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National Register of Historic Places Continuation Sheet

Section number 7 Page 1

Church Street Historic District
Burlington, Chittenden County, Vermont

Description

Architectural Classification - Continued (Enter categories from instructions)

Greek Revival
Eastern Stick
Romanesque Revival
Richardsonian Romanesque
Renaissance Revival
French Renaissance/Chateausque
Beaux Arts
Art Nouveau
Colonial Revival
Classical Revival
Spanish Revival
Sullivaneseque
Commercial style
Art Deco
Streamlined Moderne
Modernistic
International Style
Miesian
Post-Modern
Mixed
No style

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Materials - Continued (Enter categories from instructions)

foundation STONE: sandstone
STONE: other (local redstone)

roof TERRA COTTA
ASPHALT
STONE: slate
SYNTHETIC: rubber
OTHER: composite/built up

walls ASPHALT
SYNTHETIC: vinyl
SYNTHETIC: plastic
BRICK
STONE: granite
STONE: sandstone
STONE: limestone
STONE: marble
CONCRETE
STUCCO
GLASS
CERAMIC TILE
METAL: steel
METAL: aluminum
METAL: iron
METAL: cast iron
TERRA COTTA

other STONE
METAL: copper
METAL: lead
METAL: nickel
METAL: cast iron
METAL: tin
METAL: aluminum
CLOTH/CANVAS

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Narrative description

The Church Street Historic District encompasses the commercial core of downtown Burlington, Vermont's largest city. The district lies approximately halfway between the waterfront of Lake Champlain, traditionally the city's industrial center, and the crest of Burlington's hill, the location of the University of Vermont campus. Church Street runs roughly on a north-south axis and is sited on a small plateau mid-way up the hill. It is mostly closed to traffic and landscaped to function as a pedestrian mall. The district begins at Main Street and terminates on the north end near the 1816 First Unitarian Church. Cross streets extend the district one to three blocks to the east and west. The environment is urban and densely built, with wide streets, contiguous commercial blocks, and fairly uniform setbacks. The one hundred and four buildings within the district are primarily large, two to four story commercial buildings constructed during the second half of the nineteenth century and first half of the twentieth century. The majority of the buildings are flat-roofed masonry bearing-wall construction, however, there are several older, smaller, wood frame and gable-roofed domestic-scale buildings, as well as newer steel frame structures built during the twentieth century. The contributing buildings date from c. 1820 to 1964 and include modest examples of Federal, Greek Revival and Italianate styles, high style examples of Romanesque, Renaissance, Queen Anne, Beaux Arts, and Classical Revival design, and Modern Movement buildings in the Art Deco, Streamlined Moderne and International Style. The district is remarkably intact and remains the commercial heart of Burlington, a role it assumed more than one hundred and fifty years ago. It has a wealth of historic integrity in terms of its location, design, setting, materials, workmanship, feeling and association. The Church Street Historic District is surrounded by several previously listed districts.

Of the Church Street Historic District's one hundred and four (104) structures: seventy-eight (78) are contributing buildings and twenty-six (26) are non-contributing. Two (2) contributing buildings were formerly listed individually on the National Register of Historic Places (**Montgomery Ward, #19**, and the **First Baptist Church, #89**). Reflecting two commercial booms that took place in Burlington during the second half of the nineteenth century, more than one third (38) of the buildings within the district were constructed in the Italianate (26) and Queen Anne (12) styles. Eleven (11) buildings retain their historic architecture from the pre-Victorian era in the Federal (4) and Greek Revival (7) styles. The revival styles of the late nineteenth and early twentieth century are represented by nine (9) buildings. There are a total of

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twenty (20) buildings that exhibit Modernistic styles. Thirteen (13) of these structures were built after 1945 while the other seven (7) have facades that were refashioned with Modernistic elements. Also within the district are Art Deco (5) and Streamlined Moderne (2) style facades, as well as six (6) early twentieth-century Commercial style and three (3) Commercial Automotive style structures. The remaining ten (10) buildings exhibit a mixture of stylistic influences, have no identifiable style, or were remodeled with stylistic elements from earlier periods.

The majority of buildings were constructed for commercial use, but a significant number of residential-scale buildings are interspersed throughout the district. Both types of buildings now serve a mix of commercial and residential functions. As primarily commercial stock, the majority of the buildings within the district either were built of or sheathed in brick or stone. Older buildings have wood frame construction, while more recent structures were built using concrete block, reinforced concrete, or steel (the Oasis Diner, #30). The commercial blocks are generally two and three stories tall, with several one-story and four-story buildings, as well as an eight-story tower (#80), scattered throughout the district. Despite their variety in size, materials and age, however, the buildings within the Church Street Historic District form a view corridor reaching uninterrupted for four blocks between Pearl and Main Streets.

The top of the District is anchored by the Unitarian Church and the bottom by City Hall and the Exchange Block (#55). The flanking blocks on Cherry, Bank, College, Center, Pine, and St. Paul streets, with their mix of commercial and domestic-scale buildings, serve as transitions between the more densely built up Church Street and the surrounding residential neighborhoods. The district in its entirety retains a great deal of integrity in the feeling, association, setting, use, design, materials, and workmanship of a late nineteenth and twentieth century commercial quarter.

The Church Street Historic District is located in Burlington, Vermont. Known as the Queen City, Burlington lies on the eastern shore of Lake Champlain in the northwestern part of the state. The most populous city in Vermont, Burlington is bounded on the west by Burlington Bay, the north by the Winooski (Onion) River, and the east and south by the town of South Burlington. The land slopes up from the lake four hundred feet to the hillcrest where the University of Vermont is sited. Burlington's streets were laid out on William Coit's 1797 grid plan, with Church Street among the town's earliest north-south corridors. Anchored on the north by the 1816 monumental brick church (now Unitarian) and on the south by Courthouse Square, laid out in the 1790s, Church Street constituted a section of the traditional path from the lakefront to the hilltop and to the

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Winooski Falls area and beyond. While the lakefront was evolving into the city's industrial center, Church Street became Burlington's primary commercial district by the middle decades of the nineteenth century. More than a century and a half later, the Church Street corridor continues to be the business, shopping and entertainment hub of the region.

The Church Street Historic District is bounded on the north by Pearl Street and the south by Main Street. South Winooski Avenue and portions of Pine and St. Paul streets respectively mark the east and west boundaries. The district also includes blocks defined by Cherry, Bank, College and Main streets where they intersect with Church Street, as well as sections of South Winooski Avenue, Pine and St. Paul streets. Nearly the entire district is bordered by other historic districts. On the north is the **Head of Church Street Historic District**, entered in the National Register of Historic Places July 15, 1974 and to the northeast the **Pearl Street Historic District**, entered November 1, 1984. The **South Union Street Historic District**, entered October 31, 1988, and the **Main-College Street Historic District**, entered October 13, 1988, are located to the east. West of the Church Street Historic District lie the **City Hall Park Historic District**, entered June 9, 1983, and the **Wells Richardson Complex Historic District**, entered March 5, 1979.

The streetscape of the Church Street Historic District illustrates the evolution of a large commercial neighborhood from the 1820s to the present time. Most of the buildings are multi-storied, masonry, high style Italianate, Queen Anne, Revival and Modern commercial blocks. However, the district also includes nineteenth-century residences and wood-frame commercial blocks, some Art Deco and International Style renovations of earlier facades, and late nineteenth and twentieth-century infill after fire damage and loss. Despite the passage of time, fires and efforts to improve building stock, the historic integrity of the district remains intact.

As Burlington's primary commercial, entertainment, and financial center, the district contains a high concentration of significant buildings. Some are important for their design by established local professionals, such as A. B. Fisher, E. C. Ryer, W. H. Townsend, Frank Lyman Austin, Benjamin Stein and the firm of Freeman French Freeman. The designers of many other buildings, some equally notable, are unknown. In both cases, the buildings reflect the intent of their owners to build in a high style and to employ the most current architectural trends and materials. Benefits accrued to shop and property owners who maintained or improved their premises; a well-kept building was a tangible display of business success and also represented a long-term investment in Burlington's future. From banks and insurance offices to churches, saloons, theaters, and

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commercial blocks, the structures that bespoke of prosperity and stability in the past in most cases still do so today.

The buildings in the Church Street Historic District for the most part display a preference for excellence in design and workmanship as well as an eye to commercial success in the future. Significant and monumental buildings such as the Italian Renaissance style Howard Opera House (1878, #77), the Federal and Art Deco Sherman's/Abraham's Block (1830 and 1946, #69 and #70), the elaborate Queen Anne Hall Block (1894, #46), the Renaissance Revival Howard Bank (1901, #42), and the Italianate Union Block (1863, #92, #93) merit considerable distinction not only because of their size and styling but also because they anchor prominent corner locations within the district.

Beginning as a dirt lane lined with hitching posts, Church Street evolved from cobblestones to bituminous pavement and, in 1981, to brick pavers when it was converted to a pedestrian thoroughfare. Since the 1980's, businesses along the four northernmost blocks of Church Street, between Pearl and Main Streets, have been loosely affiliated in an organization called the Church Street Marketplace. Burlington took a bold step into the future when two blocks of Church Street, between College and Cherry streets, were closed to vehicular traffic in July of 1980, allowing for exclusive pedestrian use. An additional block between Church and Pearl streets was closed as well soon after and, in 2004, the block between College and Main streets was also incorporated into the pedestrian thoroughfare.

The layout of the pedestrian mall was drawn up by the urban design firm Carr & Lynch of New York City. Carr & Lynch were recognized for their designs of the Governor Nelson A. Rockefeller Park along the Hudson River in 1992 and Stuyvesant Cove Park in Manhattan in 1996, among other important commissions. Early study phase planning by the local architectural firm of Alexander & Truex had set the course for the conversion, which was passed on a vote by the Burlington electorate in October of 1979. The city received a \$5.5 million dollar federal grant to assist in the efforts to transform Church Street into an outdoor pedestrian mall. Work included installing electric, telephone and other utility lines underground and resurfacing Church Street with brick and stone pavers. Frequently compared to the Faneuil Hall Marketplace in Boston and Sparks Street in Ottawa, Church Street has proved to be one of the most successful and enduring pedestrian malls in the United States. With the elimination of automobile traffic along these four blocks of Church Street, the district has come full circle back to its early nineteenth-century

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beginnings as a pedestrian-scaled neighborhood conducive to strolling, shopping, dining and conducting business.

Cross streets remain paved with asphalt and open to vehicular traffic. Cherry, Bank, College, and Main streets, as well as St. Paul Street, Pine Street and South Winooski Avenue are busy automotive thoroughfares. Bank Street is more sedate on its west end because its connection to Battery Street was truncated during urban renewal efforts carried out in the 1960s. Also at this time, the portions of St. Paul and Pine Streets between Bank and Cherry streets were eliminated.

In fact, most of the double city-block defined by Church, Bank, Pine and Cherry streets now contains Modernist buildings that were part of a large redevelopment project. Historic building stock covering approximately seventeen acres was demolished in the late 1960s and early 1970s to make way for a mixed use development. However, this area now constitutes part of an enclave of International Style and other Modernist structures, including the Burlington Federal Savings and Loan Association (#90), designed by Freeman French Freeman and built in 1958 and the Burlington Square shopping mall and associated buildings (#s 95A, 95B and 95C), designed by the Chicago Office of Mies van der Rohe and completed in 1976. These buildings have architectural significance of regional, if not national importance and contribute to the character of the National Register District.

The top block of Church Street (between Pearl and Cherry streets) is paved with running bond brick with sand swept joints laid atop an existing asphalt surface. A fountain was added in 1994 at the northernmost end of Church Street, between the Masonic Temple and the Richardson Building, but remains outside the boundaries of the Church Street Historic District. Fixed granite or moveable bollards with cast iron chains prevent vehicular traffic along Church Street at its intersections with Pearl, Cherry, Bank, College and Main streets. The original granite curbing remains visible along the former line between sidewalk and street on Church Street, although it now rests flush with the brick paver surface. Boulders collected from various points in Vermont, seated on concrete pads beneath the street plane, have been set at several locations along the blocks. For the convenience of pedestrians, bike racks, waste containers, and mailboxes are interspersed along the street. Clear glass canopies supported by black steel posts extend above the storefronts of more than half of the buildings along Church Street. These canopies shelter pedestrians during inclement weather and allow for more leisurely window shopping. They also lend a uniform appearance to the streetscape that harkens back to nineteenth century, when most

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storefronts were canopied by wood awnings. Several of the buildings have their own distinctive canvas awnings.

The street surface along the two blocks of Church Street between Cherry and College features a distinctive brick pattern dating to 1981, with three colors of pavers arranged in bands running east to west. The street surface in front of the entry to the Burlington Square indoor shopping mall (#95A) on Church Street was altered in 2003 when a diamond design of alternating color brick pavers in a running bond was introduced. The new pavement design was intended to draw attention to the recently refurbished mall entrance. Of particular interest to the streetscape is the Church Street Earth Line, a unique brick and granite band of engraved stones with geographic locations that run north and south along the center of the street. David Blow described their function:

The name plates with their exotic designations imbedded in the street are located in relation to a grey stone strip bisecting the thoroughfare...To decipher the geography lesson, the viewer should visualize the middle stone streak as Burlington's location at 73° 13" west and 106° 47" east longitude. With three feet equaling 50 miles, important cities and geographic features are plotted for 400 miles on either side of the stone line. Approximate location of 11 cities and the Equator become apparent when a shopper walks south away from Pearl Street. If one faces Main Street, the stone street markers to the south name cities in the Western Hemisphere; stone facing Pearl Street designate cities found in the Eastern Hemisphere.¹

A gray band of stone running parallel to the Earth Line contains stones engraved with names of benefactors who contributed to the project and memorial stone markers. Along both the east and west edges of the street are bands of imbedded granite pavers which replaced slate paving installed in 1981.

Concrete sidewalks and curbing remain on the cross streets. Both South Winooski Avenue and Main Street have several traffic lights and pedestrian cross signals at their intersections within the Church Street Historic District. The Daniel Kern residence (#24) faces west on busy South Winooski Avenue, where a high traffic volume helps to support the two gasoline stations within the district (#23 and #25). St. Paul Street, the location of the Baptist Church (#89) and Key Bank Corporate Plaza (#80), also retains concrete sidewalks and is open to vehicular traffic. Parking

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meters line the roads' edges along Bank, St. Paul, Cherry, College, and Main streets within the district.

The Church Street Marketplace is enhanced by pedestrian friendly amenities including wooden park benches constructed by Depot Woodwork of Pine Street and convenient trash and recycling containers. A copper sculpture entitled "Leap Frog", designed and fabricated by Dennis Sparling of New Haven, has been a popular attraction (especially with children) since its installation on Church Street in 1986. Residents were so aggrieved at its recent vandalism (2002) that its immediate repair and return was demanded and fulfilled.²

Colorful seasonal banners hang across Church Street at the intersections of each cross street. They were designed by local artist and former Trinity College professor Catherine Hall. The 1981 conversion to pedestrian mall also saw the installation of globe-shaped street lights, later replaced by fixtures with distinctive arched arms, painted powder black, with either black bell hoods or white glass ribbed shades with black rims. Lumec cast aluminum pole base covers and skirts have similar powder black coat finishes.

Historic photographs confirm the presence of shade trees along Church Street. A Civil War era image shows the block between Cherry and Bank Street lined on the west side with tall trees, their elongated and scraggy outline suggesting limbed pine.³ More recently, the city arborist and Marketplace officials have collaborated to introduce a mix of tree species along the sides of the streets. By following current horticultural guidelines they hope to prevent wholesale loss in the event of infestation, as happened in Burlington with Dutch Elm disease. In 1981, Honey Locust and Bradford Pears were planted, replacing some species introduced earlier, such as White Ash, Armstrong Red Maple, and Norway Maple that had proved unsuccessful. The upper block of Church Street (between Pearl and Cherry) is planted with Green Vase Zelkova and Halka Thornless Honey Locust; both were chosen for their ability to endure limited space for root growth and ease of maintenance. On Cherry Street between Church and South Winooski Avenue are Cleveland Select Pear trees, chosen for their branching characteristics and fall color. Cherry Street west from the Marketplace features Pin Oaks and Common Hackberry. Bank Street is planted with Little Leaf Lindens and the Common Hackberry, as well as Norway Maples between Pine and Church Streets. College Street is lined with Ginkos, Little Leaf Lindens, Green Ash, and disease-resistant Princeton Elms. Honey Locust and Ginko grow near 180 Main Street (#53). Of particular significance is the Burlington Parks officials' new practice of using a patented structural soil. This material, developed by Cornell University and first introduced in Burlington

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in 2003, features a combination of soil, stone, and gelscape that favors urban planting conditions. Trees are set in prepared pits, protected with either a heavy duty tree grate or guard. Those without grates are encircled with 4" x 4" granite cobbles with sand swept voids and inclined to assure positive drainage.

The Church Street Historic District, however, is more than the physical fabric made up of its manmade and natural elements. Church Street is Burlington's and the region's premier gathering place. An average day will find a diverse array of city residents and visitors, from college students to daycare outings, international guests to office workers. On sunny days year round, and especially during holidays and special event dates, Church Street teems with people enjoying Discover Jazz festivities, dining alfresco with friends, or simply strolling and window shopping. Those who ramble up the avenue enjoy a full and leisurely view of Church Street's historic buildings, unhindered by the obstruction of utility lines and the frenetic pace of automobiles.

#1 10 Church Street (Abernathy's Men's Shop), 1877, facade 1936, Contributing

This three-story, three bay, frame and brick veneer commercial building dates to 1877, although the facade was remodeled in 1936.⁴ In its current form it is a rare example of the Art Deco style in Vermont, with stucco and painted facade and three distinct horizontal sections. The flat, built-up roof has a parapet front, the top of which is broken by four regularly spaced, two-tiered, flat-topped square finials. Each finial is higher than its two flanking steps, and extends in a ribbon down the face of the building, ending in a triangular point just above the top of the third story windows. The tops of the finials and the top of their flanking steps are capped with a flat, slightly projecting trim board. On the third story, between the finial ribbons and centered above each of the three windows are three Art Deco five-part wooden fans. The third story windows have single pane fixed sashes with minimal wood sills projecting very slightly from the wall plane. On the second story, three large plate glass windows, recessed to effectively form one large window opening, extend nearly the entire width of the building. Unornamented mullions, slightly recessed from the window openings, divide the windows. Within the window opening, each of the three glass sections is topped with a flat panel decorated with an open rectangle, painted in a contrasting color.

The façade was recently painted (2006): the stucco in an off-white color, accented by gray and red trim. The first story consists of two large plate glass windows flanking a central entrance. Stucco-finished pilasters that rise to the full height of the second floor are located on each end of

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the ground floor façade. The tops of the pilasters end with dart-shaped, low relief finials that repeat the motif of the roof finials. On the left side of the ground floor, the storefront window reaches to the ground level, with a panel of verdi marble above the window, while the window on the right side ends two feet above the ground, above a low panel faced with verdi marble. Storefront wood trim is painted black. The central entrance is recessed from the wall plane and set at a forty-five degree angle. A clear glass awning with black metal posts shelters the first story, and continues down the facades of the neighboring buildings, creating a continuous canopy.

Significant for its Art Deco façade installed during the Depression era, 10 Church Street has survived the ensuing years remarkably intact. Adjacent on its north side is the Richardson Block (part of the Head of Church Street Historic District), which was formerly the Abernethy's Department Store, the business responsible for its current appearance. The facade of 10 Church Street dates to the ownership of Frank D. Abernethy, Thomas B. Wright (President) and Edward E. Clarkson (Vice President), of Abernethy's Department Store. A Burlington shopping institution from the late 1890s until 1982, the 10 Church Street property was purchased in 1919 for the store's expansion, though Burlington City Directories suggest that Abernethy's did not move into the space until 1929. It was another seven years before the building was remodeled, both on the interior and exterior. Despite the ongoing economic depression, the store opened in 1936 as the Abernethy's Men's Shop, and from this date the building was included in the illustrational sketch of Abernethy's in City Directory advertisements. So thoroughly modernized that it was often cited as having been constructed in 1936, *Sanborn Fire Insurance* maps reveal that the 1877 structure was retained during the 1936 work. The street façade was rebuilt, a rear porch was enclosed, and an addition built behind the porch to unite the building with a brick power plant used by the main department store block. The 1877 structure was built for Hoyt E. Salls, a Burlington businessman who had purchased the property from John S. Peirce in 1873. The site was previously occupied by the private library of George Perkins Marsh. Frederick Billings acquired the library collection after Marsh's death and eventually donated it to the University of Vermont. Prior to Abernethy's, the building had housed a paint store (J. J. White, 1889), a millinery (1894), a paint and art supply store (1900-1906), and an arts & paints and picture framing business (1926). Sakura, a Japanese restaurant, currently occupies the storefront.⁵ Significant as one of only a handful of Art Deco facades in Vermont, and for its connection with the Abernethy's Department Store, the building retains its design, materials, workmanship, feeling, and association.

#2 12-14 Church Street (Chauvin Block), c. 1872, facade c. 1983, Non-contributing

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This three-story, seven bay, brick veneer, flat-roofed commercial block with corbelled brick cornice was built c. 1872, but its facade dates to 1983. A two-story brick veneered addition is attached at the rear of the Chauvin Block, joining the main structure to an older carriage house. The cornice is the building's most distinguishing feature. It consists of a soldier course of alternating projecting and receding bricks, surmounted by six corbelled rows, and a projecting belt course placed nine rows below it. Otherwise, the flat, stretcher-bond brick wall plane is broken only by the seven window openings on the second and third stories. These are fixed, single pane windows with minimal brick stools and lintels. Two storefronts have divided lights in large shop windows and recessed doors. Five brick stretcher rows, capped by a row of headers, support the storefront windows. A continuous glass canopy shelters the storefront area.

Although this block was constructed in 1872, the second and third floors were heavily damaged in a fire in December, 1981;⁶ the current facade dates to the post-fire reconstruction. Because of the fire damage and reconstruction, the building has lost most of its historic integrity and is therefore Non-contributing. However, the new facade is sympathetic to the predominately Italianate architecture along the street. The interior of the northerly shop retains some original features, including wood floors and exposed brick walls.

Despite the fire damage, the building and its location are significant to the history of Church Street. An earlier structure was a six-bay Italianate commercial block built in 1872, with a c.1900 one-bay wide infill building between the 1872 block and the neighboring Abernethy's Men's shop (#1), to the north. The main block was built by Louis Xavier Fremau, one of three sons of prominent local jeweler Louis Fremau, for his jewelry and watch-making business. Louis X. Fremau carried on the family business for many years, and had shops in at least two different Church Street addresses: 74-76 Church (#21) in 1882 and 91 Church Street (#100) in 1879. The jewelry tradition continues today at 78 Church Street (#21), although the Fremeau family (the spelling was changed) has not owned the business since the 1960s.⁷ This 1872 structure was one of the first commercial blocks at this end of Church Street, setting a trend for future emulation. The site has a history of commercial use. In 1873 the property with "three story store or building of brick" was conveyed from to Joseph Chauvin (Burlington Land Records, Vol. 31, pg. 413). The Chauvins lived on the upper floors and leased the stores below until 1879, when they sold the property to George and Adaline Peterson (Burlington Land Records, Vol. 16, pg. 141).

A c. 1874 stereoview of the block and the adjacent Bacon's Block (#3) to the south labeled the building as "Chauvin's Block." It had prominent lintels and stools of a light-colored stone,

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possibly granite, and a bracketed cornice. Below the second floor windows were a defined sign band and two storefronts with striped cloth awnings. The shape of the storefronts is very similar to what exists today. By the late 1870s, grocery stores, one of which was run by George W. Kelley, were located on the shop level. In 1891, Kelley and his wife purchased the building where they had worked for almost twenty years, remaining until 1910 (Burlington Land Records, Vol. 31, pg. 148; Vol. 58, pg. 506). By 1912, the Casino Theater, featuring motion pictures, occupied the south shop.⁸ From 1910 to 1969 the property was owned by the Southwick family (Vol. 194, pg. 370-384). In the 1920s, the south end was divided into two smaller shops and, together with the one-bay infill section, the block housed four businesses. Offices and apartments were rented above the stores. This pattern continued for the next several decades. By 1978, the south side was returned to one storefront, for a total of three stores. Currently the first floor is divided into two stores, housing the Crow Bookshop on the north side and Halverson's Restaurant on the south. The interior of the Crow Bookshop reveals the building's original six and one-bay construction.

At the rear of the property is a semi-detached carriage barn built before 1869, when it first appears on the Sanborn Fire Insurance map.⁹ It is a one-and-a-half story brick, gable-front structure. Unfortunately, because of the density of the structures surrounding it, the barn is only partially visible from a narrow pathway that winds around the back of the buildings along Cherry Street. The upper section of a gable end visible here contains a centered window, with wood lintel and sill, and original two-over-two wood sash. This carriage barn and the remaining half of the carriage barn attached to 150 Cherry Street (#10) were associated with houses formerly located on these properties. They constitute the only remaining examples of carriage houses within the district.

#3 20-26 Church Street (Bacon's Block), 1874, Contributing

One of the most striking buildings on Church Street, this three-story, high-style Italianate commercial block was built in 1874 for Nelson Bacon, a local developer. A wood frame and brick veneer building with an ornately carved wood street facade, it has a strong horizontal orientation. Each of the building's three stories contains a heavy entablature and piers carved to resemble stone quoins. Sixteen two-over-two double hung sash windows, arranged in eight pairs, dominate each of the upper two stories. The windows within each pair are separated by a carved engaged column, which serves as a springing point for a wood panel that spans the width above each pair. Each panel has regularly spaced circular medallions, one centered above the window pair and one to each side of the flanking piers. Window tops are slightly arched. The paired

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windows are separated by nine quoined piers that extend up to each level's entablature. The piers have curved brackets uniting them with the cornice. The frieze above the third story windows features fluted ogee brackets in line with the piers below. Between each bracket the frieze is ornamented with centered circular medallions within flanking open rectangular frames. Above the frieze is a two-tier cornice, joined at the end brackets by a prismatic block.

The wood elements were originally given a sand paint finish to give the illusion of stone. The most recent painting did not include sand, lending the façade more of a cast iron appearance. The first floor storefronts have been somewhat altered, with the addition of brick surrounding the shop windows. However, the original arrangement of three door openings and several of the carved wood piers remain on the ground story. An accurate restoration of the original storefront would be possible in the future because there are excellent historic photographs of the façade.

Designed by Burlington architect E. C. Ryer, the building was constructed under the direction of John Clure and the property owner, Nelson Bacon. E. W. Chase, a Burlington builder, carved the wood elements of the facade, and Eusebe Chase painted the first faux-stone finish. At the time of its construction, this was the sixteenth building constructed by Bacon in the seventeen years he had lived in Burlington. When completed, the *Daily Free Press* declared that "the edifice is universally acknowledged to be an ornament to the city...."¹⁰ The first occupants included Mr. M. V. B. Weeks, dealer in boots and shoes; a fancy goods store run by "two ladies from Brooklyn, New York;" a dry goods and grocery firm; Mrs. A. P. Burns' "hairworm and jewelry, etc.;" and significantly, a suite and darkroom for L. A. Atwood, a noted local photographer. Portions of the second and third floors were fitted out as family apartments, with gas, running water and water closets. The first floor is now occupied by the Olympia sporting goods store, with the upper floors a mix of shops and apartments. Currently, the façade's two upper stories remain intact, including the original window sash.

