reflect the growth of Burlington. The architecture is significant as they reflect a nationwide trend of creating better, open education facilities.
3. Education and Outreach
 - a. Development of preservation guidelines for modernist architecture
 - b. Development of education program to promote modernist architecture
 - c. Identify potential partners for advocating the preservation of modernist architecture
 - d. Advocate the responsible management of institutionally owned modern buildings
 - e. A detailed survey of the post-Second World War housing boom. The study would focus on developments in the New North End as well as isolated developments in Burlington's South End. These developments consist primarily of non-high style homes such as California Ranch, Split-Level Ranch and Duplexes. Many of these buildings. Although these homes are ubiquitous and monotonous in their design, there are several neighborhoods that retain their integrity. These developments are accurate, intact reflections of the post-World War Two boom and are important representations of Burlington's history.
4. A detailed survey of Burlington pre-fabricated homes, catalog homes and kit homes.

Specific Homes and Neighborhoods requiring additional research:

- Hunt, McCann, Ready, Richardson, and Sichel Halls, Former Trinity College Campus. These buildings were designed by Julian Goodrich and built by Kencliff Construction in 1972. The five post-modern buildings were built with glass, brick and native Vermont slate exteriors.
- Burlington schools. During the time of this survey, many of Burlington’s modernist buildings were under renovation.
- Dunder Road Neighborhood
- South Cove Road Neighborhood
- 104 Sunset Cliff Road
- 383 College Street
- 388 College Street
- 908 South Prospect
- 146 Cottage Grove
- 164 Van Patten
- 33 Summit Ridge
- 32 Chittenden
- 56 Stirling Place
- 58 Pearl Street
- 83 Appletree Point Road
- 92 Appletree Point Road
- 335 Appletree Point Road
- 224 Shore Road
- 243 North Prospect
- 55 Foster
- 246 Prospect Parkway
- 1200 North Avenue
- 530 South Willard
- 64 Main Street
- 901 North Avenue



104 Sunset Cliff



1200 North Avenue

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