#4 28 Church Street (Commercial Building), c. 1875, facade 1955, Contributing

A three-story, three-bay, wood frame commercial building with a stone foundation, it has International Style white enameled metal panel siding on the façade and is one of only a few wood frame commercial buildings remaining within the district. The facade dates to 1955 and is a good example of post World War II architectural trends. The enamel panels angle out from the cornice, suggesting that the original bracketed cornice exists behind them. Windows are symmetrically arranged one-over-one aluminum sash, with those of the second story shorter and wider than those of the third. Granite sills date to the first period of construction, and original lintels may be

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present under the enamel paneling. The ground floor is divided equally into two shops reaching back to the full depth of the building. The storefronts appear to date to the 1955 façade renovation. Each shop has a recessed door on the left side and large display window on the right. The northerly shop's aluminum and glass window spans the full height of the storefront, while that on the south has a wood skirt. Above the storefronts is a wooden sign band. The shops are sheltered by the same transparent glass and iron canopy that is found in front of many Church Street buildings, reminiscent of the historic wood, and later canvas, awnings common in nineteenth century commercial districts.

There has been a structure on this site since at least 1869 (Sanborn Map and Beers Plan), and possibly earlier than 1862, when the Wainwright Map indicated the home and blacksmith shop of John Power,¹¹ or 1853, when a building footprint appears on the Presdee and Edwards map. By 1869, the building was a two-story market, and a c. 1874 photograph of the neighboring Bacon Block shows a two-story gable-roofed, clapboard-sided frame building with a shop downstairs and living space above, a common combination on Church Street in the middle decades of the nineteenth century. By 1889, the structure had been expanded and modernized, with the addition of a third story, parapet, and elaborate cornice with large ogee brackets. Still sided with clapboards, the increased size and the bracketed cornice harmonized well with the neighboring commercial buildings. In 1955 the Church Street facade was modernized again, with the installation of square enameled steel panels. The projection along the cornice and the presence of granite sills indicate that the original cornice, brackets, window frames and other elements may be present behind the panels.

The 1890 Hopkins Map indicated that this property was part of the Bacon estate. A local developer, Nelson Bacon owned the adjoining lot and in 1874 erected the Bacon Block (#2), one of the fifteen buildings he owned in the city, so it is possible that he also built or expanded this block in the late 1870s. In the early 1900s, the property was owned by the Ishams, another noted Burlington family. The three Isham brothers were responsible for the construction of several other Church Street buildings, most notably the Isham Block at 98-100 Church Street (#37). From 1907 to 1925, the O'Sullivan family owned the building. They also built and owned the commercial block adjoining to the south (#5), for many years a successful pharmacy. Raine & Burt were grocers in the storefront between 1900 and 1915. They were followed by a succession of grocers, florists and fruit markets. From 1940 to the late 1970s the Style Shop, a clothing store, occupied the ground story; it is likely the owners of this business installed the enamel paneling. Today it houses gallery space on the two ground floor shops while the upper floors

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continue to be rented as office and apartment space. The building contributes to the streetscape in size and massing, and its facade is one of the few remaining from the mid-twentieth century, most either having been restored to their nineteenth century appearance or replaced by later modifications.

#5 30 Church Street (O'Sullivan's), 1915, Contributing

This three-story, two-bay, brick bearing wall Classical Revival commercial block was constructed in 1915 for Jeremiah W. O'Sullivan. Designed by architect Frank Lyman Austin, it has strong verticality, a flat roof, and distinctive polychromy. Three evenly-spaced brick pilasters rise from the ground on each end and from the second floor levels in the center up to a refined brick entablature. Four corbelled brick courses form a false cornice above the frieze, with each pilaster flaring at its top. Above this entablature are several brick courses flush with the primary wall plane and surmounted by three more corbelled courses, forming a second, continuous entablature. A band of granite tops the length of the roof's edge. The third story is distinguished by two large round-arched window openings, with oversized granite keystones and impost blocks. Window sills are also of contrasting granite. Each arched opening is divided into two quarter-arched one over one double-hung sash separated by a wide wood mullion. The second floor has two large rectangular lights with splayed brick lintels and oversized granite keystones. Each opening has a continuous granite sill, with a pair of one over one sash separated by wide wood mullions. A shallow awning with a centered black stripe shelters the top of the second story windows.

The use of light gray granite detailing and brown-gray brick for the Church Street façade contributes to the distinctive character of the building. The ground story storefront dates to c. 1990, when the Apple Mountain gift shop moved into the space. It has a symmetrical, off-center entryway which allows for a door to the apartments and offices on the upper floors to be located on the far left. Large plate glass windows are supported by low fieldstone and granite walls, all framed with faux post and beam timbers. The door is recessed from the wall plane and centered between the windows on either side. A free-standing glass canopy shelters the ground floor story of this building and the one to its left (#4).

In 1915, J.W. O'Sullivan engaged Frank Lyman Austin to design a building to house his pharmacy, on the site of a small, c. 1902 one-story wood frame lunch counter. One of Vermont's most famous architects, Austin was responsible for several of the area's commercial blocks and residences. O'Sullivan remained here until 1922, when the business was purchased by Liggitt's Rexall Drugs, which occupied the store until 1937. The painted signboard and pointing hand,

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now faded but still legible, on the upper story of the south elevation date to the Liggitt's time and constitute a significant feature of the structure. In 1937, Liggitt's moved to a newly constructed building to the south (#8, now Ben & Jerry's Ice Cream), and Jan's Famous Shoes moved into the storefront. The shoe store remained here until 1989. In 1990, Apple Mountain, the present occupant, moved into the space. From the time the building was constructed the second floor has been used as office space and the third floor as two apartments.

#6 32 Church Street (Warner House), c. 1854, Contributing

This small Greek Revival building is one of the oldest on Church Street. It is a two-and-a-half-story, three-bay, gable-front wood-frame structure with a slate roof and walls faced with stretcher bond brick veneer. The twelve-over-twelve double-hung sash window in the attic story and three similar windows on the second story have simple splayed brick lintels and projecting brick sills. The remodeled central recessed storefront entry is flanked by large plate glass windows, supported by a wooden base enhanced by raised wood rectangular panels. A black canvas canopy shelters the width of the building. The building's scale and massing date to Church Street's early years when it was a mixed business and residential district.

According to the 1981 draft *Design Guidelines—Church Street Marketplace* (manuscript in Burlington Project File 4 at the Vermont SHPO,) "this plain brick structure was recently restored...The gabled, two and a half story veneered facade was removed brick by brick and rebuilt inside out, so that today it displays the true color tone of the original brick. The narrow, molded cornice and eight over eight sash were replaced at that time as well. Modern store front." While this reconstruction may bring up questions about historic integrity, early photographs suggest that the façade restoration was faithful to the appearance of the original building. Only the facade was dismantled and rebuilt, while the frame of the building, as well as its slate roof, was left intact.

The first known owner of the property was Charles Warner, who appears on an 1862 map of Burlington. Other early residents were Mr. and Mrs. Ethelbert Selden who lived there until 1887. He worked for the Free Press Association (later the *Burlington Daily Free Press*) as an accountant and she was a dressmaker. Harrison D. Brown, an "expressman," followed them and remained there until 1900, living and working out of his home, according to Burlington City Directories. The house was then converted into a bakery and a florist shop with rooms above where employees boarded. Until 1900, the building served as a dwelling, with a one and a half story rear wing with porch, as well as a one and a one-and-a-half story ell. The 1902 City

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Directory lists A.G. Brown, a baker, and August Gebicke, a florist, as both living and working at this location, with Brown using the rear ell for his ovens. In 1906 J Russell Whitlock replaced A. G. Brown, and the two businesses continued until 1912. In 1913, David J. McMahan acquired the property and used the entire ground floor for his bakery. His business flourished there for seventeen years. In 1931, Thomas & Co. converted the store to a clothing shop. The following year Sheppard & Hemmelle, clothiers, joined him and for the next thirty years, Sheppard & Hemelle operated their store at this address. The clothing tradition continued for another seven years, from 1962 until 1969, as the Children's Store. Between 1970 and 1977 it hosted a variety of businesses, most notably the Beneficial Finance Co. By 1980 it had returned to a clothing store and except for a brief time when it was occupied by a jeweler in the early 1990s, has remained a clothing shop (Bertha Church) to the present.

#7 32 1/2 Church Street (Gebicke Florist), 1912, facade c. 1965, Non-contributing

A narrow (ten-foot wide), two-story, single bay, aluminum-sided building is wedged between 32 and 34 Church Street. Its facade dates to the mid 1960s. The storefront is aluminum and glass, with a recessed entry area on the north side. There are two doors, one on the south leading into the ground floor space, and one on the east leading to the second floor. The second floor has three centered, aluminum one-over-one double-hung sash grouped together as a single light. Below the center window is a small framed rectangular opening, likely for a removable air conditioner. The aluminum siding bulges slightly from the wall plane along the building's sides, suggesting corner pilasters; along the cornice, suggesting bracketing or other ornamentation; and along the sign band above the first story. The facade may be restorable.

This small building was built in 1912 for Carl August Gebicke, and first appears in the Burlington City Directories in 1913. Gebicke had operated a florist business for many years in a portion of the adjacent building (#6). This was Gebicke's second shop; he also had one at his home on Mansfield Avenue. The florist remained here into the 1920s, when Samuel O'Neil opened a haberdashery shop. Other uses included the Mayflower Candy Shop, Sam's Newsstand, barber Arthur Bombardier, and the Chioffi Insurance Agency. A specialty handbag shop currently occupies the ground floor shop.

The property is considered non-contributing because the 1912 façade has been obscured by aluminum sheathing. In addition, the location and configuration of the triple-light metal window is very likely not original to the structure. Thus, the façade has lost the integrity of its original design, materials, workmanship, feeling and association.

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#8 34-36 Church Street (Liggitt's Rexall Drug Store), 1937 and 1975, Non-contributing

Constructed in 1937 for Liggitt's Rexall Drugstore, this two-story, three-by-four bay, flat-roofed, concrete block and brick veneer building occupies the northeast corner of Cherry and Church streets. The original Art Deco facade was rebuilt in 1975, and therefore its status within the district is non-contributing. The recent glass and brick storefront consists of wide windows with transoms above. The center bay on the Church Street side functions as the main entrance, while the Cherry Street entrance is located in the easternmost of that side's four bays. One of these bays has been bricked in, but the transom remains. Above the storefront is a band of corbelled brick, flaring out on either end of the building, making the second story slightly wider than the first. The one-over-one windows on the second floor have undifferentiated sills and lintels: they are integrated into the wall plane. At least three different types of bricks and several mortars have been used to reconstruct portions of the facade. Along the cornice line metal band decorated with painted ice cream cones extends the length of the south and west elevations. Projecting from the center of every third cone is a metal bracket. A recessed extension, just wide enough for a door on the ground floor and a narrow window on the second, is attached to the north wall; it was apparently added when the facade was remodeled to provide access to the second floor.

The current building replaced two smaller (one-and-a-half and one story respectively), gable-roofed wood frame buildings, home to assorted businesses, including meat and sausage markets, bakeries, and shoe repair shops. Liggitt's Rexall drugstore occupied the space from 1937 until the company went out of business in 1977. Since 1977, the building has housed Upstairs Records and later Le Zot's Camera Store on the second floor and a Ben and Jerry's Ice Cream parlor on the ground level.

#9 144-148 Cherry Street (A.B. Lowry House), before 1850, Contributing

This two-and-a-half story, gable-front, three-by-four bay, Greek Revival frame building is a surviving example of a building type common in the Church Street area during the first half of the nineteenth century. The Cherry Street facade has been altered by a layer of applied stucco, but the other elevations retain historic wood clapboard siding and flat wood trim that picks out the cornice line and the corners of the building. The shallow-pitched roof with open cornice returns is covered with slate shingles. The second story windows on the facade and most windows on the other elevations retain six-over-six double-hung wood sash framed by modest wood surrounds. The attic story on the gable front has a centered, nine-pane circular window. The street level is divided equally into two recessed raised storefronts, reached by a centered, short flight of stairs to

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the two shop entrances, each set at a forty-five degree angle. A third door (with nine lights in the top above and two recessed rectangular wood panels below) on the east side of the ground floor provides access to the second floor apartment. A narrow, one-story, brick addition attached on the east creates a third storefront and fills the space between this building and the neighboring one to the east (#10). Two wings extend from the back of the building; the first is one-and-a-half stories and the second is a smaller, one-story addition.

The earliest deed records indicate that Hervey Parker sold this house to Abner B. Lowry prior to 1862. Although Parker was the earlier owner, the house was known as the "Lowry premises" until at least the 1940s.¹² The structure appeared on the 1869 *Sanborn Fire Insurance* map and was listed as a wood frame dwelling. According to Burlington City Directories, the first floor has served as a commercial storefront for the last eighty years, first as one shop and, beginning in 1929, as two shops. The occupants have ranged from antique dealers (1922, George H. Mylkes), a barber (1952, Paul's Barber Shop), dry cleaners (1977, New York Cleaners), a hairdresser (1977), to a goldsmith and leather goods dealer (both current occupants). From 1901 to 1920, the building was used as a boarding house. Prior to 1901 the streets are not indexed in the city directories, nor were there any boarding houses listed on Cherry Street. Because it is listed as a dwelling on the 1869 Sanborn map, its early use was clearly residential, and it likely remained a residence until its 1901 conversion to a boarding house. As one of the few domestic-scale buildings remaining within the district, it is significant both for its architecture and for its connection to the city's early history.

#10 150 Cherry Street (J.& C.'s Department Stores), 1948, altered 1996 and 2005, Non-contributing

This two-story, three-by-seven bay, concrete block and brick veneer commercial building was built in 1948 on the site of a former dwelling. Originally, its smooth stucco wall surfaces, asymmetrical metal windows set flush with the wall plane, flat roof, and minimal detailing characterized it as an early example of modernist style in the city. However, the façade was altered in 1996 and again in 2004-2005, most recently with a brick veneer in a more traditional and ornamental commercial style. A short parapet wall, integrated with the wall plane on all sides, rises a few inches above the roof and is capped by a row of terra cotta roof tiles. This is likely the only element that remains from the original facade. Four unadorned brick piers divide the facade into three bays of varying width, with the bay on the left side the widest and the right bay the narrowest. The piers rise up to the cornice where they end in simple, rectangular granite caps. The brick cornice is articulated in four stepped courses with single rows of soldier bricks running

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above and below them. Second story windows are set high on the façade, just below the cornice. Four one over one, single hung sash with built-in screens on the lower sash and wide metal mullion-dividers make up the light in the left bay; there are three similar windows in the central bay and two in the right bay. Below the granite lintels of the second story windows are three stepped brick courses. Sixteen rows of regular running bond form the wall surface between the second story windows and the three bays of the first story, which are capped by a row of soldier bricks. The central bay of the ground story contains a deeply recessed entry portico with centered double, one-half glazed wood panel doors leading to the restaurant space on the left and a single modern door on the right leading to the shop. The ground story window of the left bay is a fixed sash, six over four large-paned light with muntins the same width as the mullions of the second story windows. The storefront behind the right bay is lit by two narrow, fixed panes below with square transoms. The windows in both bays have granite lintels to match the windows above them, and eight rows of running bond bricks between them and a narrow granite dado above the foundation.

Incorporated into the rear (north side) of the building is the remaining half of a c. 1890 (built between 1889 and 1894) two-story brick carriage house.¹³ Behind it, on another property (the Chauvin Block, #2), is an older (before 1869) one-and-a-half story brick, gable-front carriage barn. The two carriage barns were associated with houses formerly located on these properties and constitute the only remaining examples of carriage houses within the district. However, the remaining half of the carriage house at this property is not legible on the exterior of the structure, since it was enclosed within a masonry addition.

“J. & C.’s Department Stores,” opened in 1949. The “J.” and “C.” stood for Simon Juskowitz and Samuel Cohen, who both built and owned the building. They had purchased the property a few years earlier from Breta Colvin.¹⁴ Dr. and Mrs. Colvin had lived in the house there since 1883, and for many years it also served as the office for Dr. Colvin’s medical practice. The house was demolished in 1948 to make room for the new store. During the 1950s, the department store occupied the first floor and office space was rented on the second floor, including the accounting firm J.P. Jorges & Co., a USAF Reserve office, and a real estate company. In 1960, after Samuel Cohen had passed away, his widow Cecilia conveyed her interest in the property to Juskowitz. In 1965, Juskowitz passed the property to the DeGoesbriand Council Home Association, Inc., initiating the transition from commercial to club and organizational use. By 1978, the building was being used as a Knights of Columbus Hall, with offices and club space on the second floor.¹⁵

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Currently, the left and right storefronts contain, respectively, the New Moon Café and Treehouse Arts. The building is considered non-contributing because of alterations to the façade.

#11 152 Cherry Street (Yandow Tire Company), c. 1924, Contributing

This long, rectangular, steel-framed, brick-clad building was originally built as an automobile supply store, service station and garage. Its style clearly reflects the culture of the early years of the automobile age. One story tall with a shallow-pitched gable roof and an open interior, its only visible windows are located on the Cherry Street (south) elevation. A bank of large plate glass windows span nearly the width of the building, supported by wood panels below. These windows flank a central entrance vestibule with glass doors. Brick pilasters rise about a foot above the roofline on each end of the facade, terminating in square caps with metal trim. A wide wooden sign band runs nearly the width of the front. The façade features an ornamental geometric stepped parapet with metal trim to match the pilasters. Inset in the center of the parapet is a large white-painted tile inscribed with the street number. The interior of the building remains open, retaining the utilitarian feeling of the original garage space.

Until the building's c. 1924 construction date, the property had been the site of a two-story gable roofed dwelling since at least 1869. The new store and gas station epitomized the growing popularity of the automobile industry during the 1920s and the downtown location, in the heart of the commercial district, provided convenient access for new clients and customers. The 1926 Sanborn Fire Insurance map shows a square auto supply store fronted by a one-story sheltered filling station area and backed by a large, rectangular, steel-framed, cement-floored garage, with a capacity for 54 cars, steam heat, electric lights, and steel reinforced cement floor. Telephone directories reveal that for many years the business was owned and operated by Yandow Tire Company. In the late 1920s, the facade was expanded out towards Cherry Street, filling the lot. By 1978, the space had been converted into a furniture store. During the 1990s it served as a pool hall. The Outdoor Gear Exchange, an outdoor equipment supply store, currently occupies the space.

#12 160 Cherry Street (Grand Union Grocery Store), 1955, altered c. 2003, Non-contributing

This modern, rectangular, one-story, flat-roofed structure, built in 1955 as a Grand Union Grocery Store was recently remodeled: the original architecture is no longer legible. Formerly the Price Chopper grocery store, the building now has large plate glass windows on the south elevation, an entrance vestibule at the southeast corner, white clapboard siding, and a faux widow's walk on the

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roof. It is surrounded on the east and north by a parking lot and a drive-up window is located in the north wall.

Historically, this property was the site of a dwelling, for many years the home of G. Weller. Though the current building is nearly fifty years old, the most recent renovations converting its use from a grocery store to a national chain pharmacy have deprived it of historic architectural integrity and it is therefore non-contributing.

#13 169-171 Cherry Street (Spaulding/Russell House), before 1853, Non-contributing

This is a gable and eave two story wood frame building on a raised, redstone block foundation with additions to the south and west facades, all sheathed in wood shake siding. The gable faces north, on Cherry Street. Original fenestration has been altered to large transomed fixed glass lights on the first floor. On the north façade, the second story contains a “picture” window on the left side, and two double hung sash on the right. The east façade has two picture windows on the second story; the left one with a side double hung sash, the right with a double hung sash on the left. The south addition has the same combination of fixed lights with adjacent double hung windows in a single unit on the second story, and two, newer, four vertical panel sliding windows on the first story. There is a central entry on the south addition consisting of a modern steel door with half glazing and a false muntin grill. The west addition has a shed roof, double hung windows on the second floor, and the recent addition of a shallow roofed porch supported by simple metal columns over a concrete stairway leading to the entry on the west side of the main structure. There is a large storefront window to the right of a modern steel door. Maps from 1869 confirm that the west addition has been present since then. The asphalt shigled roof has a boxed cornice with open cornice returns only on the north façade.

Burlington Land Records reveal that this building has stood since at least 1858; a residence on this site is mentioned as well in land transfers dating to 1864.¹⁶ H. Howard was the tenant in 1862, but Walter Carpenter sold the property to Fanny Spaulding in April of 1864.¹⁷ Fanny’s husband, Milton R. Spaulding, was listed as the resident on the 1869 Beers map. Ira Russell acquired the property in 1874.¹⁸ Russell was listed in the 1866-67 City Directory as a grocer, “3 doors up from College on Church,” who also specialized in wooden ware and baskets.¹⁹ Ira Russell & Co. was bought by W. H. Roberts and F. E. Perkins in 1879. Ira eventually moved to a newer house further down the block, fronting White Street (now South Winooski Avenue) and deeded this house to family members.²⁰ William Russell, also a grocer, lived here until his death. His widow Cornelia remained at the location until 1920. John H. Dodds, M.D. was

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located here from 1902 to 1903. The building was used at least partially as a residence through the 1940s. Maps indicate that it was converted to a two-family dwelling c. 1906, with the units divided along a north-south axis. A small store operated on the Cherry Street (west) side c. 1935, subsequent uses included a barber shop, beauty parlor, and an antiques store. During the 1970s a ski shop operated in the building. Ice cream fanatics found solace here when Ben & Jerry's occupied the building during the 1990s. A specialty restaurant and café is now located here.

The property is non-contributing because the two additions and several renovations have altered the original design, materials, workmanship, feeling and association of the building.

#14 165 Cherry Street (H. Jacob Conklin House), c. 1885, Contributing

This is a two-story wood frame, pedimented gable front structure with a steeply pitched roof. The east slope of the roof has imbricated slate, while the west slope is covered by asphalt shingles. Two entries are present on the north façade: One recessed on the far right behind a brick pier, the other on the far left for access to the upper floor. Large storefront windows in aluminum frames angle back to the recessed entry. Second story fenestration includes a triple set of double hung windows with false six over six muntin grills, and a single double hung light with multiple panes (7/2) present in the attic gable. The building is sheathed in white aluminum siding. A large signboard area with three spotlights is positioned above the storefront. A prominent cornice and frieze are covered by the aluminum sheathing.

The west elevation has three clustered double hung windows and four replacement windows on the second story. There is an entry at the far south corner with a modern aluminum door. A small double hung window is located at the half story height, perhaps reflecting an interior stairwell. There is a small (1' x 8') single story projection on this façade, also sheathed in aluminum. The east façade has three double hung windows on the second story of the main block of the building, but none on the first floor. There is a shed roof on the addition at the rear (south).

A photograph taken in the 1920s by noted local photographer Louis L. McAllister shows a single double hung window in each story of the north façade. The building featured stick style ornamentation, with an ornate truss in the gable peak and a steeply pitched roof, typical of the style. Elaborate porch brackets on a two story porch on the east elevation and contrasting siding within the gable suggest a Queen Anne influence as well. Shutters, trim, and gable shingles contrasted sharply with the lighter-colored horizontal clapboard siding. Although the exterior

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ornament has been lost and the first floor has been converted to commercial use, the building retains its form, feeling, massing, location, and general setting.

The land owned by William Seymour was conveyed to Myron M. Byrington from Seymour's estate in March of 1858.²¹ The building was the residence of Mr. H. Jacob and Mrs. Bessie E. (Blinn) Conklin until 1903. Conklin was a carpenter, and for many years sexton of the Methodist Church.²² In 1906-7, James Ready, a lettercarrier, and Ernest Chausse, a barber at 78 Church Street (#21) called this home. The building continued to serve as a residence until 1927 when LaBarge Florist located here. 165 Cherry Street is currently retail outlet for gently used clothing.

#15 159 Cherry Street (Mrs. Mead's House), before 1853, Contributing

This is a one and one half-story two by two bay brick gable front Greek Revival residence with a stone foundation. Two secondary one bay deep wood frame additions with flat and shed roofs project to the south and west on the rear of the building and have fieldstone and concrete block foundations. The first floor façade, facing north, has a large "picture" window with one over one double hung sash on either side. There are two one over one double hung sash on the upper half story. The east end contains two over two double hung windows, and the west end has one blind window opening; now boarded over. The south elevation has two one over one windows. There is an entry on the east side of the wood rear addition, with a glazed and paneled door. The asphalt shingle roof has a boxed cornice with modest cornice returns. All windows have flared masonry lintels and wooden sills. There is a brick chimney at the south end of the roof ridge of the main block. A small, one bay hipped roof porch with square posts and railing extends over the main (east) entry, sheltering poured concrete steps. A modern aluminum storm door is present here.

Identified as the residence of "Mrs. M" in 1869 and Mrs. Mead in 1890, the building remained residential in use until 1926 when it was listed as a doctor's office.²³ A dentist named William H. Morrison practiced here in the 1930s, but it has been the office of Gilbert Rist Optical Company from the same time period. 159 Cherry Street continues to offer ophthalmological services as "Dr. Rist Optometry" at this location today.

16 145-149 Cherry Street (Standard Steam Laundry), between 1894-1900, façade alterations 2007, Contributing

This two story wood frame flat-roofed and clapboard-sided building has three entries along its north façade and a stone foundation. A fully glazed metal door with transom light is centered on

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the ground level, giving access to the upper floor, and two large shops are located on each end. Painted plywood panels surround both storefronts' windows, forming an undifferentiated signboard area above and a dado below them. Two sets of double plate glass aluminum frame windows are located in the left shopfront (147 Cherry Street); the left set has a side window that angles into a recessed entry with glazed metal door. The shop on the right side (145 Cherry Street) has a recessed entry toward its right end, with an angled plate glass aluminum window and single narrow window to its right and three wide windows to its left. Aluminum or vinyl siding was recently removed from three sides of the building, revealing modest Queen Anne wood ornamentation such as corner piers ending in carved brackets on the north side and projecting lintel with keystones above wide, flat window surrounds on the north and east elevations. Two large oriel windows were added to the second story façade during the recent renovations, and new simulated divided light windows replaced the older sash, but maintained the six over one pane configuration. The new oriels altered the regular fenestration rhythm of the façade, which consisted of six pairs of evenly spaced lights; the pattern is now one pair, a projecting bay, two pairs, another bay, and one pair. However, historic photographs indicate that the upper story formerly had projecting bays. The building is crowned with a wooden molded cornice along the north façade. The east elevation has three unevenly spaced six over one sash on the second story and no windows below. A full two story balustraded porch and stairway, recently constructed, covers the width of the south (rear) elevation.

This building was constructed as a four-unit, tin clad, commercial block with tenements above. In 1900, the Standard Steam Laundry occupied one shop, with a barber and a drug store operating in two others. One shop remained vacant. Captain Henry Bullock was the proprietor of the laundry.²⁴ By 1906, the laundry occupied half of the ground level, while a fruit distributor occupied the other half. The fruit dealer was followed by liquor and tobacco dealers until 1926, when an auto dealership, Pierce-Arrow & Pintide Automobile Representatives, assumed occupancy of the west shop. In 1937, Louis Bove's Billard Hall was located here, as well as (Mrs. Anna) Perry's Beauty Shop and C. Arthur Barrows' Barber Shop. In 1942, a tire and battery sales and service business occupied the west shop. City of Burlington Annual Reports indicate that there was a fire at this location in 1924, but the building seems not to have been seriously damaged.²⁵ A photograph taken during the 1920s shows the appearance of the façade either before or after the fire. The Standard Steam Laundry building continues to enjoy commercial use, with two clothing retailers now occupying the stores.

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#17 and #18 38-50 Church Street (Payne's and Nelson's Blocks), c. 1865 and 1928, Contributing

Although they are two separate buildings, these two commercial blocks were remodeled together in the late 1920s and are visually united. Payne's block lies to the north, at the corner of Church and Cherry streets, and Nelson's block to the south of it. Both three-story, five bay wide blocks are brick bearing wall with flat roofs. The upper stories of the five bay-wide Cherry Street (north) elevation of the Payne's block shows the original Italianate style of this block, with arched window tops, cast iron ornamental arched window hoods (extant only on second floor windows), and two-over-two double hung sash with granite sills. The Church Street facades date to the 1920s renovation, with sheet metal sheathing, reworked fenestration, and a flat pressed metal cornice on Payne's Block and a boxed pressed metal cornice on Nelson's Block. The second and third story fenestration extends along two horizontal bands across both buildings' facades. On the third story, the windows are separated only by their frames, with every third window separated with a heavier wood mullion. On the second floor, windows are grouped into tripartite sections, with the center windows larger than those flanking them. Above each window is a transom with tracery design. The window sets are divided by a stamped metal mullion. Rectangular panels that repeat the rhythm of the second story fenestration make up the area between the second and third story windows. Window lintels and sills are metal. Two storefronts occupy the ground floor of each of the blocks: the southernmost three each with a centered recessed door flanked by bay storefront windows. Dado panels that support the base of the plate glass windows are ornamented with paneled wood moldings. The corner storefront of the Payne Block has been altered with brick facing that wraps around to the Cherry Street elevation, rising to the height of the first story. Glass canopies extend above the storefronts along the Church Street facades of both buildings.

Payne's Block was built c. 1865 for its namesake, Mr. Payne, a Burlington locksmith and gunsmith. He worked in the building and lived in an apartment above his store. Built on the site of a former marble works, the building first appears on the 1869 Sanborn Fire Insurance map as "Payn's Block." During the 1870s the block housed the bookstore of P .D. Ballou, the City of Burlington's third mayor (1868 to 1869). Later uses included the Wheeler and Wilson sewing machine store (1890s), the C. Marcelais general news and books, a crockery shop belonging to C. G. Peterson, The American Clothing Company (c. 1901), a glass and wallpaper shop, and a women's clothing store named the Temple of Fashion. Today Payne's Block houses a shoe shop, a clothing store and the coffee shop Uncommon Grounds.

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Originally a furniture store built by Henry J. Nelson, Nelson's Block first appears in the Burlington City Directory in the 1867-68 edition, suggesting that construction was completed around 1866 or 1867. The Nelson family operated a furniture store here for approximately forty years. Since then it has housed a variety of businesses. The present occupants are a clothing store, a specialty furniture shop and a chocolate retailer. The two blocks were joined visually by a sheet metal facade c. 1925 so that the two buildings mirrored each other. The sheathing on Payne's block has been painted in a uniform dark green while Nelson's Block has pink paint on the sheathing and cream-colored trim. The 1920s facades are fine examples in their own right of early twentieth century commercial block architectural fashion. Both blocks continue to have commercial space on the first floor with apartments above.

#19 52-54 Church Street (Montgomery Ward), 1929, Contributing

Please refer to the individual National Register nomination, listed in 1991, for a complete description and history of the **Montgomery Ward Department Store**. The following description is excerpted from the nomination prepared by Professor Thomas D. Visser.

"The Burlington Montgomery Ward Building is an early 20th century, two-story commercial style building with vernacular neo-classical details. The west-facing, three-bay wide, front facade is sheathed with grey cast concrete "imitation granite." The upper story features three Chicago style windows. Each of these windows has a large fixed sash flanked by narrower double-hung sash. The stiles of the center sash extend above to frame a narrow horizontal fixed sash flanked by quarter-round corner sash. Separating the bays are cast concrete pilasters, graced with stylized neo-classical swags near their tops. The pilasters are capped by concrete knobs cast in the shape of urns filled with foliage. The three sections of the front facade which rise between the pilasters form a low front parapet with protruding cast-concrete capstones. Each section of the parapet is stepped to a central semicircle. The center section is decorated by a tall, green, terra cotta panel, cast with the Montgomery Ward Company's "Spirit of Progress" torch-bearing figure in bas-relief, while both side bays of the parapet feature red terra cotta paterae centered below the semicircle and green reticulated terra cotta panels below. Small square paterae in red terra cotta flank the large green panels on each bay. Below the Chicago style windows is a full-length signboard over a line of eleven double-hung, leaded, prism-glass windows."²⁶

#20 56 Church Street (Mall Drugs), 1978, Non-contributing

This one-story, concrete block building was constructed in 1978, after a devastating fire on July 19, 1974 destroyed more than half a city block. The Church Street façade has a brick veneer, and

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a mural is painted on the concrete blocks of the south elevation. From the south, the stepped brick parapet wall above the flat roof is visible. The storefront area features two sets of recessed glass double-doors with large display windows between the entries. A brick-paved alleyway along the south elevation provides pedestrian access to a parking garage (#22) located behind it. This building is Non-contributing due to its age.

The first tenant of the building was Mall Drugs, then Brooks Pharmacy, which moved around the corner to larger space in the former Price Chopper grocery store (now Rite Aid Pharmacy) on Cherry Street (#12). The Banana Republic clothing store now occupies 56 Church Street.

#21 62-78 Church Street (Freneau Building), 1975-1976, Non-contributing

This modern, seven-by-four bay building dates to 1976. It was designed by the firm of Wiemann-Lamphere,²⁷ and replaced several buildings destroyed by fire on July 19, 1974. Located on the corner of Church and Bank Streets, it has two low stories, a flat roof, and was built of concrete block with a brick veneer. The building is defined by the eleven large shallow-arched window openings set deeply into the second story wall plane, an angled corner entryway, and a recessed first-story storefront arcade with three shops. A wide concrete sign band wraps around the building, dividing the two stories. The second floor fenestration consists of low arched tripartite lights, surmounted by lintels of coursed soldier bricks. A wide five-light window above the corner entry wraps around the corner and forms diagonal planes facing the Church and Bank street intersection. A glass and steel greenhouse addition on the north side was added after 1981. Currently, the building is occupied on the ground level by Champlain Clothing, Kiss the Cook, and Freneau Jewelers, while a florist occupies the greenhouse area. The building is Non-contributing due to its age. (For a description of the Freneau family's history as jeweler's in Burlington, see #2 12-14 Church Street).

#22 196-200 Bank Street and 53 South Winooski Avenue (Parking Garage), 1976, Non-contributing

This four- and five-level, reinforced concrete, figure-eight style parking garage, with a capacity for three hundred cars, was built in 1976. The garage was constructed on land opened up by a July 19, 1974 fire that destroyed more than half a block of buildings between Church Street, Bank Street and South Winooski Avenue. The garage can be entered from either Cherry or Bank Streets; automobiles exit onto South Winooski Avenue. The section fronting South Winooski Avenue has four levels, while the section on Bank Street has five, including a roof deck. Wrapping around the outside of the ground level is a brick curtain wall, shielding the cars within

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from view at street level. Walls on the three upper levels are reinforced concrete with recessed panels supported by two-part concrete piers. Three external concrete block and brick veneer stair towers with rounded corners provide pedestrian access to the various parking levels. Adjacent to the central stair tower is a bank of three elevators; one of them is enclosed in glass. A brick-paved alley between the Banana Republic store (#20) and the Fremeau Building (#21) leads from the center stair and elevator tower to Church Street. The Parking Garage is Non-contributing due to its age.

#23 75 South Winooski Avenue (Handy's Texaco), c. 1955 with later alterations, Non-contributing

This two-story, concrete block and brick veneer gas station and auto service center, approximately fourteen by eight feet, is located at the corner of Bank Street and South Winooski Avenue, between the two sections of the parking garage (#22). The first story is brick-clad concrete block, while the second story, a later addition, rests on the original roof and is set back a few inches from the its edge. The addition has a nearly flat roof with overhanging cornice, smooth gray stucco walls and banks of large plate glass windows wrapping around the south, east, and north elevations. The first story has a typical mid-twentieth filling station design, with rectangular massing and an overhanging rectangular cornice painted a bright red. The South Winooski Avenue elevation has two service bays with overhead doors on the north end, and a counter-waiting room area on the south end, with a glass and steel door and three glass and steel single pane windows. The Bank Street elevation has a large vertical triple light window on the east end, illuminating the counter-waiting room area. To the west, there are two opaque glass restroom doors with transom lights reaching to the same height as the windows. The west and north elevations face the parking garage and reveal the building's concrete block construction. In front of the station is a bank of fuel pumps sheltered by a large iron and fiberglass fire canopy, painted red.

Handy's Texaco service station continuously operated out of this building for close to fifty years. It was converted to an Exxon station between 2005 and 2007. The building is Non-contributing because the rooftop addition and the large fire canopy have altered the historic and architectural integrity of the original, mid-twentieth century gas station.

#24 70-74 South Winooski Avenue (Daniel Kern House), c. 1855, Contributing

This eaves-front brick building is the oldest remaining residential-scale structure on South Winooski Avenue between Main and Pearl Streets. Its rectangular, two-by-six bay massing, shallow eave overhang, and dual interior end chimneys are typical of the late Federal architectural

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style in northern Vermont, with some transitional elements more typical of Greek Revival such as open cornice returns and Doric porch columns. A small gable-roofed, eaves-front, pediment-ended wing with integrated porch is attached to the south end of the main block. The foundation under the main block is local redstone set with red-tinted mortar. The wing's foundation is fieldstone with gray mortar. The same striking purple and green fish-scale patterned slate roof is found on both the main block and the wing. A modern two-story ell (first floor open for parking) is attached at the rear and partially visible from the street. The windows are two-over-two wood double hung sash, with stone lintels and brick sills. The primary entrance is now located in the wing; the original entrance was located at the center of the main block. Historic photographs reveal that this entrance consisted of two doorways, each with its own small gabled front porch. The double entryway relate to the building's original use as a duplex residence for the Daniel Kern, Sr. and Daniel Kern, Jr. families.

A local flour and grain merchant, Kern Sr. was originally from Wollstein, Germany. He immigrated to the United States in 1816, first to Philadelphia then to Pittsburgh and gradually worked his way up to Vermont as a journeyman tailor, settling first in Grand Isle and then in Burlington in 1822. With Colonel Walker, he opened a wholesale grocery business on Church Street, and later expanded it to include flour and grain. Kern was also a well known tailor in Burlington; the general store he owned at 95 Church Street (#75) contained a haberdashery. Kern Sr. retired in 1849, perhaps because of poor health. In May, 1867, Daniel Kern Sr. conveyed the "north side of the garden at my homestead place on White Street (now South Winooski Avenue)" to the adjacent Methodist Episcopal Church. He lived with his son's family until his death in 1882. Mr. Kern's son, Daniel Kern, Jr., assumed ownership of the house in the 1870s and continued to live there until his own death in 1901. Mrs. Sophia Kern, the widow of Daniel Kern Jr., occupied the house until 1933 when it passed to their son, Charles A. Kern, an assistant professor at the University of Vermont. Charles seems to have stayed on only four more years, according to the city directories. The building remained residential until about 1944, when the American Red Cross moved into one side. By 1951, half of the building had been divided into three spaces, with Arlene's Beauty Salon listed in the directory as one of the shops. By 1960, the building had been divided in to six units, with a mix of commercial and residential uses. Beginning in 1980, the Burlington Police Department occupied the entire building. In the late 1980s, the police department moved next door and the building partially returned to commercial use, today housing a UPS store. Offices and apartments occupy the rear addition. An important and well-maintained example of mid-nineteenth residential-scale buildings, the Kern house serves as a visual link to the historic residential composition of the South Winooski corridor.

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#25 93 South Winooski Avenue (Downtown Quick Stop and Deli and Mobil Station), 1960 and later alterations, Non-contributing

This rectangular convenience store and filling station is located on a three-cornered lot between Center Street, Bank Street and South Winooski Avenue. It was built on the site of the former Majestic Theater, which burned to the ground in 1946. The building was under construction in 1960, according to the *Sanborn Fire Insurance* map of that year. One-and-a-half stories with a gabled, eaves-front asphalt shingle roof, it was built of concrete block with brick veneer. Four bays long and two bays wide, the east elevation has a shallow protruding bay with a gable dormer roof above it. The entry to the original gas station's counter and waiting area was likely located in this bay. The current fenestration along the east elevation consists of three large eighteen-light windows and a thirty-two light window in the projecting bay. A door is paired with the most southerly window on this elevation. A new entrance to the convenience store is on the north side, facing Bank Street and flanked by an eighteen light window. On the south elevation, two large original window openings remain, but their nine-light glassless wood mullions have been bricked up on the interior with cement blocks. The original square cement block wall is still visible on the south elevation as well. The entryway and the windows on the east elevation are sheltered with boutique-style fabric awnings. Fuel pumps are located to the northeast of the building, at the corner of Bank Street and North Winooski Avenue. A large, flat-roofed metal fire canopy, with a large, internally lit Mobil sign attached to it, is supported by two steel columns. The building is Non-contributing due to its age and alterations to the original gas station built in 1960.

#26 13-15 Center Street (W. Gibbs House), c. 1868, Contributing

Now the home of the Daily Planet Restaurant, the Gibbs House was built c. 1868, in vernacular Greek Revival style. The two-by-three bay, two-and-a-half story, gable-front house with slate roof and rear additions has a shallower roof pitch than its neighbor to the north (#27) and lacks cornice returns. Wood frame with brick veneer, it has unusual large recessed flat-arched panels around the two second story windows on the gable end façade facing Center Street. These windows are one over one sash with splayed lintels. The base of each arch has three courses of stepped brick and a projecting cavetto detail in each top corner. The recessed panels date to at least the early 1930s, according to photographic evidence.²⁸ A clerestory roof addition with stucco walls has a pair of one-over-one windows on the east side; this addition was built in the late 1930s. The storefront windows consist of two multi-light removable windows with two large fixed transom lights and allow the restaurant front to be opened to the outside during pleasant weather. The door to the first floor restaurant is off center to the north, between the two

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windows. An exterior brick stairwell addition on the south facade provides access to the upper floors, and a glass greenhouse area along the south facade lights the interior.

Warren Gibbs, Secretary of the Vermont Life Insurance Company (headquartered at 176-178 Main Street, #54), is the first person listed as living in the house, according to the 1869-1870 Burlington City Directory. He remained here until 1882, when he was promoted to president of the company and moved to board at 3 Church Street. Elisha A. Abbott, head waiter at the Hotel Burlington, moved into the house in 1895 and remained until 1902. In 1898, Abbott became a bookkeeper at the Burlington Steam Laundry, located around the corner on Cherry Street (#16). The next three years saw a series of renters, mostly clerks and laborers. From 1906 through 1945, Fred M. Sheldon lived in the front and ran his business, the Sheldon Print Press, at the back. For the next twenty years, the building's function remained partly commercial and partly residential. By 1980 it had transitioned to entirely commercial, housing a variety of businesses. One of the current tenants, the Daily Planet Restaurant, is not the building's first restaurant—Charlie B. Good Bar and Restaurant and Charlie B. Bad Bar occupied the space during the 1980s. Other tenants since 1990 have included hairs stylists and design firms. The Gibbs House is important as one of only two remaining domestic buildings dating from the original development of Center Street as a residential neighborhood close by Church Street.

#27 11 Center Street (C. Miller House), c. 1860, Contributing

This two-and-a-half story, three-by-two bay, gable-front wood frame and brick veneer structure was built c. 1860. Although constructed on a smaller scale, it resembles at least three buildings along Church Street: 32 Church St. (#6), 106 Church St. (#39) and 107 Church Street (#71). The house is raised approximately three feet from the ground on a projecting masonry platform, so the façade is set back from the street and the neighboring buildings. With its slate roof, brick chimney, molded cornice with open returns and slight eave overhang, it has retained much of its integrity through the years, including a full-size attic story window. The facade is ornamented by flat-arch brick lintels. The left (north) side hall entryway is reached by a flight of recently poured concrete steps. Although the first floor is currently used as store, the original fenestration pattern of the façade has not been altered. Windows are one over one replacement sash. Aside from the unusual raised footing, the building is a typical example of mid-nineteenth century domestic vernacular architecture. However, it is especially significant in this location as one of only two structures from this period remaining on Center Street.

The most thoroughly documented owner of the property is Lemeul S. Drew, manager at the Van

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Ness House Hotel. Burlington land records from 1865-66 record a sale from C. Miller to L. S. Drew of a "house and lot Catlin's Lane,"²⁹ which matches the available map evidence. Charles Miller was the proprietor of the American Hotel where Drew was boarding at the time, so it is likely that the two knew each other and that this is the C. Miller of the land record. Drew does not appear to have ever lived here himself—in fact he is not listed in the 1869-70 Burlington City Directory at all. This is supported by an article in the Burlington Free Press announcing Mr. Drew's retirement from the hotel business. It mentioned that in 1865 he sold his interest in the American House (the hotel he owned after the Van Ness House) and moved to his farm on Spear Street, known as the "Lake View Farm,"³⁰ in South Burlington. The same article also makes reference to his successes as a landlord. The building is listed as a dwelling on the 1869, 1889, and 1894 *Sanborn* maps. From about 1921, its function shifted from residential to commercial, with several businesses passing through over the years, including carpenters, builders, cobblers and print and photo shops. J. Benzion Black, and his wife, Eva R. Black, sign and poster artists respectively, were long term residents, remaining here from about 1935 until 1960. Currently the building is the location of Ken's Golf Shop.

#28 7-9 Center Street (Sikora Shoe Repair), 1924, Contributing

This small two-story, two-bay, flat-roofed, rectangular, concrete block and brick infill structure dates to 1924. It is of modest, utilitarian design, with a simple corbelled brick cornice picked out in contrasting paint colors, flat-arched brick lintels above one over one windows, and a storefront with central entrance and flanking plate glass display windows. A brick chimney rises from the roof on the south side. Attached to the building next door (#27), it was built by that house's owner to house the Sikora Shoe Repair shop, which operated there continuously from 1924 until the 1980s, passing from father to son.³¹ The shop has not changed significantly since it was first constructed, with only a small modification to the storefront in 1972.³²

Sikora Shoe Repair began as a family business in 1892 by John A. Sikora, who emigrated from Austria. His first shop was nearby at 188 Bank Street, but when the rent was raised, with financial help from a family friend, he borrowed money, purchased 11 Center Street (#27), and built this structure for his shoe repair business.³³ John Sikora ran the business until 1935, when it passed to his son Alfred. Alfred operated the shop until his son Harold took it over in 1957. Harold retired in 1982. The shop is currently occupied by Sapa, a coffee and tea house. This is one of the only three historic structures remaining on Center Street, once filled its whole length with similar structures, all lost to fire and urban renewal. It serves as a vital link to the once common family-owned small specialty shops that lined the commercial district.

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#29 191 Bank Street (Climb High), 1984, Non-contributing

This large, square, three-story, brick veneered, hip-roofed building with central gallery was constructed in 1984, at a cost of \$1.5 million.³⁴ In collaboration with property owner Tony Davis, Charles Lynch of Manchester, Vermont, designed the building. It opened in August of 1984, housing Davis' Benn Burry sportswear store. Architectural features include a standing-seam copper roof, rooftop gallery with cupola and winged weathervane, wide shed roof dormers, large brick end chimneys, a copper pent roof between the first, second, and third stories, and oversize brick quoins. The primary entrance is on the northeast corner, with an entrance vestibule leading to both the first floor shop and the upper floors. The third story shed dormers have windows across their lengths. On the second story, windows are present only on the north elevation. The five windows here are grouped together on the west end. Each window has a rectangular single fixed light capped with a half round light. Long banks of plate glass windows line the first story on the Bank and Center Street elevations. The building anchors the corner site at Bank and Center Streets and is visible from South Winooski Avenue and Church Streets. Unfortunately, its size and scale are out of proportion with the neighboring buildings and its massing is somewhat unsympathetic to the district.

The Benn Burry clothing store closed after only two years in operation at this site.³⁵ The Outdoor Gear Exchange was located on the first floor for several years; it moved to 152 Cherry Street (#11) in 2003. Climb High, a climbing and outdoor equipment store, now occupies the first floor. Before the current building was constructed, the site had been vacant (or used for parking) for more than forty years. An earlier building, a mix of wood-frame and brick veneer, was either torn down or burned between 1926 and 1942. The site had been the home (by 1869), and later the home and livery business (by 1889) of E. Dwyer (*Sanborn Fire Insurance Maps*). Dwyer expanded his livery buildings to three sheds and a carriage house and operated here until at least 1894. By 1900, *Sanborn* maps indicate that the house had been converted to a steam laundry, and the surrounding sheds to grain, feed, and hay storage and sales. In 1926, three stores were located in the space. The current building is Non-contributing due to both its age and its architectural style.

#30 189 Bank Street (Oasis Diner), 1953, Contributing

The Oasis Diner is a one-story, rectangular, seven-by-three bay, flat-roofed, stainless steel Streamlined Moderne structure. Set on a sloping site, the 17-by-40 foot diner is supported by a concrete block foundation. Its short front side faces Bank Street while one long side is visible on the east where a driveway runs next to it. The west side of the building abuts the neighboring

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brick block. The character of the diner's exterior is defined by its stainless steel and glass materials, with rounded edges and red, silver and gray color scheme. The glass entrance door is on the short street side, set off-center, with a removable translucent plastic vestibule for use during cold months. This vestibule has a red door and black and red trim to complement the diner's color scheme. A ribbon of large windows, divided by unornamented stainless steel mullions, wraps around the two exposed sides, with a curved window at the corner. A similar curve extends towards the adjacent brick building, but with a curved stainless steel panel in place of a window. The window to the east of the door is narrower than the others due to the door's off-center placement. Between the roofline and the line of windows is a band of pressed steel in a vertical accordion pattern. This band is set into three narrow horizontal silver and red bands above and below it. Below the windows, a dado consists of horizontal bands of pressed metal, enameled in silver, red, and dark chrome. The rounded corner between the north and east sides has vertically pressed stainless steel panels above and below the curved window. The top panel is accented on both ends by full-length metal brackets with flared ends. Running along the center line of the diner's roof is a rectangular steel duct that serves as a vent for the grill. Attached to the rear of the diner is a two-story concrete block wing. Because the site slopes down behind Bank Street, the addition does not rise significantly higher than the diner itself. The same materials, style, and colors are employed in the diner's interior, including curved tables and counters, and stamped steel wall panels.

Built by Signac, the New Jersey-based Mountain View Diner Company in 1953, the diner was shipped to Burlington via tractor trailer. It arrived on Thanksgiving weekend in 1953,³⁶ and opened for business on January 25, 1954.³⁷ The diner was put up for sale briefly in the late 1950s, but was not sold.³⁸ It remained in the same family (the Lines) until very recently, when it was sold to a Sadie Katz Delicatessen franchise. The diner continues to be a popular Burlington eatery. Both the exterior and interior are virtually unchanged since the day it arrived in the city. Only the lettering on the exterior sign was recently modified (an original neon sign was replaced by a pictographic fiberglass sign prior to the 1970s), and some of the booths and stools have been reupholstered. The Oasis is significant as an intact example of 1950s Streamlined Moderne architecture. The diner has been frequented by several noted political and entertainment figures, including Former District Attorney and Vermont Governor Phil Hoff, former President Bill Clinton, and Vermont Senator Patrick Leahy. Also counted among the diner's clientele are actors Susan Sarandon and Tim Robbins.³⁹ An excellent and well-preserved example of the New England diner, and one of a very few Streamlined Moderne style diners in the state, the Oasis has

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survived economic recessions and intense development pressure, remaining a distinctive element on the downtown streetscape.

#31 185-187 Bank Street (Gibson Building), before 1869, façade c.2000, Contributing

This three-story, wood frame and brick veneer, four-by-three bay, commercial block is one of two surviving nineteenth century buildings on this side of Bank Street. Recently renovated, the façade was given Colonial Revival style detailing. It has a single storefront on the first floor with a recessed central entry and flanking plate glass windows. The brick on the Bank Street facade has been gently cleaned and is brighter than the brick visible on the east elevation. The third story extends only three bays on the north side. The flat roof rises to a parapet on the facade, with a simple wood ogee cornice with dentils and three brackets—turned at the ends and a larger, plain bracket in the center. Above the cornice, spanning the length from the inside corners of the first and fourth bays, is a white-painted wood gallery, with an “X” inside each open panel. Centered behind this gallery is a small square cupola with incised circle and capped with a pyramidal copper roof. The windows on the second and third floors have four-over-one double hung windows with splayed lintels and granite sills. Immediately below the second floor window sills is a wood sign band that extends across the width of the facade. On the east side of the façade is a door with wood surrounds that provides access to the upper levels. A similar opening is located on the west side, but serves as a continuation of the storefront display area. Above each of these two openings is a nine-light (three-by three square) transom. The recessed concave central storefront features half-length wood skirting with molded panels and glass windows. Above the shop windows is a multi-light transom band, slightly lower than the other transom lights. Photographic evidence suggests that the current storefront, a recent renovation, reflects the historic fenestration pattern.

A commercial structure has stood on this site since at least 1869, when a two-story, gable-roofed building with rear wing and attached sheds was located here. The 1869 *Sanborn* map lists it as having a confectionary and cake store on the first floor with living space above. Between 1889 and 1894, it appears that a third story was added to the front portion and a two-story addition was built to the rear, replacing a smaller one-story wing and sheds. It is also possible that a new structure was built to replace an earlier one. At the time, John Gibson and his wife owned the building, lived upstairs, and operated a bakery, confectionary and toy shop on the first floor.⁴⁰ Gibson was also a cook at the Van Ness House and active with the Young Men’s Christian Association (YMCA). Mr. Gibson passed away in 1895 or 1896, and Mrs. Gibson began to take in borders. The 1900 *Sanborn* map shows a three story wood frame brick veneer front portion

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separated from the two-story rear wood frame and brick veneer addition by an iron firewall, with a toy shop on the first floor. By 1903, the shop was used as a tailor's, with Abraham Katy as resident and shop keeper until the 1940s. For several years between 1906 and 1926, part of the building was operated as the Wayside Inn. Currently a jewelry store is located on the first floor and apartments on the upper levels.

#32 179-181 Bank Street (Mary Collinson's Millinery), c. 1865 and c. 1885, Contributing

This two-and-a-half-story, wood frame, flat-roofed building dates to at least 1869, and possibly earlier than 1853, although the facade dates to c. 1885. The visible north (Bank Street facade) and east elevations are parged with stucco, the north front painted white and the east side gray. The cornice and the window trim on the facade are picked out in brown paint. The cornice has four equally spaced wooden brackets, with a frieze of open wood panels running between the brackets. A modern cylindrical chimney rises from the rear of the building. There are no windows on the third story of the Bank Street elevation; one is visible on the east side. The facade's second story has two windows: a one-over-one double hung sash window on the east side, and a large, four-sided oriel window in the center. A wide signband runs the width of the facade between the second and first stories—its east half consists of a shallow boxed wedge, while the west half lies nearly flush to the wall. The ground floor has two storefronts that roughly divide the space in two. On the east side of the facade is what appears to have once been a door to reach the upper floors and now is fitted with a one over one double hung sash and a molded wood panel below it. The storefront on the east end has a moderately sized glass window supported below by a wood panel of vertical boards. The slightly recessed and angled entry door is immediately to the west of the window. The entrance to the second shop is to the west; the interior of the shop connects to the adjacent 80 Church Street building (#33). An alley is located to the east of the building. Since the last quarter of the nineteenth century, this building has been associated both in ownership and physical connection with 80 Church Street (#33) and 82-84 Church Street (#34), whose rear elevations reach the west wall of this building. The 1869 *Sanborn Fire Insurance Map* indicated that the property was a boarding house, and the 1869 *Beers Atlas* that it was owned by Mrs. O. H. Saxton. By 1889, it had become a private dwelling and, by 1891, the structure had been converted into a printing office (J. E. Peters). From 1895 until 1905 Mrs. Mary Collinson operated a millinery here. Other occupants included a barber shop (the Palace Barber from 1931 to 1951), a delicatessen, and a cookie shop. Current occupants are the Mad Hatter sandwich shop and the Dobra Tea House.

#33 80 Church Street (Fisher Block), c. 1865, Contributing

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This three-story, three-by-five bay, brick veneered building was built in the Italianate style for M. I. Fisher, a local dry goods merchant. Located on a prominent site at the corner of Church and Bank Streets, it is an excellent and well-preserved example of the Italianate commercial building type. It is distinguished by its elaborate overhanging cornice and paired brackets with pendent drop ornaments and a frieze of diamond-patterned brickwork. The block retains its second and third story two over two double hung segmental arch windows with cast iron foliate hoods, and wood sills with drip moldings. Of the original storefront, however, only a molded wood cornice remains. It has been replaced with a modern brick, glass, and wood front, with a recessed glass entrance behind a rectangular arcade. A glass canopy extends across the façade. Because it bears a close resemblance with the adjacent commercial block, it is possible they were designed by the same builder. Ownership of the two buildings also has been associated since the last quarter of the nineteenth century.

M. I. Fisher owned a dry goods store with another prominent Burlington businessman, Mr. Loomis. The Burlington City Directory of 1865-66 noted that Fisher's store was already open at this location, so it is possible that the building dates to a few years earlier. The business failed in the mid-1870s, and the building was purchased by Mrs. Mary A. Collinson in 1875.⁴¹ She operated a millinery and fancy goods business at 80 Church Street from 1888 to 1893. At the time of the sale, the third floor was subject to a lease to the U.S. Signal Office. Mary Collinson is also listed as living at 82 Church Street. Occupants over the years included clothiers from 1902 to 1906, the Concord Candy Kitchen from 1906 to 1948, and a jewelry store, among others. An automated bank teller machine and a portion of the Dobra Tea House are now located on the first floor, while the tradition of residential apartments on the upper stories continues.

#34 82-84 Church Street (Mooney Block), c. 1868, Contributing

Another well-preserved example of Italianate commercial architecture along Church Street, this c. 1868 building may have been built for Henry A. Mooney, who owned a shoe and boot store on the ground floor and lived in an apartment on the upper floors. It has the same dimensions, massing, and fenestration pattern as the Fisher Block (#33) to its immediate north and varies only in the detail of its high Italianate ornamentation. This wood frame and brick veneer structure has a projecting cornice with a central pediment, four oversize brackets, and molded frieze. The cornice is very similar to that of 104 Church Street (#38). The windows on the third story have round topped two-over-two sash with elaborately molded arched wooden hoods and brick sills with wooden drip moldings. The second story windows have segmental arch tops, wood label molding, and projecting wood sills. The storefront is an early twentieth-century alteration. It has

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a tall signboard, molded wood pilasters at both ends and a central recessed entry flanked by large display windows above molded wood panels and a dado of verdi marble. Double entry doors are glazed with small wood panels below and brass fittings. A continuous glass awning supported by metal posts wraps around the ground stories of the Fisher Block and the Mooney Block.

Continuing in the tradition of Mr. Mooney, Mrs. Collinson, who owned this building and the adjacent 80 Church Street (#33) and 179 Bank Street (#32), lived in the apartment above the store.⁴² The upper floors remained primarily residential until 1950, although through the years various real estate and insurance offices occupied some interior space. Until the 1970s the first floor was used as a clothing store. Today, the Body Shop cosmetics store occupies the ground floor.

#35 86-88 Church Street (Weller Block), 1889, Contributing

Designed by architect Clellan Waldo Fisher (1862-1932), the son of noted architect Alfred Benjamin Fisher (1831-1911), this four-story, three-bay, brick commercial block was built for Mrs. M. H. Weller. A tall, narrow building with both Queen Anne and Romanesque Revival elements, its most distinguishing features are perhaps the elaborate brickwork and a rounded bow window extending nearly the entire width of the second story. Each end is marked with a brick pilaster rising the full height of the structure. A flat cornice is capped by copper flashing. The heavy entablature has an intricate brick pattern, employing checkerboard and denticulated motifs. A similar checkerboard brick pattern is used between the third and fourth stories. Third story windows are one over one double hung sash with full arch transoms above. The transoms are divided from the lights below by a string course that runs the width of the building. Oversize round arched lintels consist of five header rows of bricks. The second floor windows have one over one double-hung sash and rectangular transoms. Again, a string course runs the width of the building between the sash and the transom. Here, the lintels are tall flat arches, made up of seven rows of brick. The third and fourth story windows are similar to those of the nearby Isham Block (#37), built five years later. The high relief brickwork and exaggerated lintels lend a Richardsonian Romanesque feeling to the building's upper stories. The second floor window is a wide four-light wood bowed oriel. Each window within it has fixed sash and a large transom. Two wide wood bands extend above the windows: the top band is incised with horizontal grooves while the lower one is flat. Carved into a wood medallion on the north side of the lower band is the name "Weller," with the letters set on the diagonal, and on the south the date "1894," indicating that the oriel may have been added to the façade five years after the block was built. Below the oriel, a wooden sign board is cut to follow the contours of the bow. The distinctive

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storefront has narrow floor to ceiling windows, and three entries: a door on the south end providing access to the basement shop, a door on the north leading to the upper floors, and a central door flanked by the shop windows opening into the ground floor retail space. Above the ground floor windows and doors is a decorative band of low relief geometric forms carved into three panels, with each panel separated by blocks of raised diamonds. Above this panel and below the wood signboard is a band of opaque glass transom lights spanning the width of the facade. Despite its height, the frequent use of string courses and variation in fenestration give this handsome building a strong horizontal organization and order.

This building, with its combination of Romanesque Revival and Queen Anne detailing, fits its site well, between the Italianate and Queen Anne style buildings to either side of it. Like the adjacent Warner Block (#36) and the Isham Block (#37), the Weller Block was an architect-designed brick building constructed to replace an early to mid-nineteenth century wood frame commercial block. This shift was indicative of the improving financial circumstances among Burlington merchants and businessmen, an increasing concern about fire hazards, and a desire to improve the Church Street commercial district that characterized the late decades of the nineteenth century. As an intact product of one of Burlington's most noted architects, it is important for its design and for its transitional style.

Mrs. M. H. Weller purchased the property in 1871, and later commissioned the twenty-seven year old Fisher to design the building. Mrs. Weller passed the property to her daughter, Mrs. Mary Weller Parkhill, who owned several other Church Street area properties, including the Parkhill building on Main Street (#51). One of the building's first tenants was Saule & Co. shoe shop in 1890, followed by Mosley & Bigelow shoes in 1895, Lewis & Blanchard shoes in 1919, and Bailey's Music Shop from 1943 until the 1990s. Currently the first floor houses Bimini Bills, a beauty salon; the upper floors contain offices and apartments; and Paradise Burritos is located in the basement.

#36 90-98 Church Street (Warner Block), 1886, Contributing

Designed by W. H. Townsend, this Queen Anne Commercial brick block was built in 1886 for Mrs. Mary H. Wheeler and named in honor of her uncle, Charles F. Warner. It replaced an older wood frame building of about the same size. Executed in brick, stone, metal and terra cotta, it is a fine example of the Queen Anne style commercial block. Three stories tall and eight bays wide, it is one of the larger blocks on Church Street. A bracketed cornice projects over the wall plane, with an elaborate corbelled entablature below of brick, terra cotta, and cast iron. Centered just

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below the entablature is a light colored block of sandstone with the words "Warner Block" carved in low relief and picked out in a dark color. The building is divided into three vertical sections by brick pilasters rising to full height: three bays on each side and two in the center. Pilasters also mark the ends of the building. The two over two third story and two over one second story double hung sash have elliptical arched tops, arched segmental stone lintels of local "Willard red-stone" and sills of "Isle La Motte grey-stone,"⁴³ providing an attractive contrast in colors. Between the second and third stories is a stringcourse of terra cotta, with an elaborate leaf and floral design. The first floor is divided into three shops, with access to an additional fourth basement shop. The central shop retains the original cast iron storefront, with ornamental pilasters and a denticulated wood cornice. The other storefronts are simple, modern alterations in glass, brick, wood and metal, but generally fit with the character of the building. A c. 1920s door with ribbed glass transom provides access to the second and third floor condominiums. The entire storefront is sheltered by the same glass and iron canopy used along most of Church Street.

When the building opened in February of 1887, the newspaper hailed it as "one of the handsomest business blocks in the city... very desirably located on Church Street, between College and Bank Streets, right in the midst of the dry goods district."⁴⁴ Plans for the building were drawn in February of 1886, the walls to the second floor completed by the beginning of August, and the envelope was complete by September. Elihu R. Taft, Esq. was the primary builder. Interior finish work took a few more months and the building was ready for occupancy by February of 1887. Among its first tenants on the first floor were the dry goods store of George H. Kinsley, the drugstore of Bellrose & Grant, and a second dry goods store owned by James B. Scully & Co. The second floor contained H.N. Coon's ice cream parlor, while the third floor was used by Evan's Commercial College and the Burlington Masonic Lodge.⁴⁵ Currently, a clothier, sandwich shop and stationery store occupy the ground level shops

In addition to its architecture, the Warner block is important for its connections to several prominent Burlington citizens. The original owner, Mrs. Mary Hockley Wheeler, was the adoptive daughter of Burlington philanthropist John Norton Pomeroy, who died in 1881, and the widow of Lewis H. Wheeler, the second son of John Wheeler, a president of the University of Vermont. She financed the \$30,000 construction of the Warner Block with a portion of her inheritance. Her uncle, and the building's namesake, Charles Warner, a banker, also had passed away in 1881. He worked for the United States Branch Bank in Burlington from 1830 until 1834, and then for the rest of his career at the Farmers & Mechanics Bank.⁴⁶ The architect, W. H. Townsend, a native of Saco, Maine, designed several prominent buildings in Burlington, including

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the Exchange Block at 150-156 Church Street (#55), which anchors the corner of Church and Main Street, directly across from Burlington City Hall, and built the Vermont Life Insurance Company Building (#54).

#37 100 Church Street (Isham Block), 1894, Contributing

The Isham Block was built in 1894 as a hardware store. Three stories tall and four bays wide, the brick commercial block has Romanesque Revival ornamentation. According to a newspaper article celebrating the building's opening, the structure is eighty feet deep and twenty-five feet wide.⁴⁷ The cornice is similar to that of the adjacent Warner Block, and features brick corbelling forming oversize dentils above three raised string courses. Between the corbelling and string courses is a granite block with the name "Isham" in raised letters. Brick pilasters on each end rise up for the entire height of the building and are integrated into the cornice. The third story windows are one-over-one double hung sash with semicircular arched transoms, projecting granite sills and oversize arched lintels flush with the wall plane. The second story windows are one-over-one double hung sash with rectangular transoms, flat arched brick lintels (also flush with the wall plane) and granite sills. Fenestration on the second and third stories is nearly identical to that of the upper stories of the Weller Block (#35), built five years earlier. The storefront is modern glass and steel, the entire length of which is recessed about three feet into the wall plane. On the south is a glass door with transom that provides access to the upper floors. The remaining storefront is symmetrically arranged, with a central glass door and flanking floor to ceiling shop windows with transoms. The entrance is sheltered by a continuation of the glass and iron canopy found in front of most of the shops along the block.

The building is known for three brothers—Arthur, Edward, and Walter Isham—who all worked in Burlington banks. Although they likely financed the building's construction, they were not its first owners. According to Burlington City Land Records, the property was owned by Henry P. Whitcomb and then William H. Whitcomb in 1895. In fact, the newspaper article announcing the opening of the new hardware store calls it "W. H. S. Whitcomb's new block."⁴⁸ The first hardware retailer here was John A. Mason & Co., managed by John Mason, with E. H. Prouty as head clerk. The store sold most everything, from cutlery and dog collars to revolvers. Its interior was finished in "butternut and maple, with paneled ceilings," it was heated by hot water and had both gas and electric lights. In 1907, the Isham brothers purchased the building and maintained their own hardware business on the first floor. It is not clear when the Ishams added their name to the building. At the rear of the property was a two-story, brick veneered storehouse.⁴⁹ In 1922, Hagar Hardware, previously located at 174 College Street, moved into the shop. The

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Hagars sold the business in 1985 to the Hanson family, who continued to run the business for several more years. The historic storefront, significantly altered through the years, was dismantled in the 1990s, when the current simple, modern storefront was built. Though without historic significance, the storefront does not detract from the rest of the building, which is well-preserved. For close to ninety years the shop served the same line of business, making it the longest continuously operating hardware store on the street. The building replaced an earlier two-story structure, which also contained a hardware store on the first floor, a photographer on the second floor, and a paint supply store in the basement.⁵⁰ The building currently houses an art supply store on the first floor.

#38 102-104 Church Street (Roddy Block), c. 1850 and c.1870, Contributing

This three-story, three-bay, brick commercial block with modest Italianate bracketed cornice is separated from the neighboring Isham Block to the north by an eight-inch gap. Although the Roddy Block is three stories tall like the Isham (#37) and Warner Blocks (#36), it is approximately six feet shorter, reflecting its earlier construction date. The projecting parapet cornice has four large carved wood brackets. The frieze is brick painted a cream color to contrast with the red brick walls and the olive color of the wood brackets and fascia. A stone astragal course runs below the frieze. Wood prisms are attached above the two end brackets along the fascia. Ghost silhouettes of small attic windows are visible below the cornice. The windows of the third and second floors are one over one double hung sash, with simple splayed lintels and granite sills. One window on the south elevation retains the older two over two sash. The storefront has a recessed central glass and metal entry door with flanking shop windows supported by a brick skirt. Above the shop windows is a wide transom with leaded glass. The parapet on the façade gives the appearance of a flat roof, but the building's gable roof is visible from the back elevation. A glass canopy extends across the façade.

Currently the storefront is occupied by Expressions, a clothing boutique, and the second and third floors are rented as apartments. For many years, the store was part of Hagar Hardware, which also occupied the adjacent Isham Block. The 1869 *Sanborn* map shows a three-story, gable-roofed Dry Goods and Ware House labeled "Seymour's Building." According to Burlington City Land Records, the property was in the family of William Seymour until 1907, when it was sold to the Isham brothers, then owners of the adjacent building (#37). A structure appears on this location on the 1853 Presdee and Edwards map. This evidence, combined with the massing and gable roof, suggest that the core of this structure dates to the early development of Church Street. The current Italianate facade represents a remodeling during the boom years of the late 1860s. On

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both the 1889 and 1894 *Sanborn* maps, the ground floor was occupied by a dealer in boots and shoes, with a barber on the second floor and storage space on the third.

#39 106-108 Church Street (Artemus Prouty's Store), c. 1840 Contributing

This three-and-a-half story, three-bay, Greek Revival, gable-roofed, six-course American bond brick building dates to the 1840s. As one of the oldest remaining gable-front structures on Church Street, it is an important remnant of the earliest period of Church Street's development. The second and third stories originally had three windows each, now the center window on the third floor has been bricked in. The ghost of a small attic window just under the gable is also visible in raking light. The shallow-pitched slate roof has boxed eaves, slight open gable returns, and a narrow molded cornice. Windows on the Church Street facade are one over one double hung replacement sash, with flat-arched brick lintels, granite sills, and ornamental shutters. One window on the third floor of the south elevation has an older two over two sash. Below the second floor windows on the facade is a sign band, concealed from view by a striped canvas awning. The storefront has a central recessed door flanked by two plate glass windows framed by brick. The parged-over stone foundation is partially visible along the front facade. From the rear, a chimney is visible on the north gable slope. A two-story, brick, three-by-two-bay, gable-roofed addition is attached at the back. A two-story, one-bay infill structure, with matching fenestration, fits between this building and the Roddy Block (#38) to the north. A door on the first floor of the infill structure leads to the basement of the Roddy Block. The second floor window lights rental space behind it.

One of the early occupants and owners of the shop was Artemus Prouty. His name appears on the 1862 map of Burlington and he is listed in the 1865 Burlington City Directory as a manufacturer and dealer of boots and shoes. For a time, a hall was located on the second floor. Prouty kept his shop open until about 1870, when he became the proprietor of the Lawrence House on the corner of Adams and Church streets. By 1873, Prouty had become a traveling agent for the Burlington Shirt Company, working together with A. J. Wright. In 1884, the New York and China Tea Co. moved into the north side and Salls & Kent operated a confectionary and toy store on the south side. On the upper floors were the shops of H. G. Chase who operated a stamp, stencil, gun, locksmith, and sewing machine repair store, and E. A. Bruce, a jeweler and silverware dealer. By 1894, a tea and coffee shop remained in the north shop and a telegraph office moved into the south side. Since the turn of the twentieth century, a variety of businesses have occupied the space, including the McCaffrey sisters (milliners), Albert A. Whitney (bookkeeper), the Postal Telegraph Co. (until 1926), barbers, printers, and the Burlington

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Machine & Repair Company. For many years, the entire first floor was the home of the Everyday Bookshop. A Yankee Candle retail store is the current tenant.

#40 110 Church Street, (Discovery Channel Store), 1973, Non-contributing

This modern, two-story, four-bay, flat-roofed, concrete block commercial building with gray stucco facade was built in 1973. It replaced a four-story brick commercial block that was torn down after 1960. Below the simple flat-molded cornice is a row of four wide arched windows with metal frames. Each window is composed of an arched section above and a narrow rectangular light below. Separate flat black canopies shelter each window. The asymmetrical store entrance is framed in scored stucco, resembling blocks, with a tubular metal sign above. Large plate glass windows are located to both sides of the entrance; they are sheltered by matching black canopies. The first floor is occupied by the Discovery Channel store and the second floor by a bartending school. The building is Non-contributing due to its age.

#41 112 Church Street, (H. Abraham Store), 1961, Contributing

This small, three-story, two-bay, concrete block, flat-roofed International Style commercial building was built in 1961, to replace a three-story block that burned in June, 1947.⁵¹ The building was designed by architect Benjamin Stein and built by the Pizzigalli Construction Company. Hiram Abraham commissioned the building; he also owned the Art Deco style Sherman' Block/Abraham Building (#69/#70). The facade features strong vertical elements, with narrow rectangular white plastic panels divided vertically by a black steel frame covering the entire second and third stories. The panels are primarily white, with a narrow band of grey running along the width of the building just above each bank of windows. The black vertical frame varies in width, with the narrowest bars on the four central members and the widest on the ends. Each of the two bays on the second and third stories contains paired windows separated by narrow steel mullions that are integrated into the black frame and reach from the cornice above to the signboard below. Three pairs of windows have one over one sash, while the south set on the third floor contains a pair of the original louvered jalousie windows. The cornice is simply capped by a steel bar. The original first floor storefront was altered in 1995⁵² and given a more traditional appearance. It has a central door flanked on each side by three narrow half-length windows set in wood frames, with molded wood panels painted green below them. Above the door is a wood signboard, sheltered by a 'boutique' black fabric canopy.

At the time of its construction in 1961, this was the first new structure built on Church Street in almost a decade. It had several innovative features: an exposed structural steel frame, white

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plastic panels and louvered windows. One of the first occupants of the building was Cassler's Toys. Lippa's Jewelry store currently occupies the first floor, while the second and third contain office and storage space. Although the building is currently forty-seven years old, it contributes to the district because its International style façade, with unusual materials, is original to the building (as opposed to a modernist style façade applied to an older structure).

#42 114-116 Church Street (Howard National Bank), 1902 and 1941, Contributing

Constructed in 1902 for the Howard National Bank, this Renaissance Revival, three-story, five-by-five-by-one bay granite-faced structure anchors the northeast corner of Church and College Streets. Its most distinctive feature is the light gray-colored granite material used on the walls, cornice and window and door surrounds, giving this large, elegant building a uniform appearance that bespeaks stability and prosperity. There are now five bays along each of the two streets, with an additional corner bay set diagonally at the corner and uniting the two facades. As originally constructed, the building had five bays along College Street, but only two on Church Street. Three additional bays were added in 1941, when the bank acquired the building to the north of 116 Church Street and remodeled its façade to match the existing bays. The Howard National Bank has a flat roof, strong horizontality, and a symmetrical arrangement of features and ornamentation. The projecting cornice is supported by substantial brackets and a plain frieze. The deep-set one over one double-hung sash on the second and third stories have simple, low relief molded surrounds, except for projecting sills on the third story windows and projecting lintels on the second. The second story windows have no sills: they sit on a projecting belt course that demarcates the two upper stories from the ground level.

The street level elevation along Church Street is divided into three wide bays. The two end openings have tall, arched, tripartite windows, with segmental granite moldings, to match those on the College Street elevation. The central bay contains a glass door providing access to the upper floors, with a very large plate glass transom even taller than the door below it. The corner bay contains the primary ground floor entrance, with double wood doors, small transom, a carved granite door surround and entablature with egg and dart molding. A granite wreath with "Howard National Bank, 1902" carved within the cartouche is centered above the entryway. The ground level along College Street contains five bays centered below the second and third story windows. Four bays have arched window lights and granite surrounds. The fifth, easternmost bay has a rectangular doorway with egg and dart molding below a projecting cornice, and an oculus window set within a carved granite wreath above the door.

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The Howard Bank remained at this location from 1902 until 1958, when it moved to a larger facility with additional parking and a drive-through teller. Since 1960, the ground floor of the building has been rented to various businesses, including Carbee's Music Center, Dion Travel Services, a children's clothing store, woman's clothing store, stationers, and craft store. From 1968 until 1992, half of the building was used one again for banking, this time by the Chittenden Bank. The upper floors are used as office space. The building is currently home to Stephen and Burns, a beauty salon and day spa.

#43 190-194 College Street (Baxter's Block), 1868 and 1905, Contributing

Baxter's Block, with its prominent Italianate bracketed cornice and cast iron lintels, is a substantial three-story, eight-bay brick commercial block. Built in 1868, for Carlos Baxter, a Burlington real estate agent, the building has an overhanging wood cornice with seven sets of paired brackets and a frieze with recessed rectangular panels. The architrave consists of a wide wood band. At each end of the entablature are rectangular boxes with recessed panels, and set below each box, pairs of carved brackets. Windows on the two upper floors are arranged in rhythms of three-two-three, with segmental arched one over one sash and simply adorned cast iron window hoods. Two windows visible on the west elevation are hoodless, rectangular one over ones. The east elevation shares a party wall with the adjacent Beach's Bakery (#44). The two storefronts are modern, but fit the overall character of the building. An original cast iron cornice and frieze runs the length of the building above the storefronts and serves as a signboard. A central walk-up with a carved wooden door provides access to the upper floors. The easterly shop occupies three bays, the walk-up one bay, and the remaining four bays house the westerly store. Both storefronts have floor to ceiling plate glass windows and brick surrounds.

A February 19, 1868 article in the Burlington Free Press commented on the great amount of construction that had occurred in Burlington during the previous year, and mentions that "Baxter's new block of stores" was completed at a cost of \$12,000.⁵³ Research conducted by Clark Schoettle suggested that the block was probably designed by William Rudolph Otto Bergholz (1835-1901).⁵⁴ Bergholz was a native of Germany who immigrated to the United States in 1855. In addition to this block, he is known for designing several Burlington mansions, including an Italianate residence for E. J. Phelps on South Willard Street. Carlos Baxter, the block's owner, was a Burlington attorney and "collector of Internal Revenue in Burlington."⁵⁵ In the 1860s and 1870s, J. S. Pierce & Son ran a grocery store in the building; in the late 1870s, the son, Albert G. Pierce, transformed the business into a retail shop for agricultural tools, machinery, and seed. J.P. Middlebrook & Sons bought the store in 1905, after the death of Albert Pierce, and continued to operate it into the 1930s. According to historian David Blow, when

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Middlebrook purchased the building, he made alterations to the façade in an attempt to modernize it. Antonio Pomerleau, a Burlington developer, bought the property in 1961. According the Blow, in 1976 Pomerleau restored the façade “to a nineteenth century aspect based on postcard views.”⁵⁶ Since the 1930s, the building has remained in commercial use, hosting a variety of businesses on the first floor, with offices and apartments on the upper floors. During the 1960s, the third floor was used as a concert hall. The first floor currently houses a shoe store, a barbershop and a boutique pet shop.

#44 198 College Street (Beach’s Bakery), 1869 and 1885, Contributing

This three-story, four-bay, flat-roofed, painted brick commercial block is an example of high Italianate styling with some transitional Queen Anne detailing. The façade is divided visually into two sections, a three-bay section on the west side and a narrow one-bay-wide section on the east. A ground to cornice pilaster, with stone footing and pressed metal cornice ornamentation separates the two sections. Similar pilasters mark each end of the building. The overhanging cornice is of pressed metal, with the tops of the pilasters anchored by incised brackets topped by carved finials that rise slightly above the cornice line. The wide frieze contains three recessed rectangular panels. Below the entablature and between the pilasters is a wide band consisting of two corbelled brick rows capping a course of brick soldiers. Below the soldier row is a slightly projecting row of headers. Identical fenestration on the second and third stories consists of four windows in the wide section grouped into three openings, one on each end and a pair in the middle. The top of the mullion between the paired windows is highlighted with a round medallion set into a raised brick diamond. Above each window and window pair is a tall recessed arch surrounded by a projecting segmental arch. Just above each arch is a course of recessed brick dentals that give the effect of egg and dart molding, and between each arch is a wedge-shaped section of corbelled brick. The brick window sills stand out from the wall plane. The narrow one-bay section has a slender window with the same ornamental brickwork compressed to fit the space. On the ground floor, a door in the one-bay section provides access to the upper floors. A storefront occupies the wider section, with a recessed entrance and modern glass, brick, and metal display area. Above the storefront is a band of corbelling similar to the band below the entablature. Additions at the rear of the building once housed the bakery’s ovens. In 1999, the interiors of the second and third floors were remodeled into apartments. At that time, the east elevation, formerly a party wall, was parged with stucco and window opening were cut into it.

The building at 198 College Street is a fine example of a masonry Italianate commercial block, with a heavy decorative cornice and intricate brickwork around recessed arched window

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openings. Built by Socrates Beach to house his bakery, the facade is intact since it was remodeled in c.1885. Beach's original bakery, located on Main Street to the west of Church Street, burned in April, 1867 (a section of a building owned by Catlin and Gordon that they had just finished constructing for their lumber and mill business was also destroyed).⁵⁷ The fire was said to have started in one of the chimneys, probably an oven chimney. Less than a year after his business was lost, Beach opened his new bakery on College Street, on land acquired from Henry Paul Hickok, at a cost of \$6,000.⁵⁸ A newspaper article describing the new bakery made special note of the one foot-thick brick walls encasing the oven chimneys.⁵⁹ David Blow described Beach's baking prowess: "Bakeries today buy all their yeast, but in Beach's day he made his own from potatoes. Neighborhood children running in and out of his bakery with baskets to buy some of his yeast for their mothers were a common sight. Socrates made not only bread. He installed apparatus in his building to make crackers, the first plant so equipped in Vermont. He shipped his old-fashioned crackers to all parts of the United States."⁶⁰

Beach remodeled the facade of 198 College Street in 1885, based on a design by noted Burlington architect A. B. Fisher. The Daily Free Press described the new facade, which cost \$3,500, as "the handsomest piece of brickwork of its size in Vermont...an ornament to College Street." In 1896, Beach sold the business to the New York Biscuit Co., which became the National Biscuit Co. (Nabisco) two years later. This company ran the bakery until the early 1920s. In 1923, Anna L. Burke, a Nabisco employee, purchased the business and changed its name to the Burlington Baking Company. She did not own the building until 1929, when she acquired it from Socrates Beach's grandson, Reverend Harold B. Adams. As a result of the Great Depression, the business closed in the early 1930s. Since that time, the building has been modified to house a variety of business on the first floor, with apartments and offices above. The first floor shop is currently the home of Downtown Discs, a music store, and the upper floors contain apartments.

#45 206 College Street (Elias Lyman Oil Building), 1902, Contributing

This small, one-story, three-by-four bay, brick building is distinguished by its stepped parapet roof and elaborately bracketed, stamped metal cornice and signboard surround. It is a fine example of late Queen Anne style within the district. The diminutive building stands alone on a corner lot between College and Center streets and manages to hold its own despite the three and four story commercial blocks (#44, #46 and #47) that tower above it on three sides. The structure rests on a redstone foundation with a full basement below. However, because of grade changes along Center Street, only the rustic granite lintels of the basement windows are visible at the street level. The facade, fronting on College Street, has cut granite corner blocks supporting brick piers. The

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storefront has a central recessed glass and wood double door flanked by plate glass display windows, with verdi marble skirting. A band of transoms runs above the display window on the east side. Above the transom is a band of pressed metal with ten identical squares, each inscribed with a Greek key and swag. A wide signband with crown modillions is located above the pressed metal band. The entire facade is crowned by a tall parapet with a pressed metal and bracketed cornice. The ornament within the entablature consists of elaborate botanical and sunburst motifs. A retractable green canvas awning shelters the width of the storefront just below the lower band of pressed tin.

The east elevation contains three windows and a door with transom light. Windows have granite sills, flat arched brick lintels, and are protected by horizontal iron shutter pins. The door has a granite step and lintel, and the transom above it has a brick lintel to match the windows. The north elevation (rear) contains two windows with similar sills, lintels and shutter pins and a stucco parged wall. The west elevation has a single window with similar treatment. The interior of the shop retains many significant historic features, including a pressed metal coffered ceiling, oak panel wainscoting, oak window surrounds, hardwood floors, and original period light fixtures.

Located on the corner of College and Center Streets, 206 College Street was built in 1902 for the Elias Lyman Coal Co. on land owned by Socrates Beach. Though diminutive in size (twenty by fifteen feet), the Art Nouveau style façade makes this building a rare gem that contributes significantly to the historic streetscape along College Street. The Lyman Company leased the building from the Beach family for fifty years, until purchasing it in 1952.⁶¹ In 1968, Lyman Coal & Oil sold the store to the Hackett Agency, which remained there for several years. In the 1980s, the shop was used as an optician's office (the Vision Gallery). Until very recently (September, 2008), Photogarden, a photography studio and retail shop, rented the space. It is currently unoccupied.

#46 208 College Street (Hall Block), 1894, Contributing

The Hall Block is a large and prominent four-story, three-by-four bay Queen Anne commercial block built for furniture dealer George Hall in 1894.⁶² The building anchors the corner of College Street and South Winooski Avenue and, together with the large Leavenworth Block across College Street, creates a gateway to the Church Street area. The building has elaborate Queen Anne ornamentation with some Chateausque elements, including two large corner tourelles with conical roofs and finials, pressed metal spandrel panels, polychromatic materials, and a variety of window shapes, sizes and configurations. In addition, a variety of materials were employed on

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the building's principal façade along College Street (south), and two secondary facades along Center Street (west) and South Winooski Avenue (east): brick, Isle La Motte stone, granite, pressed metal, terra cotta, stucco, slate, wood and glass. The bearing wall brick structure is supported by a foundation of "crushed stone and Portland cement."⁶³ The thickness of the walls tapers at each level, ranging from twenty inches thick in the first story to twelve inches thick in the third story. The flat roof has a thick, galvanized iron cornice forming a shallow pent roof around the upper perimeter of the building. Below the cornice, a heavy, smooth parged ogee transitions into a frieze. Two courses of brick form a denticulate band below the frieze, demarcating the roof from the walls. There are a total of nine paired lights, three on each story, on the upper stories of the College Street façade. The lintels of the fourth story windows touch the denticulate courses. These windows consist of single and paired one over ones of varying widths, with rough faced granite lintels and sills that lie flush to the wall plane. The third story on the College Street facade has two large arched windows, united with paired lights on the second floor by metal panels embossed with a pattern similar to fish scale shingles. Between these large configurations are two pairs of one over ones sash, one on each of the two middle stories, with the pair on the third story, in the center of the façade, given prominence by an oversize lintel. Each floor of the tourelles at the corners of the principal facade has a band of four windows with scored wood surrounds. The bands are separated by metal panels with an intricate pressed floral motif. The east and west facades have pairs of long vertical brick panels resembling ribbons that reach from above the cornice to the second floor level. Each ribbon has two terra cotta niche panels with a floral motif, and ends in an arch. The east and west facades each have twelve windows on the upper stories: six paired lights and six single lights, arranged with pairs in the central bays and singles on the ends. There is an elevator tower at the northeast corner of the building. Twelve windows on the north elevation are not paired. The street level storefronts face College Street and consists of large plate glass windows framed by piers of rusticated granite blocks and tripartite transom windows. A band of pressed metal with the same shingle pattern extends above the transom the width of the façade and wraps around the two corners. Above this band is a course of rough-cut granite that demarcates the ground level from the upper stories. The first floor has two shops, each with a corner entrance set on the diagonal, below the tourelles, framed by rough-cut granite piers.

Built for the Hall Furniture Company, the building opened in November 1894, and was used by the company for many years. Originally, the furniture store used the basement, first, third and fourth floors of the block, with the second floor reserved for the Algonquin Club, a Burlington businessmen's social club. The building has also been home to the Metropolitan Life Insurance

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Company until their purchase of the Vermont Life Insurance building (#54) on Main Street, the Headquarters of the 388th Infantry Unit, a dentist, and lawyers' offices. The building was recently restored in a sympathetic manner and its original grandeur is once again evident. The North Face outdoor clothing store currently occupies both shops on the first floor, while law and other offices and apartments are found on upper floors.

#47 207-217 College Street (Leavenworth Block), 1847, Contributing

This large, rectangular, three-story, five-by-twelve bay bearing wall brick commercial block was built in 1847 for Henry Leavenworth, a prominent Burlington businessman. Located on the corner of College Street and South Winooski Avenue, the late Federal style structure is an important part of the visual gateway to the Church Street corridor. The building rests on a foundation of local redstone, most noticeable on the South Winooski Avenue elevation, where the site slopes downward toward Main Street. The boxed metal cornice has a slight overhang. A tall entablature consists of three bands of six, eight and six running bond brick courses separated by two recessed courses surrounding a single projecting course. One row of brick dentils forms the boundary between the entablature and the wall surface, also in running bond. The twelve bays along the College Street facade are divided into four equal sections by three brick pilasters, each section containing three lights. The pilasters have unadorned tops ending at the bottom of the entablature. Twelve windows across each of the two upper stories of the College Street facade are evenly spaced within the four sections and have flat arched brick lintels and wood sills nearly flush to the wall plane. The east elevation along South Winooski Avenue has five symmetrically arranged windows on each of the two upper stories in a two-one-two rhythm. The ground floor on College Street houses four shops with angled display windows and recessed entrances. Two of the storefronts appear to date from the early twentieth century. An additional store is located in the basement, accessed by a stairwell on the South Winooski Avenue side.

Henry Leavenworth commissioned the building of this block in 1847, at a cost of \$20,000. The immense expenditure for the times was incurred in anticipation of the Vermont Central Railroad's depot, which was proposed to be built across Winooski Avenue, close to the site where the Fletcher Free Library is currently located. The depot's proximity was expected to fuel the success of shops and living quarters in the Leavenworth Block. Much to Mr. Leavenworth's disappointment, the railroad station was not built here, but near the waterfront, and he was forced to sell the property at a great loss. Shops eventually did prosper here as Church Street expanded, and historic uses included a tea, coffee, and spice shop, drug store, hardware store, grain dealers, wall paper and paint dealer, and an auction house. For many years, the first and third floors were

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used by Smith's feed store. The shop was in one of the first floor stores, and Smith used the third floor space to dry grain. The business was so successful that Smith also rented a section of the neighboring block at 119-125 South Winooski Avenue (#48). On the second floor was Whitney's gun and repair shop, where an 1877 fire that damaged a portion of the interior was ignited.⁶⁴ Current occupants of the storefronts include a tax preparation company, sandwich shop, cafe, and a music store in the basement, while the upper floors are used as apartments.

The building's aluminum wall cladding was recently removed, revealing the brick walls behind it. The brick was cleaned, and several layers of paint were removed, as much as a gentle chemical peel allowed. Two over two wood sash trimmed in a black, orange or wood finish replaced older, unsympathetic metal windows, and the cornice was repainted in gray and black. Photographs of the building that indicated its appearance before the aluminum siding was installed aided in the very sensitive recent restoration work. One of the oldest commercial blocks within the Church Street Historic District, the Leavenworth Block has understated and elegant Federal styling, once again evident, that contrasts nicely with the exuberance of the Queen Anne Hall Block (#46) located directly across College Street.

#48 119-125 South Winooski Avenue (Smith's Hardware and Grain Warehouse), c. 1900, Contributing

This three story three-by-nine bay brick bearing wall structure sits on a foundation of local redstone, encased in concrete on the east façade. The west and south elevation walls have running bond, while the north and west façade feature common bond with an eighth course header. Windows are large square single lights with arched masonry voisoirs consisting of three courses of header brick. A single central recessed entrance on the east façade has a surround of unadorned pilasters with simple molded cornices. The wooden entry door has three-quarter glazing above a wood panel. There are single lights on each side of the entry. The storefront has large single plate glass windows. Corner piers in the storefront duplicate the simple pilasters that surround the entrance. The cornice is corbelled with sawtooth embellishment. There are two chimneys on the north wall; one integral to the structure, the other attached cement block. Windows on the north side repeat the arched openings with single lights. The brick wall surface of the north elevation has been painted red. The building is now attached to the Leavenworth Block on the north by a one story, brick veneered, wood frame shed roof addition with a sawtooth corbelled cornice that repeats the motif of the main building. It is also attached to the Burlington

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Free Press facility to the south. The rear (west) elevation repeats the three bay arrangement with a central entrance, arched window openings and single lights. There is a basement entrance accessed by a poured concrete stairway beneath the west entrance, with a concrete retaining wall and iron handrails. Granite window sills are evident on the north side of the building, although original window openings have been filled or replaced with smaller units. Basement windows repeat the arched voissiors, although several have been boarded up or bricked in. The building's interior was gutted and renovated in 1983; interior renovations included the addition of new mechanicals, air conditioning, and conversion to office space.

In 1869 this was the site of a coffee mill and locker storage, but was replaced with by a wood frame hay barn and horse shed by 1885. The present two story brick structure was constructed c. 1900, perhaps after a serious fire in the adjoining Leavenworth Block. Smith, Wells & Taft were likley the owners when the building was constructed. Charles P. Smith, son of Champlain Glass owner Federick Smith, was a dealer in flour, feed, grain, seeds and hay. (Frederick Smith, in fact, entered the grain and seed business after the closure of his Glassworks). The building has served as a hardware store on the first floor, a harness shop on the second, and offered hay and grain storage in the basement. By 1906, hay and grain were stored on both on first floor and in the basement, with a harness shop on the second floor. By 1926, the basement served as a courtroom annex for the county and the upper floors were offices. In 1942, municipal court "B" held its proceedings in this building. The ground floor now serves as a specialty retail shop.

#49 and #50 127-137 South Winooski Avenue (part of Free Press complex), 1969, Non-contributing

These two windowless, flat-roofed, three and two-story modern buildings are part of the Burlington Free Press newspaper publishing complex, and include the receiving and distribution loading docks. The L-shaped portion labeled #49 was built in 1969 and housed the newspaper printing machinery, while #50 is a few years older. The buildings were designed in 1966 by the noted Burlington architectural firm of Freeman French Freeman.⁶⁵ They are reinforced concrete, with brick veneer with pebbled concrete cornice and pilasters. On section #49, the brick and concrete are nearly in the same plane, while the brick panels on section #50 are slightly recessed behind the concrete. This difference may be accounted for since section #50 likely incorporated an existing (pre-1960) automobile garage, with a steel frame and concrete floor. Building #49 was constructed on the site of three older buildings, including a tin shop, tire sales company, and automobile repair center. The buildings are Non-contributing due to their age.

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#51 194-206 Main Street (Parkhill Building), 1930, Contributing

Built by the Parkhill Lumber Company in 1930, this imposing Art Deco building replaced the Hayward building, an earlier commercial block of about the same size. One of only a few examples of an Art Deco building constructed from scratch in the city (as opposed to being remodeled in the style), it occupies an important site at the corner of Main Street and South Winooski Avenue. Since Main Street is a principal east-west artery running from Lake Champlain up the hill to the University of Vermont campus, the site constitutes part of the gateway to the commercial center of town. This twelve-by-four bay, two-story, flat-roofed brick block is distinguished by a central tower topped by a multi-tiered geometric pyramid capped with marble blocks. Engaged pilasters and piers along the length of the Main Street facade provide the building with strong verticality, making it appear taller than its two stories. The twelve windows on the Main Street facade are grouped into pairs, six on each side of the tower, which has its own narrow window in the center. Each of the windows within the pairs are separated by a singular pilaster; while the pairs are separated from each other by a triplet of pilasters, the center one projecting further from the wall than the flanking ones. The windows are one over one sash with white marble lintels and sills. Lintels are thicker and therefore more visually dominant than the sills. A pair of white marble blocks is set into the brick directly above each window opening, while a single marble block is set into each of the eight primary piers, at a level slightly higher than those over the windows. These blocks, along with three set into the central tower (repeating the pattern of the one over the windows slightly lower than those on the piers) provide an emphatic graphic interest to the facade. Even a chimney on the north facade is ornamented with marble blocks at the top and a marble cap. The North Winooski side presents a much simpler elevation: it is parged in stucco but has one additional pilaster, also with an inset marble block, marking the end of the last storefront wrapping around the corner. The second story window between the edge of the building and the pilaster matches those on the Main Street (south) facade. The remaining three windows on the east elevation are paired single pane windows set into shallow rectangular recesses that reach from the ground to roof. The recesses are painted in a different color than the rest of the stucco. The first floor on this side lacks windows, save that of the storefront.

Each of the six storefronts along the Main Street facade has large plate glass windows and a recessed glass entrance door with a wide transom of prismatic glass. All but one of these transoms has been covered over with wood to create sign board space, but the original glass may remain behind them. Some of the shop doors are centered between two shop windows, others are located on either end of the storefront. Brick skirting supports the storefront windows. A door

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at the ground level of the tower provides access to a steep set of stairs to the second floor offices and businesses. Above this door is a stained glass transom window with the name "Parkhill."

The structure was built and named for the Parkhill Lumber Company and the Parkhill family who owned it. The Parkhill family also owned several Church Street properties through the years, including 144 Church Street (#57), and 86-88 Church Street (the Weller Block, #35). Edward and Thomas Parkhill purchased the former Hayward Block property from Homer Clayton and Clinton Wright in 1916. Just two years later, Edward passed away and his widow, Mary W. Parkhill took on his interest in the property. The family took down the Hayward Block and built the current Parkhill building as the headquarters for their lumber company and as an income-producing commercial block. Both the Hayward and Parkhill buildings have had a long tradition as the offices of several law firms. Other early occupants of the Parkhill included the Burlington Chamber of Commerce, the Burlington Credit Bureau, insurance agencies, investment companies, grocery markets, an artist's studio and, of course, the office of the E. W. Parkhill & Co. lumber business. In the early 1960s, the property was sold to a real estate company and has since been rented to a wide range of businesses, including a violin shop, bakery, bar, pizzeria, and sandwich shop.

#52 186-192 Main Street (Brownell & Hathaway Building), 1909, Contributing

Built in 1909, this large three-story, masonry-bearing wall and common bond brick commercial block was constructed on an open lot of land between 180-184 Main Street (#53) and the neighboring Hayward Block (now the Parkhill Building, #51). With its Colonial Revival styling, it blends in well with the surrounding blocks and acts as a transition between the strong Italianate architecture at the west end of the street and the Art Deco building to its immediate east. The building is divided vertically into two sections, with brick pilasters rising from the base of the second floor through the cornice on each end and at the center of the building. The cornice is pressed metal painted in contrasting white, with dentils and an incised frieze. The ends of the pilasters are enlarged, defining the center and ends of the building. Fenestration on the second and third stories is divided into four groups of two equally spaced windows. The exception to this is the second pair in from the west end. On both the second and third floors, a pair of windows here is united by a wood modillion. Each one over one sash has a full-width transom light, flat-arch brick lintel, and granite sill.

The street level is divided into two shops, one on each side of a large central entrance with double wooden doors, transom, and sidelights. An angular, undulating stainless steel canopy shelters this

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entrance. Uniting the entire storefront area is a veneer of green and light gray marble. The storefront windows are aluminum and glass. Affixed to the center pilaster is a large neon sign with central rotating portion, contributing to the 1950s appearance of the storefront.

When the building opened, the automobile had not yet outmoded the horse, and a livery office was located in one of the first floor shops. A more modern use occupied the other store—the Amuse-U-Theatre, Burlington’s “first moving picture showroom.” Operated by brothers Lyman C. and W.J. LeBarron, the 275-seat theater opened in 1910.⁶⁶ The LeBarron brothers stayed at this location for only a year. In 1911, the Burlington Business College moved into the space, remaining until 1960.⁶⁷ Continuing the tradition of banking and insurance institutions along Main Street, another occupant of the building was the Burlington Federal Savings and Loan Association (1937-1958). According to Burlington Historian David Blow, this company is responsible for the current storefront. The Savings and Loan Association hired the prominent firm of Freeman French Freeman to update the façade. Their design incorporated the use of aluminum, white Florence and verdi marble.⁶⁸ Since 1960, the building has been associated with restaurants: first the Hi-Hat Restaurant (for which the neon sign and metal canopy were originally made), then Nector’s Restaurant in 1975, McHats in 1983 and Nectar’s since 1984. Nectar’s still occupies the west shop while a bar occupies the east shop.

#53 180-184 Main Street (Commercial Block), c. 1880, Contributing

A three-story, seven-bay, masonry bearing wall commercial block, it has brick common bond with eighth course header walls and a mix of Italianate and early Queen Anne styling. The projecting wood cornice caps a wide, elaborate frieze with brick dentils and corbelling, terra cotta medallions, and patterned brick. The projecting cornice and four elongated, incised brackets, one on each end and two in the center, as well as the one over one sash windows with granite sills, elliptical arched brick hoods with large granite keystone and drip molding all contribute to the Italianate character of the building. The terra cotta and molded bricks used in the frieze, along with its distinctive patterning and polychrome effect, indicate an early use of Queen Anne-style ornamentation.

On the ground floor, a central walk-up with modern steel and glass door is flanked by two storefronts. The westerly shop retains what appear to be two original flat plate glass display windows on either side of an original recessed double-door entrance with granite steps. The shop windows feature a transom of lattice-work muntins, while the transom over the door consists of a single pane, possibly a replacement. The easterly shop has a flattened bay configuration, in place by 1917, with two plate glass windows capped by a two-by-three light

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transom that wraps around and continues above the east end entrance door. Though not original to the building, its design is sympathetic to the style of the building. Above the storefronts is a narrow wood cornice with incised brackets, echoing the roof cornice and demarcating the width of each shop.

Constructed in the early 1880s and replacing a dwelling on the site, the building at 180-184 Main Street represents part of the construction boom that defined the area's commercial character, during a period when the dominant commercial styles were Italianate and Queen Anne. By 1889, a plumbing, steam and gas fitting establishment occupied one of the shops; the business remained here until the turn of the twentieth century. In the ensuing years the shops have been used by hay and grain dealers, several florists, the *Daily News* office, among other businesses and stores. By 1960, the Burlington Business College, soon to be enlarged and renamed Champlain College, was using the second and third stories as classrooms and administrative space. The west shop is currently occupied by a used clothing store and the east store by a locally-owned coffee shop. The upper floors are rented as office and apartment space. The exterior retains a high level of historic integrity, including one of the storefronts, a rare survivor on one of the most visually prominent streetscapes in the city.

#54 176-178 Main Street (Vermont Life Insurance Building), 1877, Contributing

This tall and narrow three-story, four-bay, common bond brick commercial block was constructed in 1877 in high Italianate style. Designed by architect Walter Dickson of Albany, New York, and erected under the direction of William H. Townsend, a prominent Burlington builder, its high-style ornamentation befitted the building's location across from what was then the city's Post Office and Customs House (now the County Court House), close to the corner of Main and Church Streets. Thirty feet wide and sixty-three feet deep, with a pedimented and elaborately bracketed cornice of galvanized iron,⁶⁹ ornamental foliate iron window lintels, footed cast iron window sills and iron and glass storefront, the Vermont Life Insurance Building was so well-received that the adjacent Exchange Block was modeled after its design.⁷⁰ Embossed over an ornately patterned, wide cast iron frieze, eight narrowly-spaced cornice brackets are paired in two sets on the ends, with four single brackets spaced under the pediment. Fenestration consists of four evenly-placed large lights on each of the upper stories, with historic two over two wood sash in place. The elongated windows on the second story are significantly taller than those on the third story. The windows' elegant cast iron lintels and sills serve to balance the wall composition between the roof ornament above and the enriched, four bay, single storefront on the ground level. The intact storefront contains two large central plate glass windows, set with wide transoms, on

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carved wood panels flanked by pilasters enriched with foliate medallions. The pilasters are topped with Corinthian scrolls and separated by a frieze band with molded wood panels. Entries are located at each end of the storefront and have original glazed and paneled wood double doors with transom lights. The west entry opens into the shop area while the east doors give access the upper floors. Above the storefront is a full entablature, with modillions, carved end brackets, and plain signboard.

The Vermont Life Insurance Company moved into the first floor of their new building in December 1877. According to the Daily Free Press, it was the first building in Burlington with an iron and plate glass storefront. The first floor interior had wood paneling of "native woods" and a ten by forty seven foot vault. The second floor was "finished for offices to be rented" and the third floor was to be used by the Delta Society.⁷¹ The two upper floors featured pine woodwork, painted and grained in a faux finish to resemble more expensive woods. The interior design and finishes were the work of Warren Gibbs, Secretary of the Company. James McKinney of the Architectural Iron Works in Albany, New York supplied the iron for the cornice, window surrounds and storefront; the plastering was done by C. C. Church of Burlington; the painting by Louis A. Hall; and the plumbing by W. A. Tyler. The Vermont Life Insurance Company remained in the building for twenty-three years. The company played an important role in Burlington's commercial history. Founded just after the end of the Civil War, it managed to survive the 1873 financial panic and the ensuing depression. In fact, just four years after the panic, the company designed and constructed the present building, perhaps as a signal to local customers and potential investors that the most difficult years were over. The company's success lasted for the rest of the nineteenth century. In 1900, the Metropolitan Life Insurance Company purchased Vermont Life, and continued to occupy the building until 1927 when Metropolitan Life sold the building to Charles Black, a local attorney. Mr. Black retained the property for several years, renting the space to various tenants, including H. D. McMullen, Inc., an investment and stock and bond company (1930s), various lawyers, and the State Liquor Store (1950s). It currently houses Junior's Downtown Italian restaurant on the first floor and a tattoo parlor, offices and apartments on the second and third floors. With the exception of the words "Vermont Life Insurance Company" and the "1877" completion year that were originally inset into the brickwork under the pediment but were later removed, all the exterior features, including the very distinctive cast iron cornice, window surrounds and storefront, remain intact.

#55 150-156 Church Street (Exchange Block), 1878, Contributing

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The Italianate Exchange Block was constructed between October 1877 and April 1878.⁷² Its design was intended to complement the adjacent Vermont Life Insurance Building (#54) which had opened in December 1877.⁷³ Anchoring the corner of Main and Church streets and located just across the street from City Hall, this impressive three-story, ten-by-five bay block was designed by builder William H. Townsend, who also supervised construction of the Vermont Life building. Townsend seems to have trained as a carpenter but evidently was also adept at using the most current materials, namely galvanized and cast iron components, in his work. The elaborate bracketed cornice is of galvanized iron and stands five feet tall. It has coffered panels beneath the overhang and engaged, paired brackets with scrolls and icicle-shaped pendants. The iron entablature is distinguished by dentils and molded panels. Elongated and evenly-spaced two over two wood windows on the primary west and south elevations have galvanized iron arched window hoods and iron sills with drip molding that are similar to those on the Vermont Life building next door. The windows on the third floor have very shallow arched tops, while those on the second have flat tops. However, all the window hoods have slight arches and create an illusion of rounded lights, a frequent Italianate feature. Windows on the north (rear) elevation have simple granite lintels and sills, while the east side shares a party wall with the Vermont Life building. Most of the original sash is in place, with tall two over ones on the third story and shorter one over ones with large fixed transoms, for the most part, on the second story. The easternmost window on the second story of the south façade has two over two sash, while seven of the second story windows on the north side of the west facade are newer one over ones. The iron cornice was cast in Salem, Ohio while the window surrounds were purchased from the Ripley & Holton Company.

The three brick and glass storefronts along College Street have been altered through the years, but their original arrangement, and sections with original elements, such as embossed cast iron columns and a storefront cornice with brackets and fleur-de-lis, remain. Furthermore, some of the early shop alterations have acquired historic integrity themselves. The corner storefront has two large transoms of prismatic glass along both Main Street and Church Street that date to the 1930s. They originally contained stained glass lettering spelling "Upton's" for the candy shop once occupying the space. The lettering was replaced and now advertises the "Smokejacks" restaurant located here. The floor of the vestibule entrance shop, however, is still tiled with the "Upton's" name and also dates to the 1930s. Original storefront iron columns were manufactured by the local firm of W. H. Brink & Co., whose foundry was located at the Pioneer Shops near the waterfront, and the original plate glass came from A. G. Lucas & Sons. Brick for the building was supplied by the O. R. Hayward & Francis LeClair brickyard, another Burlington business.

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Entries on both Main and Church streets provide access to the offices and apartments on the upper floors. A glass awning supported by metal posts extends the length of the Church Street façade.

A fire that broke out on May 27, 1962 irreparably damaged seven of the northerly bays on the third floor of the building. The bays were removed and never replaced. However, the remainder of the building is intact and maintains significant historic integrity.

The Exchange Block replaced the Allen House, a hotel and boarding house that by the mid 1870s likely either had lost respectability or was no longer profitable. The new block was described as “substantial and elegant” in the local paper.⁷⁴ Located across from City Hall, its brand new and fashionable appearance was heralded by reporters as a welcome change. One of the first shops to open was the clothing store of E. P. Shaw, fitted with an iron and glass storefront and a refined interior. The newspaper claimed that it was “situated on what is probably the best corner in town for retail business purposes.”⁷⁵ Other tenants over the years have included a billiard parlor and bowling alley, insurance offices, grocers, a Salvation Army office, drug store, and restaurants. From the 1930s until the 1960s, Upton’s, a candy shop and arcade, was located in the corner store. The building is currently occupied by a restaurant (Smokejack’s), a hair salon, and a jeweler’s, and contains apartments on the upper floors.

#56 146-148 Church Street (N. Parker Building), c. 1853, façade 1971 and 2008, Non-contributing

This three-story, three-by-six bay, flat-roofed, brick commercial building has a stucco facade, plain cornice, and unornamented one-over-one double hung windows with simple wood lintels. There are two geometric low relief medallions, possibly bosses anchoring tie rods, set between the windows on the third story. The storefront is separated from the second story by a narrow metal cornice, with a yellow fabric awning below it. The storefront has a walk-up entrance with wood door on the north end, and an entry door to first floor and three rectangular windows with transoms on the south end. A veneer layer of rough cut random coursed stone facing has recently been applied to the street level façade. The current appearance of the building’s upper stories is the result of alterations after a February 1970 fire.⁷⁶ The new facade obscures the older bearing wall brick structure, which originally had a gabled roof. The brick fabric is visible on the south elevation, where the building is separated from the Exchange Block (#55) by a narrow alley. Since 1972, the first floor has been occupied by the Rusty Scuffer Restaurant and Tavern, and the upper floors by apartments. A restaurant has operated here for at least the last forty years. Previously, the building had housed a furniture warehouse (1865), barber and flour, feed, and

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grain dealer (1889-1894), barber and grocer (1900), hardware store (1906), and barber and shoe shine parlor (1932).⁷⁷ Historic maps (1869 *Sanborn* and 1890 *Hopkins* maps) indicate that the property was owned by the Parker family for several decades. It is Non-contributing due to the extensive changes to the structure after the 1970 fire which compromised the historic integrity of its materials, design and feeling.

#57 142-144 Church Street (H. Reynolds's Dining Saloon), c. 1865, Contributing

This three-story, four-bay, flat-roofed, bearing wall brick Italianate building was constructed c.1865 for Hiram H. Reynolds' dining saloon.⁷⁸ It is a remarkable example of continuity of use; in fact, the first floor has always been used as a restaurant. The cornice is pressed metal, with brackets, foliate motifs, and a raised, paneled frieze. The second and third stories each have four round-arched two over two single hung sash windows. Wood window hoods are round-arched with pendant ends. Sills are also of wood, with cast iron tulip-feet moldings. The storefront has been modernized, but the arrangement is likely original. A recessed door to the upper floors is located on the north end, and a centered, recessed restaurant door with two sidelights is flanked by shop windows on the south. The storefront windows open on hinges, allowing open-air dining during the warm seasons. The windows are framed in wood with recessed rectangular panels above and below them. A continuous glass awning shelters the street level of this building and the one to its north (#58).

The building first appears on the 1869 Sanborn map as a saloon. The 1869-70 Burlington City Directory lists H.H. Reynolds' business as "Dining saloon, opposite City Hall, Church St." According to the directory, Reynolds also lived in an apartment above his business. In 1895, William C. Hoag purchased the building and changed its name to the Star Restaurant. The Star operated until 1947, when it became the Lotus Restaurant. In the late 1970s ownership changed again, when it became the Golden Dragon, and later the Mandarin Restaurant. The Bangkok Bistro is currently located here.

#58 136-140 Church Street (Champlain Hotel), c. 1875 and c. 1925, Contributing

This two-and-one-half story, gable-sided frame building dates to the 1870s. The building is located at the corner of Church Street and Mechanic's Lane, a narrow ell-shaped alley that leads from Church Street to College Street. The alley is a historic path that was known as Skinner's Lane during the early nineteenth century, when a tannery was located here. It provided access to the livery stables and other businesses located at the core of the block. The building was originally a clapboard-sided restaurant, but in the 1920s its front was extended towards Church Street with the construction of a two-story flat-roofed addition with a parged stucco facade. The

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Church Street facade has a molded wood cornice with modest brackets that wraps around the north corner, ending at the gable of the older section. Four large windows, with paired one over one sash, have applied round-arch surrounds with keystone and impostes set at the lintel level. Multiple storefronts along Church Street dating to the 1920s are largely intact. Recessed double door entries alternate with single display windows set over black marble facing, with a molded wood cornice overhead. A wood pilaster remains on the far south side. A long, seven-bay, clapboarded, flat-roofed addition at the rear of the building extends to meet the wall of the Free Press warehouse (#61). This north elevation along Mechanic's Lane has a variety of window types, including single and paired one over one sash. The north elevation of the building reveals the original gabled roof, currently clad in standing seam metal, and the now enclosed front porches. It has a mix of stucco and clapboard siding. A glass canopy supported by steel posts extends across the Church Street façade.

The first owners operated the Champlain Hotel, with its own restaurant, at this location until the late 1880s. In 1889, the building was divided into five shops and included a barber, cobbler, glazing shop, butcher, and oyster house. By 1906, the stores had changed to a newspaper and stationery shop, barber, a "phonographs" store, and two cobblers (one shop was vacant). A total of seven shops were located here in 1926, with four along Church Street and three facing Mechanic's Lane. The current use of the building is consistent with its earlier function: a sandwich shop, a restaurant and a bar are located here.

#59 132-134 Church Street (Howe's Market), 1901 and later, Non-contributing

Little historic fabric remains of this two-story, flat-roofed, two-by six-bay, brick commercial block built in 1901. It is located just north of the alley known as Mechanic's Lane. Fenestration on the second story of the Church Street front consists of two fixed, three-part 'picture' windows. Along the south facade are six windows: one double, fixed glass window panel and five one over one replacement sash in original window openings. These openings have brick lintels with large granite impostes and granite sills. The windows on the first story of the south elevation are a mix of modern and historic openings, predominately small square windows. On the east end of this elevation is a service door with transom, matching the style of the window openings. The second story of the Church Street front has been refaced in brick painted white. This treatment wraps around the south elevation for the length of one window bay. At least three other types of red brick have been used to repair or rebuild the storefront and half of the first floor on the south elevation. The storefront consists of a pair of large arched openings, each with a pair of recessed French doors with large semicircular fanlight above. These opening are in the second and third

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bays from the north. A rectangular door with a tall rectangular transom occupies the first bay, providing access to the upper story. A pair of smaller French doors is located on the west end of the south elevation, with a wood panel rather than glass set in the fanlight. The storefront is set a few inches behind the second floor wall plane. A metal girder and metal corner post at the southwest corner support the overhang of the second floor. A stone foundation is visible along the south elevation.

Originally a four-by-five bay, three-story, bearing wall, Queen Anne style commercial block built in 1901, the structure replaced a two-story brick building that had burned the previous year. A commercial block has been on this site since at least 1869. From at least 1889 until the 1960s it was the location of a meat market on the first floor. A suspender factory operated on the second floor for a brief period during the 1910s. Based on L .L. McAllister photograph taken in 1943, the building had a corbelled and bracketed cornice, a wide wooden sign band between second and third stories (advertising "sausage"), and a "Howe's Market" sign below the second story windows. Windows were one over one double-hung sash, arched on third story, and flat topped on the second, with granite sills and brick lintels with tall angled granite impost blocks. Striped canvas awnings covered most of shop windows. The upper floors were occupied at the time by the Production Credit Association. A City Court annex room was located on one of the upper floors during the 1930s. Currently a bar, Ake's Place, occupies the first floor, with rental space on the second floor.

Fire struck the building again at some point between 1965 and 1981, destroying the third floor and leading to the present alterations of the facade. Because of the loss of historic fabric and the unsympathetic, irreversible reconstruction elements, altered fenestration and storefront, the building does not contribute to the historic streetscape.

#60 128-130 Church Street (Kelley Grocery), c. 1902, façade c. 1965, Contributing

This small, flat-roofed, two-story, two-bay, Moderne style commercial building is faced with square white carrara glass panels on the upper story, complemented by black carrara glass around the shopfront windows on the street level. The original facade was rebuilt c. 1965, when the carrara glass panels and steel windows were installed. Two large window openings on the second story are set off-center to the north, and have stainless steel frames and muntins. Each opening has a pair of two rectangular tripartite windows, set one above the other, with the central panels wider than the ends. The storefront has a central recessed entry with two doors, serving the two narrow shops on the ground floor. The shops have large plate glass windows set in stainless steel

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frames surrounded by black carrara glass pilasters and skirting. Above the storefront is a stainless steel cornice band. A green fabric awning extends over the southerly shop. A door to the second floor shop is located on the south end.

This building is important as one of only a few remaining Church Street façades with any carrara glass, and it is especially notable because it contains, by far, the most extensive use of the material within the district. The white glass on the second story is in fair to good condition, with some chipping, especially around the panel edges. Several of the panels, however, appear to be loose and are not flush with the wall plane. The façade is in need of cleaning and repointing. The black glass around the storefront is in fair condition with some large cracks and significant chipping.

The building's current footprint first appears on the 1906 *Sanborn Fire Insurance Map*. According to Burlington City Directories, in 1906, Paul Kelley's grocery was located on the first floor and the photography studio of Harry E. Cutler on the second. An early twentieth century photograph in the collection of the Vermont History Center shows a building of the same size and scale as the current building, with an identical first floor shop and entry layout. A 1943 L. L. McAllister photograph shows a portion of the building with a brick façade and simple bracketed cornice. While the carrara glass panels and second floor windows are not original to the building, they are historic in their own right and indicative of mid-twentieth century commercial style. For many years, the southerly shop was the site of a bakery (Home Bakery, 1940s). According to the *Sanborn Fire Insurance* maps, other businesses included a barbershop, photo studio, and grocery. Today, the north shop sells beads, minerals and jewelry, while the south side sells musical instruments. A design firm is located on the second floor.

#61 Mechanic's Lane (Part of the Burlington Free Press complex), 1988, Non-contributing
Constructed in 1988, this rectangular, windowless, two-story, concrete block and brick veneer structure serves as a storage area for the Burlington Free Press. Its design closely matches that of the mid-1960s portion of the complex built along South Winooski Avenue (#49 and #50). The current building replaced an old livery stable and carriage house, built on nearly the same footprint. The site had contained a livery since at least 1869 and continuing until c. 1926. By 1960, the Free Press had already begun using a portion of the old building for newsprint storage, while another portion contained a private garage. The current building is Non-contributing due to its age.

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#62 Mechanic's Lane, Warehouse behind 132-134 Church Street (#59), c. 1890, with 1900 modifications, Contributing

This tall, three-story, rectangular, utilitarian brick structure is an amalgam of five smaller buildings: two of them brick bearing wall structures and three wood frames with brick veneer. Visibility is limited because most of the building is located in the center of the block between Main and College Streets, along Merchant's Lane. However, the southwest portion is visible from Church Street and contributes to the nineteenth and early twentieth century character of the block. A foundation and high water table of local sandstone is visible along the south and west facades. The south elevation of the building visible from Church Street has four-by-three bays. A section of the west elevation, only visible from Mechanic's Lane, has four bays and is two-and-a-half stories in height. The three-story elevation has a simple flared cornice with brick dentils. Fenestration consists of large, arched openings with integrated arched brick lintels and stone sills. Most of the window openings are filled with pairs of double-hung sash replacements, with the arches framed in. The windows on the second floor, however, retain earlier tripartite lights, with a wide central light flanked by two narrow ones and divided horizontally by a thin muntin. Large areas of masonry show evidence of repair or replacement, but the historic form is legible, as is the original arrangement of windows and doors.

Information on this property is scarce and there are no known historic photographs, but based on *Sanborn Fire Insurance* and other maps, the site contained sheds and outbuildings prior to 1869. By 1889, two of the five parts of building were in place, with a third, separate building occupying the footprint of the present building. This part was an assemblage of a one-and-a-half story shed and horse stable and a two-and-a-half story "storage" building. By 1894, the present three-story building had been constructed on the site of the stable, shed, and storage complex, and was used as a book bindery, printing office, and electrical supplies store. An elevated passage connected the structure with the Free Press Building at 187-189 College Street (#67). By 1900, the three buildings were joined by two infill structures, and the two westerly buildings were given a unified brick veneer and fenestration. Two sections of the building were used by the Free Press while the three eastern sections were used for paint storage and woodworking. By 1926, the Free Press had occupied all five sections, with the printing, bookbinding, machine shop, and storage facilities of the newspaper company located here. The building is still used by the Burlington Free Press for printing and storage, and remains connected with the Free Press buildings on College Street by elevated passages. Today, the building retains its light industrial appearance and use.

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#63 203-205 College Street (Woods' Building), 1875, Contributing

This tall, four-story, three by five bay brick commercial block was built in the Italianate style for W. W. Woods in 1875. Although the building has a narrow street facade, the combination of its height, prominent cast iron cornice, and elaborate and varied window hoods gives it a great deal of presence along the streetscape of College Street. The cornice has oversize modillions, paired scrolled brackets and a centered pediment with returns. "Woods' Building" is inscribed within the tympanum. Each of the upper stories has three tall, narrow two over two or two over one double-hung sash capped with different styles of cast iron window hoods: flat-headed on the second story, segmental-arched on the third, and round-headed on the fourth. All window openings are rectangular, yet the arched hoods on the third and fourth stories create an illusion of segmental-arched and round-headed windows. Window lintels on the third and fourth stories have foliate-enriched labels, and cast iron sills have tulip-foot molding. The center windows of each story are given emphasis by more ornate treatments, with a fuller arch on the fourth story, carved brackets, center medallion, and developed entablature on the third, and peaked pediment on the second. The storefront is divided from the upper stories by a wide cast iron cornice with acanthus end brackets. The storefront is not original, but appears to date to the mid-twentieth century and is not out of character with the rest of the facade. A central recessed glass entrance door is flanked by large plate glass windows with transom lights. On the west side is an older glazed and paneled wood door with transom providing access to the upper levels. A green canvas awning extends over the storefront. The five bays of the building's east elevation, facing the alley connecting College Street and Mechanic's Lane, contain what appear to be original two over two sash set in simple openings with segmental arched lintels and unadorned sills. At least three of the windows on the ground floor of this elevation have been bricked over or covered with plywood.

The building was constructed by W. W. Woods for his shoe manufacturing shop. According to newspaper accounts, the foundation was laid in August of 1874,⁷⁹ masonry began on the walls a month later and, by the middle of September, two stories had been built.⁸⁰ The building was completed by the spring of 1875. Woods likely used one or two floors for his shoe-making shop and rented out the others. In fact, in April, 1876, C. S. Bradley of St. Albans rented the first and third floors of the building for his furniture store. Other uses have included a club on the fourth floor (1889-1894), grocery on the first (1889-1906), printing and office space for the Burlington News (1926), and a picture framing shop (1960-1978). The first floor is now occupied by Finnegan's Pub and the upper floors by apartments.

#64 197-201 College Street (Commercial Block), c. 1889 and earlier, Contributing

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This six-bay brick commercial block was built before 1889 as a two-story building. In that year the façade was rebuilt and a third story with a tall parapet was added to the existing structure. The parapet's wood cornice, with paired brackets and paneled frieze creates a false front atop the third story roof. Below the cornice are two smooth stepped bands, possibly of iron. One over one double-hung sash windows have flat-arched cast iron bracketed window hoods and stone sills. The first floor is divided into two shops, and a walk-up door is located on the east end. The west storefront may be original to the 1889 facade. It has a central recessed entrance and flanking plate glass windows. The east storefront was recently restored. It has a flat signboard atop a recessed entry flanked by plate glass display windows supported by wood paneling.

From 1889 until about 1900, a meat market was located in the west shop, with a dairy and later, a barber, in the east shop. By 1906, offices occupied both storefronts. During the 1920s the building was occupied by the Burlington News. At some point before 1960, a tin-clad wood and concrete block addition was attached to the south elevation (rear). During the 1930s, the building housed the Karmel Korn Shop, Lawrence Bartley's coal dealership, and a local United States Veteran Administration office. In the 1950s, it was used by a photographer, the Hauck Realty Agency, the Vermont State Nurses Association and a lawyer's office. In 1978, a radio station broadcast from the building. There is a spa store (Soapdish) in the west shop and specialty yoga retailer (Lotus) in the east shop. Apartments are located on the upper floors.

#65 193-195 College Street (Weston's Market), 1869, Contributing

Designed by E.C. Ryer for Mr. Weston in 1869, this three-story, three-bay, brick commercial block has an unusual two-story oriel window in the center bay. The cornice is flat, with end brackets, and a wood frieze and carved foliate motifs within a recessed niche. The one over one double hung sash on the second and third floors have round-topped windows with round-arched hoods and sills with short end brackets. The third story section of the oriel has two narrow round-topped windows on each side and a central pair of narrow round-topped windows united within a recessed round-topped panel. Decorative moldings are carved on the oriel above the windows and the top of the oriel is integrated into the entablature and cornice of the roofline. Window openings are similar on the oriel's second story, but the sash have been replaced with rectangular metal frames and the arched portions filled in with wood. Carved panels separate the second and third stories of the bay. The brick and concrete street level story is modern, added in the 1970s by the Burlington Free Press Company, and forms a continuous unified storefront stretching from the east end of this building across the facades of the two buildings (#66 and #67) to its west.

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Newspaper articles from 1869 pin the building's date of construction to that year.⁸¹ The articles describe the "swell front" exterior and an interior fitted with marble tables for meats and dairy products, and fine woodwork of ash and chestnut. The rear of the building served as offices while the second and third stories were apartments and boarding rooms respectively, equipped with water closets and coal bins. The three stories of the new Weston building were scaled to match the four-story height of the neighboring Blodgett building. This handsome Italianate block was designed by prolific Burlington architect E. C. Ryer. Mr. Weston, the owner, was said to have assisted with the plans. The 1869 *Sanborn* map shows the footprint and marks it as "Not finished for Market & Offices." The Jones' Brothers operated a meat and grocery market on the ground floor of the building from 1878 to 1905. Standard Coal and Ice Company later occupied the premises, followed by McCaulliff's newspaper in 1914. In the 1930s, the Vermont Clothing Company and the Vermont Engraving Company were located here. The Burlington Free Press Company acquired the property sometime in the 1940s or 1950s.

#66 199-201 College Street (G. S. Blodgett Building), c. 1860, with c. 1885 facade, Contributing

The G. S. Blodgett Building is a four-story, five-bay and brick veneer commercial block. It has a simple cornice with wide overhang, several courses of brick corbelling on the frieze and six large brackets with drop pendants. There are end pilasters, multi-tiered flat-arched window lintels and stone sills, and a band of corbelling below the fourth story windows. Sash are replacement one over one double hung windows. The wood frame of the lower floors of this structure may date to as early as 1833. The Burlington Historic Sites and Structures Survey stated that it was built between 1854 and 1865 for Gardner S. Blodgett and his stove and plumbing business. But historic maps, City Directories and Burlington Free Press articles⁸² suggest that the building predates 1853. Further research and a careful examination of the building's frame and other architectural features would likely reveal more clues about its date of construction. The façade was renovated after 1869, likely during the 1880s. The ground level is a modern alteration, added in the 1960s or 1970s by the Burlington Free Press Company. A brick and concrete arcade forms a continuous unified storefront stretching from the east end of 193-195 College Street (#65) building, across the facades of both this building and the building (#67) to its west.

Between 1853 and 1869, G. S. Blodgett ran a successful stove business out of this building, and remained here until he moved to Bank Street in 1903⁸³. The company made steel ovens and stoves on the upper floors and sold them in a shop on the ground level. Blodgett's store also sold ironware, tinware, and other household goods. The 1869 *Sanborn* map marks the store's location

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with the description “tinware.” In the 1880s, Blodgett branched out into plumbing and heating business. The storefront was altered by the Burlington Free Press in the 1970s to unite it with the rest of the Press buildings along College Street.

#67 185-187 College Street (Commercial Block), pre-1853 with 1925 facade, Contributing
This four-story, six-bay, brick commercial block is divided into two equal three-bay-wide sections defined by three engaged pilasters. The cornice has oversized modillions, and a patera-enriched frieze. The brick pilasters are distinguished by light-colored stone capitals and bases. One-over-one double hung sash windows have flat-arched brick lintels and light-colored stone sills. Below the windows on the second third floors are brick and terra cotta rectangular spandrels, with light-colored squares at each corner. The brick on the west section of the block has been painted, so the polychromatic effect remains only on the east section. The storefront is a modern brick and concrete arcade, matching that of the two blocks to the east, and marking it as part of the Burlington Free Press complex.

The current façade, in place by c. 1925, very likely conceals the wood frames of two buildings that date to the years before 1853. The original wood building on the western end of the site was a Federal style, three-story, gable-roofed structure with parapet roof, built prior to 1853. The original Free Press building, reportedly constructed in 1833, was located on the west side of this site. A photograph taken during the 1880s shows that the original Free Press Building had either been rebuilt or given an Italianate facade.⁸⁴ In 1905 a fourth story was added to the Free Press Building, bringing it up to the height of the building to its east side, with which it shares a party wall. In 1925, a new facade was constructed across the fronts of the two older structures, uniting them visually. A Burlington Free Press article published in 1948 is the source for the early construction dates of these two united structures.⁸⁵ A thorough examination of the frame and other materials on the interior would likely yield more information about the buildings’ ages. In 1931, Rothman Cut-Rate Store, four dentists, McDonnell’s Real Estate Agency, and the Free Press Association were all located here. Soon after, the Free Press purchased the property and continues to occupy it today.

#68 118 /122-126 Church Street (Burlington Trust Company), 1925, Contributing
Now a restaurant, this Classical Revival, two-story, three-by-five bay, hip-roofed, rectangular brick block was built as the headquarters of the Burlington Trust Company in 1925. Designed by New York City architect James W. O’Connor, the building anchors the southeast corner of College and Church Streets, a prominent downtown location. It is one of the most notable high

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style structures on the street. The building has a hipped slate roof, marble water table, denticulated marble cornice and symmetrical fenestration. Two small, one-story, one-bay additions extend from the north and west walls, each with a marble balustrade atop a flat roof. The seven large windows on the primary College and Church Street elevations (two on College Street and four on Church Street) have four by three fixed sash, large peaked marble lintels and marble sills. The peaked lintels are embellished with carved images, including urns and floral motifs. Centered above each window is a footed, inset rectangular marble tablet. The central tablet along College Street is larger than the others and contains the Vermont State seal carved in low relief. The building has a monumental entry, centered on the Church Street elevation. The height of the entry rises more than one and a half stories and has a carved marble door surround with pilasters and full entablature, with marble swags and cow skulls carved into the frieze. Above the door is a marble plaque carved with "Burlington Trust Company 1882-1926," while just below the plaque and applied to the brick is a carved marble swag. The ground story of the Church and College Street facades is sheltered with a striped fabric awning, protecting a patio dining area. The interior remains a large open space with many original materials. Of special note is a large mural illustrating Burlington History, painted by local artist Wendy Coop in 1981.

The Burlington Trust Company was founded in 1882, and operated independently until 1952, when it merged with the Howard National Bank. For many years, the Burlington Trust Company essentially operated as the Wells family's private bank. The Wells, a prominent Burlington family, owned the Wells Richardson Company, a patent medicine manufacturer that earned millions of dollars during the late nineteenth century. The Wells Richardson Company's block of factories, offices, and warehouses is located about two city blocks away from the Burlington Trust Company and is listed on the National Register of Historic Places (**Wells Richardson Complex Historic District**). The trust company the Wells family patronized selected a New York City architect, James W. O'Connor, to design the bank's new headquarters in 1925. When the Trust Company merged with Howard Bank in 1952, the building was sold to Miles & Riley, owners of a men's clothing store. In 1969, the store went out of business and the property was purchased by the Kennedy Brothers, who ran a novelty wood-working business with a factory in Vergennes.⁸⁶ The building was sold once again in 1981, this time to Tony Perry, who contracted Lawrence Atkin, a Montpelier architect, to design a new interior for the Sweetwaters Restaurant currently located here.

#69 (Sherman's Block) 1847, and #70 (The Abraham Building) 1830, 111-113-115 Church Street and 174-176 College Street, façade alterations 1933, 1946, 1956, Contributing

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This doubled-up commercial block is located on the northwest corner of the Church and College Street intersection. The larger, south section (Sherman's, 1847) of the block represents an exceptional example, in silhouette, of a Federal style, stepped parapet wide gable-front commercial building dating to the early development of Church Street as a business district. The north building (Abraham's) dates to 1830. At present, the joined buildings exhibit architectural features from three renovations in the twentieth century (1933, 1946 and 1956) that altered their Federal styles to Art Deco, with some Streamlined Moderne embellishments. The block now has a prominent four story, six bay (south) by eight bay (east) enameled steel panels over brick facade. The fourth story is abbreviated to six bays on the east façade, where the half of the Sherman Building's stepped parapet roof line is still legible. The upper stories of the block are sheathed in cream/butter colored, square cut porcelain enameled steel panels. Visual interest is added to the flat wall surface by thin black/brown lines that form spandrel panels between each band of square windows, and vertical lines demarcating low relief piers between each bay.

On the Church Street (east) façade, nine black-outlined piers rise up the building's height. The piers end in black metal projecting caps set just above the fourth story's band of windows. The caps mirror the thin black metal cornice outlining the parapet edge. Large letters spelling LEUNIG'S span the top of the façade, below the cornice and above the pier caps. The letters are set in a checkerboard band that alternates between gray and butter-colored panels, with the letters in the lighter-toned panels. The College Street (south) façade, six bays wide and three stories high, contains seven low relief piers separating the bays. These piers are outlined in narrow dark brown lines on the butter-colored enamel wall panels. The central pier has vertically aligned lettering in brown spelling "LEUNIG'S."

Continuing the checkerboard motif, flush to the wall spandrel panels appear between the piers on each of the upper stories. The panelling effect is created by thin brown square outlines on the south façade and black outlines on the east façade. The stylized ornamentation of the wall surfaces, with its vertical emphasis and linear composition, gives the building a strong Art Deco character and feeling. As it appears today, the façade is the result of two renovations designed by noted architect Louis Newton and carried out in 1933 and 1946 by the building's then owner, Hyman W. Abraham. In fact, beneath the signage advertising "LEUNIG'S" currently on the east and south facades are the original letters, dating to 1946, that spell "ABRAHAM'S." The new signage consists of lettering on stretch vinyl adhesive panels affixed over the "ABRAHAM'S" on the steel enameled panels.

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Windows consist mostly of translucent glass blocks surrounding large square central awning windows, all set flush to the wall surface. There are twenty-two lights arranged in three bands on the east façade and twelve in two bands on the south façade. Before the windows were altered c. 2006, some of the windows on the third floor were lit entirely with glass blocks and others by two rows of glass blocks surrounding a smaller central clear lights. When an artist's studio occupied a space on the second floor, three windows were replaced with one large, single clear light glazing. Others windows now have various intrusions for air conditioning or venting.

Historic photographs indicate that the north store (111 Church Street, #70) in the Abraham's building was the first to display the newly interpreted façade in 1933, with three bays of the third and fourth story windows replaced with glass blocks. The second remodeling (1946) included the installation of the enameled panels on the facades and replacement of the remaining windows.

In the storefront restaurant at 113 Church (#69), large single glazed windows are set atop green marble recessed in wood frame panels at the dado course. An entrance door, diagonally oriented on the southeast corner of the building, sits behind a pier adorned with black carrara glass, marble dado panels and gold-painted signage. The double entrance door is stylized with diagonal Art Deco embellishments, brass door handles and boot kick. Between the storefront windows of the east side are two large colorful inset panels that depict French peasant women attending to their farm animals, painted to resemble inset tile. A wide enamel panel sign band is partially obscured from view by the clear glass canopy on steel supports attached to the Church Street façade and extending for its width. An entry on the east façade with a modern full glazed steel door provides access to upper floors. A porch addition was built along the street frontage of the south façade, creating a raised and enclosed area for dining. The addition repeats the exterior storefront arrangement of windows and marble in wood frames found on the east facade. The projecting enclosure is covered by a permanent canvas awning and two additional roll-out awnings. In warm weather, the porch windows are removed and restaurant customers are able to sit behind an awning-roofed and balustraded porch along the perimeter wall of the south façade.

The north shop on Church Street (111 Church, #70) until recently housed Abraham's Camera Center. Danforth, selling fine pewter, now occupies the shop. Unfortunately, the storefront was recently altered with some Colonial Revival detailing incongruous with the style of rest of the building. The former shopfront consisted of aluminum framed storefront windows surrounding a central recessed entry with a fully glazed modern steel door. A dado course under the storefront windows contained polished black carrara glass and Art Deco grills dating to 1933. Narrow

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vertical band of black carrara glass were located on both sides of the storefront windows. The recent storefront renovation respects the historic arrangement of windows and recessed central entry, but the historic fabric has been lost, replaced with metal windows and transoms, green aluminum panelling and a steel door. There is an alley to the north of the building, revealing one window on the building's third floor (north elevation).

The west elevation, visible from an alley located along the west side, is parged with a cementaceous material. Paired chimneys emerge from the parapet along both the east and west rooflines. There are copper rain gutters, and copper coping along the parapets. The south façade's roofline has triple rods attached to brackets to prevent ice from falling off the roof, which is edged in copper.

Historic photographs reveal that the Sherman building had Federal styling, with a gable front and parapet roof, before the early-twentieth century renovations. The Church Street facade contained seven window bays with paired windows on both the second and third stories. The fourth story had only three bays on the east (Church Street) facade, with two over two sash. A very clear visual difference is apparent in the photographs between the color of the wall surface of the building's north and south sides. Three window bays in the south section of the east façade had darker walls, perhaps unpainted brick, while the bays were narrower and the walls lighter, perhaps painted brick, in the north section. There were three windows in the top half story on the east façade, with a centered fanlight in the parapet above. The south (College Street) façade contained seven bays of paired one over one windows. A bold cornice return from the east façade continued on this wall and crowned the façade as a heavy molded eave. Historic photographs also indicate that the commercial storefronts along both Church and College streets were sheltered with striped canvas awnings from the late nineteenth century to at least 1917.

The Honorable Charles Adams, University of Vermont class of 1804, reminiscing about the earliest years of Burlington's history, commented about a building formerly located on this site:

As civilization progressed a tavern was built by Gideon King in 1798, on the site of Strong's block, and as a matter of convenience to him, being the jailer at the time, a log-jail was built near the corner of Church and College streets, the present site of George I. Hagar's store.⁸⁷

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There was a building on this site in 1830, when the *Burlington Sentinel* carried an advertisement for the firm of Wood and Abbott in “Sherman’s Block, at the sign of the Padlock, corner of Church and the Square.”⁸⁸ The 1846 Partition and Land Distribution of the extensive estate of commercial steamboat captain and merchant Jahazel Sherman described this brick building, then sheltering three stores. Sherman deeded the store along College Street to Richard W. Sherman, the corner store to Jehazel Sherman, and the Church Street store to Walter W. Sherman.⁸⁹

Some misfortune must have occurred soon after, when the entire parcel was sold again. Town of Burlington Land Records reveal that Alonzo A. Wainwright and Carlos Wainwright deeded the same lot of land, sixty-five feet fronting on College Street and twenty four and one half feet on Church Street to William C. Harrington in 1846.⁹⁰ At this point, the Wainwrights reached an odd agreement with Harrington to construct a new brick building, which would sit on the corner lot tangent to land to the north apparently owned by the Wainwrights. From the survey, it seems the latter already owned the northeast store:

The said Harrington... shall and will within one year from the date thereof build upon said lot so conveyed to him as aforesaid, a three story brick building sixty five feet long east & west, the north wall of which building shall be of stone or of brick & shall be one foot thick & shall stand equally on the land so conveyed & the land adjoining north thereof the property of the said Carlos & Alonzo A. And the said William C. further covenants & agrees that as soon as the said building shall be finished he... shall and will insure the same for the benefit of the said Alonzo A. & Carlos... The said north wall when so built shall be deemed & used as a party wall by the said several parties.... and that either of them shall at all times have the right to build into or upon the same & build the same larger or higher... and in all respects be used as a party wall until the said building shall be destroyed by fire, time or accident... In case of a loss by fire of said building so to be erected the said Alonzo A. & Carlos shall apply the proceeds of the policy of insurance to be taken out... so much thereof as shall be sufficient for the extinguishments of their claim for the purchase money...⁹¹

The construction agreement between the Wainwrights and Harrington in 1847 may account for the obvious visual break apparent in old photographs of the east façade. Although the building was constructed at one time, archival evidence suggests that the interest of two separate owners influenced the visual disparity that is evident in historic photographs, despite the continuous roofline.

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In May of 1847, William Harrington signed a rental agreement with Nathaniel Parker on behalf of the Green Mountain Lodge Number One of the Independent Order of Odd Fellows. The organization would utilize “the third story of the new brick building lately erected by me at the corner of Church and College Streets.”⁹² This arrangement is documented in both land records and on historic maps.

On May 15, 1851 Burlington Attorney Carlos Baxter conveyed the northeast corner lot “with the Brick Store thereon”⁹³ to Ann Maria Sherman, the wife of Jahaziel Sherman of Vergennes.⁹⁴ The building is referred to as “Sherman’s Block” on Sanborn Maps of Burlington from 1869 until 1894. Ann Maria Sherman retained an ownership in the parcel, “where stands a block of three Brick stores (3) being the north east store”⁹⁵ until November 23, 1880, when she included Margaret Cecilia Budd, whose name appears on the 1890 Hopkins Map. Descendant Viva Sherman Jeyes sold the family interest in this third of the brick block to Morris Abraham in October of 1912.⁹⁶

The College Street shop sold paints and oils in 1869, then served as a hardware store until 1935 when a restaurant briefly operated there. In 1942 a paint store returned to the 174-176 College Street shop. A nineteenth century publication described the Hagar family’s hardware store:

The oldest and best known house in the hardware trade in Burlington, founded in 1841 by Messrs. Hagar and Arthur, succeeded by L.M. Hagar, and then the firm of L .M. and G[eorge]. I. Hagar... who assumed sole control in 1868. The scope of trade includes every description of builders and saddlery hardware, mill supplies, mechanics tools, cutlery, paints, oils, varnishes, brushes, powder, cordage, and twine, harness and patent leather, and horse goods. The business premises comprise four floors, 24 by 66 each, besides a large storehouse...⁹⁷

George Hagar was renowned as a Burlington silversmith as well. On April 10, 1866, he advertised in the *Burlington Times* that his silver-plating shop in Burlington was newly opened at the corner of College and Church Streets.⁹⁸ Hagar crafted fine silver plated hardware and took orders for custom carriage plating.⁹⁹

The 111 and 113 Church Street storefronts have housed millinery, cigar, tobacco, shoeshine and fancy shops, and the presence of a drug store had been maintained from 1885 until the end of the

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twentieth century. Hiram Abraham hired Edward “Ted” Baker of Essex Junction as a pharmacist’s clerk in 1928. Mr. Abraham, understanding the importance of a good merchandiser, sent Mr. Baker to classes at Burlington High School for salesmanship. Patent medicines were still tremendously popular at the time and Mr. Abraham, recognizing Ted Baker’s ability to understand French, assigned him to wait on all Canadian customers. Mr. Baker proved quite successful selling two patent medicines: “Lady Pinkham” to women and “Father Johns” to men.¹⁰⁰

F.L. Taft & Company operated a drug store at this location for many years. Taft was the local representative for Eastman Cameras and the Kodak Corporation. Amateur photographers frequented the store for photographic supplies as well as film development services.¹⁰¹ A camera supply outlet continued to operate at this location until early in 2004, when the building was sold and the photography store’s stock liquidated. At that time an extraordinary number of photographs, reportedly requiring an entire floor for storage and representing decades of photographic work, were discarded.¹⁰²

By 1919, there were four stores on the ground level. Many dentists and doctors located their offices on the upper floors, including Burlington’s first female dentist, Erna Heining. The Kieslich Construction Company also had an office on the second floor during the early years of the twentieth century.

Historic photographs of Church Street indicate that the Federal style of the Sherman building was common among commercial buildings during the middle decades of the nineteenth century. Church Street between Bank and College had no less than five of parapet-roofed, gable front buildings before the Civil War. Two were located on the east side of Church Street; another was the Lyman Block at the southeast corner of Church and College, constructed in 1829. The Burlington Trust Building (#68) replaced that example. The home of Jesse J. Star and J. A. Shedd at the southwest corner of Church and Cherry also had a parapet gable, remodeled into a “French Roof” by 1869 and later replaced by Woolworths (#69). The Sherman Block, although the subject of significant alterations in 1933, 1946 and 1956, is the lone survivor of its type.

The first alteration of the building’s exterior by renowned architect Louis Sheldon Newton took place in 1933 and was limited to adding a new storefront to the Abraham Drug Store at 113 Church Street. New elements included plate glass windows trimmed with polished stainless steel and surrounded by striking black carrara glass, Art Deco grills, and a tile inlay vestibule. This

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storefront was removed c. 1960.¹⁰³ *The Architectural Record* of July 1935 heralded the modernized storefront design of the Abraham Building and included an illustration of it:

The merchant is interested in distinctiveness, adequate display area and an effective entrance. A good sign or trade symbol against a simple background of material interesting in texture or color is frequently used.¹⁰⁴

Newton, celebrated for his progressive architecture and accomplishments in both Burlington (Ridgewood Apartments, Maranette Apartments, and the Walker Lodge on Main Street) and Colchester (Burnham Memorial Library), was contracted again to renovate the building in 1946. New enameled steel panels, in a light cream color, were applied to the Church Street elevation. The panels were accented by black detailing and the name "ABRAHAM'S" was spelled out below the cornice. At this time, the College Street storefronts were also modernized, including windows lit by fluorescent lighting.¹⁰⁵ The innovative style of the façade reflected new attitudes held by merchants regarding the presentation of sale goods and the desire to appeal to the consumer. Donna J. Little wrote:

In 1946 Lous [sic] Newton designed the yellow and black porcelain enameled metal and glass block façade over the Church and College Street entrances. Later in 1950 when Mr. Abraham acquired the corner property as well, the façade around the corner of the block was also resurfaced with the same material. Note that the enameled metal used later was a slightly different shade of yellow. The panels with the huge letters on them that spelled out ABRAHAM'S near the roof were spread out over the roofline by alternating the old and new metal panels. The inside of the building was also given the same post war rejuvenation. The building was reinforced with steel beams. Inside the drug store the older cabinets were replaced, new lighting and fixtures added, new poured linoleum floors. The staircase leading from the drug store to the upper level offices was covered with black linoleum with a geometric polished aluminum handrail which echoed the black polished sheet glass and aluminum store front outside that Newton designed in 1933. The second floor business offices were remodeled with translucent glass block wall divides, poured linoleum floors, new fixtures and cream colored polished sheet glass along the corridor. The neon sign was placed on the side of the building. All this was accomplished in 1946, according to Mr. Abrahams [sic], at the cost of \$36,000.¹⁰⁶

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However, contrary to Little's account, the College Street façade was altered in 1956, under the direction of architect Roland Whittier (Newton had died in 1953). At this time, Whittier duplicated Newton's designs on the upper floors of both College Street and 115 Church Street.¹⁰⁷ Devin Colman wrote that:

It is difficult to discern between the 1946 and 1956 projects. There is, however, one small clue that remains visible on the cornice of the Church Street façade: the black lettering that spells "ABRAHAM'S" was originally confined to the width of 113 Church Street. In 1956, when the entire façade was completed, the lettered panels were reused to span the new width, with spacer panels between each letter. On the right edge of the "M" and the left edge of the "S" the apostrophe is cut in half—a reminder that the panels were originally side by side.¹⁰⁸

The Sherman/Abraham's block retains a clearly discernable silhouette of its original federal design, yet has assumed both Art Deco and Streamline Moderne stylistic characteristics that have added to its historic and architectural significance. Considered the finest example of a building in the Art Deco style in Vermont, it has acquired a new level of importance with the addition of the architecturally distinctive features designed by Louis Newton, an architect recognized for his bold and innovative work. Perhaps more than any other building on Church Street, the Sherman Block/Abrahams Building illustrates the layers of change that characterize this commercial thoroughfare.

#71 107 Church Street (Sidney Barlow's Brick Store), c. 1822, Contributing

This gable front, two-story three bay painted brick building is one of the oldest on Church Street. The roof features a boxed molded cornice with federal style cornice returns. A central oculus window with an insert of what appears to be painted canvas with a round arched brick hood is located in the gable. The second story features three two over two windows with segmental brick arched lintels and hoods, accentuated with contrasting paint. The storefront has a recently built brick veneer face and contains a central recessed entry and two large display windows. The wood entry door is three-quarter glazed, with a brass latch and kick plate. Above the storefront is a band of plastic panels set below the signboard and acting as a screen to conceal an air-conditioning unit. A signboard area with four molded brackets is partially concealed behind the 1981 glass canopy hugging the building. An alley runs parallel to the south elevation, which has brick corner buttresses. On the west (rear) elevation is an attached wood addition added in 1907, two stories on the south bay but only one story in the central and northern bay.¹⁰⁹ This building

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is related stylistically with 106-108 Church Street (Artemus Prouty's Store, #39), 32 Church Street (Warner House, #6), 144-148 Cherry Street (Abner Lowry House, #9), 11 Center Street (L.S. Drew, #27), and 13-15 Center Street (W. Gibbs House, #26) Although the gable end facing the street, the shallow pitched roof and symmetrical arrangement of the façade suggest Greek Revival, its early construction date (c. 1822, before Asher Benjamin's *American Builder's Companion* of 1827) and the lack of trim at the cornice level give it the character of a vernacular interpretation of the Federal style.

A historic merchant sign hangs from a metal pole that protrudes from the facade of this building. The boxed wood sign contains a functioning clock and pair of eyeglasses outlined in neon. The sign is also supported by a vertical post set out on the street. The clock appears in photographs from at least 1917; at one point it stood only atop a sidewalk pole. The firm of H. E. Adams and Company located here promised accurate time every morning at 9:15 o'clock.¹¹⁰ Other original details appear in the interior of the shop:

Remaining within the building is the wall clock... which once ran the exterior clock that was installed c. 1910. The wall clock is still in operation although it is no longer connected to the exterior one. The main display room is graced by the original patterned tin ceiling, which is still intact and in good condition, and also possesses built-in wooden display cabinets engraved with a swag motif. These date to circa 1880 when H. E. Adams, jeweler, watchmaker, and optician first opened shop within the building. Furthermore, a solid oak door with original hardware remains from an earlier period.¹¹¹

This may be the oldest intact historic structure on Church Street. It was likely built by William Reed in 1822 on the lot he purchased from John Pomeroy just south of Cyrus Platt's store (#72).¹¹² Yet the brick store is not mentioned in land records until Sidney Barlow conveyed the parcel to Frances Barlow and Ellen Platt in 1864.¹¹³ In 1862 the Wainwright map gives "Platt" as the occupant. Platt and Barlow were an established business on Church Street, listed on the 1890 Hopkins Map of Burlington.¹¹⁴ It is probable that Frances and Ellen were the daughters of Sidney Barlow and Cyrus Platt, who were merchants with adjoining shops on the street.

The building was used as a trunk store in 1869, with silver-plating offered on the second floor. On April 1, 1879 Hiram E. Adams and his son Mark W. opened a new jewelers business here. The premises were advertised to occupy one floor, 20 x 60 feet and employing "three expert workmen."¹¹⁵

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Adams advertised himself as an optician, practical watchmaker ('all fine watches will have my personal attention') and dealer in watches, clocks, jewelry, diamonds, bronze, silver and plated wares. 'Fine watches accurately adjusted and rated by the best clock in Burlington and accurate time taken from the sun by a solar transit.'¹¹⁶

Julia B. Platt and Frances D. Barlow leased the building to jeweler Nelson A. Bero in March, 1911¹¹⁷ and Julia Platt conveyed the building to Bero in 1912.¹¹⁸ Emma Bero leased the store to the Bero Company in 1915.¹¹⁹ Bero had purchased the jewelry business from Chester Hildreth of the Brinsmaid-Hildreth partnership.¹²⁰ When the building was sold to James and Elsie Detore in 1967, it had the distinction of having housed a jewelry business longer than any other store in Vermont.¹²¹ Mr. Detore, whose photographs are in the collection of the Bailey Howe Library at the University of Vermont, was a noted local photographer. Today the building continues its historic function as home to the Optical Center.

#72 103 Church Street (Cyrus Platt's Store), c. 1820, façade c. 1980, Non-contributing

This is a two story flat roofed concrete parged building with a band of recessed windows in aluminum frames on the second floor. Two concrete piers on the ground level are scored to resemble stone blocks. A raised full width entry stoop is sheathed in slate tile. A full height band of removable glass doors are on the first floor, with two functioning entry doors set in the band. The right side entry to the upper floor has a concrete surround scored into an oversize voissior. A glass awning with steel support posts shelters the storefront.

The building has been home to confectionary and fruit businesses, offices, the millinery of Mrs. H.E. Salls, bootblacks, and several restaurants. Of greatest significance is its association with the "Old Stand" of Amos Pangborn and James Edgar Brinsmaid, Burlington Silversmiths. Cyrus Platt acquired the lot of land from John Pomeroy in 1818. Transfers for adjoining property mention Platt's store.¹²² Platt sold this parcel "with a shop standing thereon" to Amos Pangborn on March 27, 1824.¹²³ James E. Brinsmaid advertised in 1832 that he had recently opened a store on Church Street.¹²⁴ Initially selling assorted household merchandise and foodstuffs, Brinsmaid eventually partnered with Amos Pangborn to make repairs to watches and clocks. Apprenticing under Pangborn, Brinsmaid also established himself as an accomplished silversmith. After Pangborn's death, Brinsmaid entered into a partnership with his younger brothers William and Sedgwick, and later with Chester Hildreth. In 1854, William and Hildreth left the partnership to begin their own business, opening a shop first in the Bank Block on College Street and later, in

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1844, next door at 99 Church Street (#73). A fire in 1866 damaged both Brinsmaid's shop and the other shop on the premises, operated by Mr. Atwater, but Brinsmaid continued to practice his craft here, working until his retirement in 1884.¹²⁵

This building has undergone repeated major alterations. Due to a loss of original features and architectural integrity, this building does not contribute to the Church Street Historic District.

#73 99-101 Church Street (Brinsmaid and Hildreth Jewelry), c. 1831 and later alterations, Non-contributing

A two-story, wood frame, flat-roofed stucco building is all that remains of an older three-story wood frame clapboard-sided structure on this site. The present structure has two storefronts: the south shop has a central recessed aluminum and glazed entry door and two storefront windows with green marble panels below, while the north storefront has a diagonal recessed entry and large aluminum framed windows with a brick veneer paneled dado. The second story contains two one over ones sash and one triple light with fixed sash above smaller awning windows.

Stephen Whitney purchased this lot from Daniel Kern in November, 1831.¹²⁶ At the time of Whitney's death (c.1870), the building was occupied by E. A. Fuller and R. J. Pierson.¹²⁷ The building has housed an assortment of businesses in its long history, among them bakeries, fruit markets, millinery, tailors, a bootblack, and a confectionary operated by B. L. Kent and H. E. Salls. One publication informed: "B. L. Kent, confectioner, in partnership with Mr. Salles at these premises... [Salls & Kent] utilized two spacious and commodious floors, admirably arranged for business and manufacturing purposes."¹²⁸

H. E. Salls was a well know retailer of tobacco, cigars, fruit and confectionary. He began business in Burlington in 1870, built a business block on upper Church Street in 1877 (#1), and was famous for his ice cream parlors.¹²⁹ The oldest business known to have operated here was that of William Brinsmaid and Chester Hildreth, silversmiths, watch and jewelry dealers. "The business was founded in 1844 by Messrs. Brinsmaid and Hildreth, the present proprietor succeeding to the sole control in 1890."¹³⁰

James Edgar Brinsmaid, William Bliss Brinsmaid and Chester Hildreth were in business together on Church Street in Burlington from 1850 until 1854. This three-way partnership broke up in July 1854 and William Brinsmaid and Chester Hildreth went into business

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together under the name of Brinsmaid & Hildreth. James Brinsmaid continued at the old stand on Church Street...”¹³¹

The partners opened a store in the Bank Block on College Street, but moved back to Church Street in 1871 and into this building at 99 Church before 1880, where they remained until William Brinsmaid’s death in 1889. Hildreth, who was called on to repair the enormous timepiece in the Unitarian Church tower, remained here until 1902.¹³² The partners were importers of fine chronometers, duplex and lever watches, spyglasses and jewelry; and made their own fine silverware, gold beads, rings, coffin plates, and other articles that bear their distinctive imprint. The firm of Brinsmaid and Hildreth claimed a much larger share of the local market than J. E. Brinsmaid, producing ten times the number of gold rings and “other articles” than their competition in 1860.¹³³

Maps and historic photographs indicate that at least until 1942 this was a three story wood-frame building. Alterations to its historic architecture make it a Non-contributing building in the district.

#74 Storehouse behind 103 Church Street (Kent’s Candy Factory), before 1830, Contributing

This two and a half story, gable and eave brick bearing wall, unadorned warehouse with boxed cornice is now structurally attached to 103 Church Street (#72), 99-101 Church Street (#73) and 97 Church Street (#75) by both masonry and wood infill. Maps indicate the warehouse’s presence here since 1830. Its utility has been mostly for general storage, although it did serve as a candy factory and bake house when Bushnell L. Kent operated a store at 101 Church Street, offering confectionary, ice cream, and domestic baked goods from c.1885 to 1912. Quite appropriately, this brick structure now houses the bakery facility for Breugger’s Bagel Bakery at 93 Church Street (#76). The warehouse, now referred to as Breugger’s Commissary, is where dough for fresh bagels is produced daily. This building retains its historic integrity and as such is a contributing resource to the Church Street Historic District. Its long tenure at this site speaks of its long history of service to adjacent business.

#75 95-97 Church Street (Daniel Kern’s shop), before 1828 and later alterations, Contributing

This is a modest two-story, wood-frame flat roofed commercial building. It has clapboard siding and a projecting bracketed cornice with wooden end blocks. A second floor bay window, likely added c. 1904, has been replaced with a triple light arched window above a triplet of one over one

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window single sash. A large storefront display window below the signboard is supported by wood panels in a painted dado course. A recessed paneled wood entry door with narrow sidelights is located to the right of the windows. A pilaster on the north corner has decorative fluting above a simple pedestal. A section of clapboarded wall extends from the south end of the facade, enclosing a stairway and joining it to the adjacent building (#73). This addition containing a stairway was built sometime before 1942. The door here has three quarter glazing with a large single light fixed transom. A wide cornerboard on the north side connects this building to 93 Church Street (#76). An interior staircase has been removed (although its existence is still evident in the modification of the ceiling), providing more floor space for merchandise. The upstairs tenant now uses the stairway that is located in the addition.

Daniel Kern, Sr. acquired this property (with buildings) from John Howard for \$650 in February, 1830. Howard had purchased the same lot and buildings from Uriah Dubois in 1828. Land records show that the property was located forty feet in front of a cabinet warehouse operated by Nichols & Herrick.¹³⁴ Kern was a well known tailor in Burlington. A March 1845 advertisement in the Burlington Free Press announced that Kern offered “the very richest and latest styles.” For ladies dresses, he offered “Alpine, Alpacca [sic], Bombazine, Velorian Cloth, Laine, Crape [sic], French, Leopard, Afghan Satin, Cameleon, and Striped Chally.” His inventory included many types of shawls, muffs, and boas. Kern ran a general store here in addition to his haberdashery, offering family groceries, tea, coffee, sugar and molasses, “two doors south of Sion Howard on Church Street.”¹³⁵ Land records also reveal that Kern was also known to assist in financing area land purchases. His home was located close-by his business, at 70-72 South Winooski Avenue (#24).

Miss. S. A. Kennedy became the proprietress of the shop after Kern:

Millinery and Fancy Goods, No. 97 Church Street. This eminently popular house was established many years ago by Daniel Kern. The present Proprietress [1891] has occupied this location, No. 97 Church Street for the past 35 years. The premises comprise two floors, 30 x 60 feet in dimensions, handsomely fitted up with every equipment for the display of the large and elegant stock of goods constantly carried.¹³⁶

The building has also housed a jeweler, optician and watch dealer, an oriental rug and art store, a restaurant, and a barber. There have been as many as five simultaneous tenants upstairs.

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The building suffered extensive damage in a March 4, 1904 fire.¹³⁷ Repairs likely included the alteration of the second story, with the addition of a bay window visible in historic photographs of the facade. The bay window was subsequently replaced by an arched widow flush to the wall plane c. 1975. A tobacconist now occupies the shop. Although the fenestration has been altered, adequate historic photographs exist to make restoration possible. Enough of the historic fabric, style, feeling and association remain to consider the building as contributing to the district.

#76 93 Church Street (Burrirt Block), 1879, Contributing

Designed by architect Steven D. Hatch (1839-1894) and built by A. B. Fisher, this four story, three bay Italianate brick commercial block was designed to complement the Howard Opera House (#77) next door, also designed by Hatch. Although rectilinear in design, the Italianate building effectively and harmoniously extends the commercial streetscape initiated by the Howard Opera House. It features an elaborate wood cornice with intermediate and paired end brackets, dentils, inset ornamentation and a molded architrave. Windows are two over two double hung sash. Window hoods and sills are stone, with chamfered edges and a "B" carved in a cartouche on each keystone. The storefront cornice has an unadorned frieze, with whimsical rounded brackets resembling bagels that date to occupancy by the current bagel shop. Fluted projecting side piers of painted cast iron repeat between each storefront from 81 (#77) through 93 Church Street. Storefronts feature molded chair rail ornamentation and elaborate cornice detailing. The storefront at 93 Church has gooseneck lamps projecting from the signboard for illumination. Two large storefront windows with a band of modern fixed transom lights flank a recessed center double entry. Recessed wooden painted panels fill the dado course.

Edgar W. Burrirt took over Amos Spear's apothecary business in 1873. Originally renting a shop at 56 Church Street (#20), Burrirt moved his drugstore to this building when it was completed in 1879. Fred Burrirt inherited his father's business in 1883. By 1902 George Churchill was the druggist and proprietor, whose shop was called the Opera House Pharmacy. Churchill's name was prominently painted high on the wall of the south elevation and visible from a considerable distance, as shown in historic photographs. Charlotte's Beauty Shop was located here in 1937, with seven tenants listed as occupying the upper floors. The building now is home to Breugger's Bagels.

#77 81-91 Church Street (Howard Opera House), 1878, Contributing

Architect Steven D. Hatch of New York City designed this handsome and striking four-story brick commercial block in 1878 on a commission by Burlington businessman and philanthropist

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John Purple Howard. The building, including its site, cost Howard between \$115,000 and \$120,000.¹³⁸ The prominent site, at the corner of Church and Bank streets, was the former location of the Bank of Burlington, also called "Howard's Bank," which was demolished in 1877.

Built in an exuberant and High Victorian Italianate style, with Renaissance Revival elements, the building's Church Street façade features an arcade of five arched bays three windows wide, divided by projecting masonry piers on the third and fourth stories. A large molded wood cornice with a slight overhang adorns the flat roof. The entablature contains a frieze enriched with swags and patera. The original roof of tin and copper has been painted red.¹³⁹ Three narrow decorative horizontal bands, each consisting of blue, white, and yellow Minton tiles in a geometric pattern, grace the east and north facades; two bands are set at the level of the fourth story's arched lintels and one at the second story lintels. Five narrow stone belt courses complement the tile bands: double bands at the level of the third story lintels, one just below the second story lintels and single bands along the second and third stories' window sills. Together, these belt courses balance the verticality of the bays and serve to lighten the massive brick wall surfaces. The rhythmic fenestration pattern of the Church Street façade contains five large vertical bays with nine lights each, three on each story. The fourth story openings are full arches, divided by two brick piers into triple lights consisting of centered one over one sash flanked by two quarter-round fixed sash with narrow horizontal muntins. Lintels are continuous across the triple lights, with centered pediment crowns and impostes, on the two middle stories. The lintels form uninterrupted bands across the façade that elegantly complement the belt courses. Window lintels, hoods, and belt courses are all light tan Nova Scotia limestone. Sills are granite. The elongated third story windows have a distinctive six over six glazing pattern with narrow side panels while original sash of the second story may have been two over two but have replacement one over one sash.

There were six original storefronts, now reduced to five, on the street level (nos. 81-83, 85, 87, 89 and 91 Church Street). Articulated on each side by semi-engaged cast iron piers, the storefronts have recessed side entries flanked by large plate glass windows and transom panels above both. The molded storefront cornice contains open-box brackets. Dados consist of chair rail bands or molded panels. The piers are painted black and contrast the decoratively painted colors of the paneled storefronts. Signboards are stepped to correspond to a very slight rise in grade along Church Street. Gooseneck lamps illuminate the storefronts of nos. 87 and 91. Most of the shops have double three-quarter glazed wooden entry doors with brass kick plates. The corner store at no. 81-83 contains modern double entry steel doors with full glazing.

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The Bank Street (north) façade is divided into four bays by five engaged pilasters rising from the storefront cornice to the roof. The first and the third bays from the corner resemble the arched bays of the Church Street (east) façade. The second and fourth bays are taller, with parapets extending above the roof line. Paired chimneys emerge from the ends of the parapet atop the second and fourth bays. The second bay contains three rectangular one over one sash on the third story, approximately half-sized compared to the other lights, and a blind five-bay arcade above them that extends above the roof and creates an impression from the ground of a false fifth story. The eighteen second and third story windows of the first three bays contain segmental arched one over one sash and lintels with limestone keystones and imposts. There are three storefronts along the Bank Street ground level in the same fashion as those along Church Street.

The fourth bay of the Bank Street elevation is articulated differently from the others both vertically and horizontally, in order to distinguish its function as the entryway into the opera house and theater located on the upper levels. The first floor here retains the original theatre entrance. Twin arched entry bays have keystones, large half round windows above and four dark brick string courses ornamenting the spandrels between the arches. Three globe light fixtures with metal sconces are set in a wide stone belt course at the level of the door lintels and a vertical signboard is affixed between the entry bays. The three elongated upper stories of this bay each have two sets of paired lights. The middle story is distinguished by two tall recessed brick arches with keystones surrounding the paired lights, which themselves have rounded and recessed brick lintels and a narrow brick pier separating them. The fourth floor features a four bay arcade with a wide central pier. Sash on all stories of this fourth bay consist of original four over ones. Limestone belt courses are also present here (some with carved floral ornament), as is one of the tiled blue, yellow and white bands. The elaborately molded and stepped cornice on the north façade retains carved French horns and swags, a reminder of the building's origins as a theatrical venue. The Opera House closed in November of 1904, the result of heightened sensitivity to public safety after a catastrophic fire occurred at the Iroquois Theatre in Chicago. Ultimately, insurance concerns forced sale of the Opera House lease. The upstairs floors of the building were then converted into offices.

John P. Howard, born in Burlington in 1814, was the son of Burlington innkeeper and merchant John Howard. He made a tidy fortune investing in hospitality interests on Broadway in New York City. Howard reputedly never made an investment mistake and liberally shared his good fortune with his native town through significant and extensive philanthropy. The newly constructed opera house, built by Burlington native A. B. Fisher, was massive: sixty-five feet in height, one hundred

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and seventy five feet long and seventy five feet wide. Its auditorium had a capacity of 1,165 people and a seventy-four by thirty foot stage.¹⁴⁰ Soon after completion, Mr. Howard deeded the Opera House to the Home for Destitute Children, netting an income in excess of \$10,000 per annum for the Burlington charity.¹⁴¹

The Burlington Free Press reported at length about the building as its construction progressed:

The plate glass windows in the Howard Building are being put in. The largest of these measures 94 by 141, while the smallest is only an inch or two less; they are by far the largest and handsomest windows in the state.¹⁴²

Work on the Howard Opera House is going briskly. The fresco painters have yet a weeks worth before them, and in the carpenter work much remains to be done. While it is difficult to get a good idea of the interior, so much space being taken up with the scaffolding, enough is visible to justify us in saying that the hall will be as fine as one, proportionately, as any in New England. The frescoing is extremely beautiful, and all of the appointments of the stateroom and auditorium are of the most ornate and elegant description.¹⁴³

The stone pavement in front of the new Howard Block is now being laid. The flags are of mammoth size, the smaller measuring 9 feet by 4, and the larger 12 by 8; and are blue stones from Kingston N.Y. quarries.¹⁴⁴

The street front has always been occupied by shops and the building has traditionally been one of the more sought after retail addresses, both because of its central location and the prominent, prosperous looking- building. W. G. Reynolds Company had a department store here in the 1930s, as well as Smith Furniture Company, H.C. Humphrey Clothing, and the Old Beehive, a popular store for assorted notions. Magram's Department Store was established here in 1961. Owner Barney Magram commissioned Morris Lapadus, architect of Miami's Fontainebleau Hotel, to design a new storefront in 1944. The white marble storefront designed by Lapadus was removed when more traditional style storefronts were built during renovations from 1989 to 1991.¹⁴⁵

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78 157 Bank Street (Howard's Commercial Block), 1878 and 1895, Contributing

In addition to the eponymously-named Opera House next door (#77), John Purple Howard also commissioned the construction of this Italianate brick commercial block. Originally an eight by six bay structure, it now shows ten bays along Bank Street. In 1895 two bays were added to connect this block to the Howard Opera House. Barely visible seams in the brickwork and the wood cornice attest to this addition. A. B. Fisher, responsible for the construction of the Opera House and the Burritt Block (#76), likely also had a hand in this building. The cast iron cornice has modillions, dentils and scrolled end brackets. One over one segmental arched windows with keystone and impost, and limestone sills, are repeated on both the second and third floors. Two stone belt courses run into the lintel impost on the upper stories, creating a staggered pattern between windows and wall and adding horizontal interest to the façade. Window sills on the infill bays of the north façade appear to be granite. Originally there were two and, after 1895, likely three, storefronts on the ground level. Currently, the ground level constitutes part of the display windows of the large store (Urban Outfitters) occupying the corner shop of the Howard Opera House. A wood paneled dado course and large plate glass windows are surmounted by a tall signboard area with projecting gooseneck lamps.

There are two projecting masonry piers on the west elevation, visible from an alley between this building and Henry's Diner (#79). The foundation is redstone and the brick masonry of the walls is laid in English bond. Four basement windows are now blinded by brick infill. Most of the windows on the south elevation are now blind, but stone sills and flared masonry arches remain.

The Burlington Free Press published an extensive description of the building in 1880:

Mr. Howard's new block – The new building now in process of erection by John P. Howard Esq. on Bank Street adjoining the Howard Opera House, is well underway, and it is expected to be ready for occupancy the first of October. It will be of brick, three stories in height, with a basement, and will have a frontage of 48 feet and depth of 60. The windows are finished with pressed brick and cut stone; and the front will be surmounted with a handsome cornice of galvanized iron. The roof will be tin. The basement is 8 ½ feet high, clear. The first floor will be divided into two spacious stores, with glass and iron fronts. Overhead will be two tenements, access to which will be gained by separate staircases running up from the center of the front and which will be exactly alike. On the second floor will be a front and a back parlor, bedroom, kitchen, dining room, bathroom,

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and closets; and the rooms on the third floor will correspond in general to those just mentioned. The two tenements will be finished off in the first class manner: will be furnished with all modern conveniences and will make most desirable dwelling-places. The rooms will measure 11 feet between joists and the stores twelve. The entire structure is being built in the most thorough and substantial manner, and will be another lasting monument of its magnificent owner.¹⁴⁶

John P. Howard sold the building to Edward Lyman in 1881.¹⁴⁷ Edward Lyman had succeeded his father Elias in the wholesale business of dry goods, and formed a partnership with Sidney Barlow in a large trade of the same.¹⁴⁸ In 1885 a sewing machine shop occupied the west store, while the other was used for storage. Kelsey and Brodie temporarily moved their store here in April of 1881, after fire destroyed their premises at 108 Church Street (#40).¹⁴⁹ In 1995, the firm of Huntress and Clarkson leased the building from the Lyman family. Huntress and Clark evidently commissioned the two bay annex built that year. The Burlington Clipper reported that:

Huntress & Clark have begun work on the annex which is to connect their store on Church Street with their millinery and dressmaking department on Bank Street.¹⁵⁰

The building also has a long history as a funeral home. The undertaker Arthur E. Clement occupied the premises for the three decades from 1877 to 1907.¹⁵¹ An advertisement for Clement's mortuary services appearing in the Burlington Free Press in 1907 offered a "lady assistant when desired," presumably to protect the modesty of deceased females.¹⁵² C.F. Brown also practiced here as an undertaker. A nineteenth century publication informed that:

This prosperous and reliable house was founded originally by Mr. M. W. Hasman in 1878, who conducted it quite successfully until 1885, when he was succeeded by the present proprietor, under whose able direction and enterprise the business has attained its present foremost position. He occupies ample and commodious quarters, comprising an appropriately arranged office and wareroom, where he keeps on hand at all time a full and complete assortment of coffins, caskets, shrouds, burial robes, furnishing and everything comprehended in funeral requisites, and has two reliable and efficient assistants. Remains are taken in charge at any hour and prepared for burial in the most expeditious and superior manner, while his methods of embalming are the very best known for preserving the remains from dissolution.¹⁵³

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By 1922, T. W. Gurney, Funeral Director and Embalmer, operated a mortuary parlor on one of the upper floors. W. G. Reynolds Company had purchased the building in 1916, and moved its department store into the ground floor space. Urban Outfitters, a clothing store, now occupies the space.

#79 151 Bank Street (Henry's Diner), 1925, and 1935, Contributing

The original diner was built by Jerry O'Mahoney, Inc. in Elizabeth, New Jersey in 1925 and shipped by freight train to Burlington for Henry Couture. Henry's was the first diner in Burlington, and only the fifth in Vermont. The building was renovated in 1935 with the addition of a Spanish Revival-style stucco exterior and a tile hipped roof on a low tower built over the northeast entryway. The Bank Street (north) front has a stepped parapet roof and four double casement windows with window boxes. Walls are parged in a green rough-coated stucco finish. A vestibule addition to the tower has a flat roof, novelty wood siding, a glazed and paneled wood door and two windows. A metal door leading into the dining area is located inside the vestibule.

The *Burlington Free Press* reported in June, 1935, that:

These photos, showing the complete architectural transformation of Henry's Diner from an ordinary small dining car into a little restaurant that is not only the last word in modern fixtures but also unique in design presents a good example of what the progressive business man can do to rejuvenate commercially at a moderate outlay. Former patrons will find the original car completely modernized, with an addition containing booths, doubling the original seating capacity. The exterior is Mediterranean in design, with varicolored, textured stucco walls and tile roof. The interior is suggestive of a tavern, with antique-stained woodwork, subdued lighting and with all appointments in harmony. Many innovations in the use of new building materials as well as air conditioning are introduced for the first time in Burlington. Wright & Morrissey were the contractors, with plans and supervision of Howard D. Fiedler, architect.¹⁵⁴

Henry's Diner merits special distinction both as the first diner in Burlington and as the first business in the city to install an air-conditioning system. The diner was expanded again in 1954, with small additions made to the west and south, although Sanborn Maps indicate the presence of an attached rear addition in 1926. In fact, a modest eaves-front accessory building that appears in a 1920s promotional photograph of the diner was appended to the south side (rear) of the diner by 1926. It has a kitchen door, a sealed window, and a gable louver window with wide casings on

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the east elevation. Double hung windows in this addition are either barred or heavy screened. A short tower on the north roof of the diner corner connects the ventilation system to a vent at the rear. A wall air-conditioning unit and another exit, a solid panel door, are located on the west side of the south elevation, functioning as emergency egress.

The "Henry's Diner" red neon lettering on an awning sign attached to the tower was added in the 1935 renovation. It appears from photographs that the background color of the sign's metal box frame has been altered from a dark color to white. A fire in 1969 necessitated interior renovations, but the building's historic exterior is intact.

Henry's has evolved from a small dining car into one of the very few architect-designed examples of the Spanish Revival vernacular style of commercial roadside architecture in Vermont. Humbly, it continues to serve in its original function seventy-nine years after it arrived from New Jersey. For these reasons, it is a contributing resource to the Church Street Historic District.

#80 76 St. Paul Street (Key Bank Corporate Plaza), 1988-9, Non-contributing

This large (115' x 99'), eight-story, Post Modern-style steel and tinted glass office building was built on the site of the former homestead of Sion Howard, an early Burlington merchant who operated a shop on the west side of Church Street. Located on the corner of Bank and St. Paul streets, the office building features façades with undulating wall surfaces consisting of five columns of tinted bay windows, each containing a band of five tinted and clear windows, separated by brick piers stretching from the second floor to the roof. The lights in each bay are divided horizontally into thirds, with dark brown tinted glass in the top and bottom third and the center third with clear glass. Each of the bays is topped with a small standing seam metal roof at the sixth story level. Here the brick piers end in small pediments and a wide brick band with corbelling extends across the wall. Two larger brick pediment with five stepped fixed single lights set flush into them distinguish the tops of the central bays on the north and west facades. The seventh and eighth stories are set back within a gray slate mansard roof. Bands of four lights are cut into the roof slope and centered over the bays below them on the seventh story, while shallow shed dormer windows with bands of three or four lights extend from the roof of the eighth, top story. The eighth floor dormer windows are taller than those on the seventh floor and have a standing seam roof above each set. The mansard roof plane contrasts with the brick and glass of the walls, lending the building its Post-Modern character. The ground floor features a recessed porch that wraps around the Bank and St. Paul Street fronts. Large tinted plate glass windows are set back from the wall under the brick post and lintel arcade.

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The north façade has a central entrance arch extending into the second floor. The recessed entry has double doors and a large half-circle window divided into four sections above the doorway. The numbers "149" are affixed into a white stucco band between the window and door. The white stucco is repeated on the underside of the arch. The steel double entrance door has tinted fixed full size window lights on either side.

The original Howard home at this site was used as a Home for Aged Women beginning around the turn of the twentieth century and continuing until at least 1919. By 1926, two buildings on this site were used as a doctor's office and general office space. By 1942 a gasoline station was located here, later dismantled, and then the empty lot was used for parking. The current Post Modern building was constructed in 1988-89. It does not contributing to the district due to its age.

#81 137-139 Bank Street (Dr. Leonard Marsh House), Before 1830, Contributing

This hip-roofed brick residence set on the southeast corner of Bank and St. Paul streets has a side hall plan in the main block and a two story ell attached on the south end. With its simple window and door surrounds, low roofline, large overhanging eaves with carved brackets, oriel and corner turret, it exhibits characteristics of Greek Revival, Italianate and Queen Anne styling. The foundation is local redstone, set below a stone water table, parged with cement on the north façade and painted on the other elevations. Brick pilasters project on the corners of the main block. Windows are mostly one over one sash with wood sills and flat-arched lintels. The heavy cornice of the roof sits on a projecting masonry architrave with frequent, regularly-spaced brackets. The shallow, hipped roof has asphalt shingles. A central masonry chimney emerges from the main block. The north façade contains two entries. The historic entry on the west side has a heavily molded and bracketed porch hood and a wood paneled and glazed door. A newer entry on the east is contained within a shallow oriel. The oriel has an overhanging roof with cornice and brackets matching the porch hood above the historic entry. The wooden door in the oriel has three-quarter glazing and sidelights. Two one over one second story windows are centered above the two entries.

The St. Paul Street (east) elevation of the main block has three windows on the second floor and two on the first. Second story window hoods feature header course bricks, while first floor and basement windows have splayed flat arch stretchers. The east elevation of the ell contains two windows with splayed flat brick arches and wooden sills on each story and an entry on its south end. The wood door has a three quarter light and transom. The building contained two stories in

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the main block, and only one story in the ell until c. 1900, when the ell appears on a Sanborn Map as two stories.

The southeast corner of the ell is distinguished by a raised turret on the second floor. The polygonal turret has fish scale shingles on a panel below three one over one sash windows. Panels adjoining the windows are louvered wood. The cornice profile and brackets of the main block and ell are continued here, although the architrave material is wood rather than corbelled brick. The conical hipped slate roof turret is capped with a copper ball finial on a polygonal base.

On the south elevation of the ell, the second story contains paired windows and the first an awning window and a one over one sash, all with wood sills and flared flat brick arch lintels. A solid wood door sits above stone steps. The west elevation contains two one over one windows on the second floor, matched by two window lights on the first, a one over one and a six light casement. On the south elevation of the main block, there are two one over one windows on the second floor and two different windows on the first floor: a one over one sash and a fixed light within a small masonry addition. Wood sills and splayed brick flat arches prevail. There is a modern bulkhead door on this façade to gain entry to the stone basement.

This was the first building on this block, appearing alone on Ammi Young's 1830 *Map of the Village of Burlington*. Dr. D. Leonard Marsh, a physician who taught Greek, Latin, and animal physiology at UVM, appears as the occupant on an 1853 map. Marsh purchased the property from Betsey Harrington in 1848 but allowed for her life estate in the east half of the property, providing she pay the taxes and make repairs to the buildings.¹⁵⁵ Dr. Marsh was the brother of Professor James Marsh, president of the University of Vermont and an early adherent of Transcendentalism. The brothers were first cousins of George Perkins Marsh, one of the country's most noted early conservationists and ambassador to Italy from 1860 until his death in 1882. George Perkins Marsh lived in Burlington in a house no longer extant on the corner of Church and Pearl Streets and practiced law here from 1825 until 1843. James Lowenthal, in his biography of George Perkins Marsh, described his cousin Leonard:

In Vermont's medical faculty was another cousin, James's brother Leonard Marsh, termed by George Marsh "the profoundest thinker, by many degrees, in my knowledge." Shyness hid Leonard's talents—he was "like the iron steamer the *Great Britain* in being built in a dock with gates so small, that it can't be got out, except in fragments." But the fragments were explosive; searing invectives suffused Leonard's abolitionist *A Bake Pan for the*

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Dough Faces and *Apocatastasis, or, Progress Backwards* (both 1854), sardonic rispostes to John Henry Hopkins, Vermont's Episcopal bishop. Hopkins was a near neighbor whose high-church, pro-slavery views Leonard Marsh vehemently opposed.¹⁵⁶

By 1862, Charles O. French lived at this location. The house was later owned by the Hodge family. The 1877 will of Hiram Dustin Hodge of Charlotte left this "house and lot on the southwest corner of Bank & St. Paul streets in Burlington" to his wife Esther.¹⁵⁷ Esther then gave the house to their son, dentist Stephen D. Hodge.¹⁵⁸ *Sanborn* maps indicate the building functioned as a dwelling until 1912, when a dentist occupied the north section and a doctor's office the south. By 1926, both sections of the building were dentists' offices. Burlington City Directories indicate that various doctors practiced here, among them Henri Pache (1902-3), William G. Church (1910), and J. E. Taggart (1905). Taggart partnered with J. H. Jackson, and practiced dentistry in this building and lived around the corner at 73 Church Street in the Union Block (#94). After his death in January, 1936, his son, Charles Taggart, assumed the location for his dental practice until the late 1950s.¹⁵⁹ The building now houses Solomon's Dry Cleaning and Tailoring.

#82 135 Bank Street (Eva Shedd's Second Tenement House), 1909, Contributing

This irregularly massed, two and one half story brick and rusticated concrete block Queen Anne style residence was built for Eva Shedd. A two story pedimented bay window appears on the right front (north) façade, with a fixed light with leaded transom on the first floor and fish scale shingle siding and a one over one window within the gable. A concrete belt course consisting of an ornamental foliate band divides the first from the second stories, suggesting a Sullivanesque influence. Paired unmatched front entries exist on the left (north) front, with modern steel entry doors and a single aluminum storm door. Both entries have transom lights, one now blind. A two story pedimented porch shelters the entries on the north façade, with paired square balusters, plain posts and handrails. The roof features a boxed cornice with two gabled roof dormers on the east façade and imbricated slate shingles. A two story bay window rises on the east façade with one over one window lights on each floor.

A dressmaker, Eva M. Shedd worked and lived at 97 Cherry Street and rented rooms to boarders. She purchased this lot from Frederick O. Beaupre, of Beaupre and Lowry in the Union Block (#94) in April of 1909 and built this structure for use as a boarding house.¹⁶⁰ Eva Shedd evidently found running boarding houses profitable and worthwhile. In 1907, she had built an earlier one, employing a similar design as this one, two doors down the street at 127-129 Bank Street (#84),

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on a lot also acquired from Beaupre. Mrs. Shedd herself relocated to this building in 1910. After Mrs. Shedd's death, the building went to Margaret and Catherine Courtney.¹⁶¹ The house is now attached to 131-133 Bank Street (# 83) by a single story glazed 'dogtrot' addition with a central entry, fish scale shingles and a bracketed molded cornice with unadorned frieze. The entry door, serving as a handicap access, has a projecting clapboarded gable front enclosure with modern full glazed door and triangular light above. A Single Pebble, an Asian restaurant, now occupies the ground floor of both buildings.

#83 131-133 Bank Street (First Calvinistic Congregational Parsonage 1864-1872), before 1853 and later alterations, Contributing

This three and a half story, painted brick pediment gable front, three by three bay dwelling was the second building on this block on the south side of Bank Street, appearing on the 1853 Presdee and Edwards Map of Burlington. The north façade features a protruding full height bay window on the left, with fish scale canted shingles, a recessed panel on the first story, and three lights on each story. The middle window in the bay is fixed with a leaded glass transom; the windows on either side of it and in the remainder of the building have one over one sash, with the exception of a six over one window centered on the first story. Most windows appear to have replacement sash. The gable end has a full cornice return, with fish scale wood shingles and a pair of window lights in the pediment. The main entrance, in the west bay of the north façade, has an entrance porch with a metal shed roof and turned posts and balusters, bracketing, lattice porch skirting, and an iron railing ascending wooden steps. A shed roof dormer on the east side has a 'picture window.' Asphalt roll siding that resembles brick sheaths the dormer. The foundation is of local redstone.

A single story wood frame, glass enclosed, 'dogtrot' addition joins this building to 135 Bank (#82). The connector has fish scale shingles and a bracketed cornice with an unadorned frieze. A projecting clapboarded gable front entry with a modern fully glazed door and triangular light acts as a central and handicapped entry to the Asian Restaurant that now occupies this building and the adjacent one. This building was as a one and a half story structure until 1906, when it appears on Sanborn maps as three stories. The bay window was likely added c.1906 as well.

This site and structure might have been the western half of a village quarter acre lot (no. 211) that Dr. Leonard Marsh deeded as a life estate to Betsy Harrington in 1848.¹⁶² (See 137-139 Bank Street, #81). By 1857 the house was occupied by the Honorable Milo L. Bennett, although the property was not deeded to him until 1861. It may also have been the office of Dr. O. H. Saxton, a physician listed in the Business Directory of the 1857 *Wallings Plan of the City of*

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*Burlington.*¹⁶³ Professor James Dean, treasurer of the Champlain Glass Factory and an 1800 graduate of Dartmouth College, also held title to this property. Dean was a tutor at the University of Vermont from 1807 to 1809, when he was appointed as the first professor of mathematics and philosophy. He taught there until 1814, when the federal government took over the campus to billet soldiers during the War of 1812. Professor Dean was reappointed in 1822 and lectured again, this time until the campus fire of 1824. Dean held the distinction having been awarded the first honorary degree from the University of Vermont: an A.M. degree in 1806; he was also given an honorary L.L. D. in 1847.¹⁶⁴ Dean died in Burlington in 1849. The executor of his estate sold the property to Artemus Prouty Jr. in August of 1857 for \$1,900.¹⁶⁵ In December, 1863, Prouty and his wife deeded the "brick dwelling house and outbuildings" to the Calvinistic Congregational Society to be used as a parsonage. Jacob Maeck purchased the parsonage in May of 1872, and his estate transferred the property to Mary Inman in 1874 for \$5,000.¹⁶⁶ A. L. Inman and wife sold to W. H. and Jennie Roberts in 1884, who declared in the deed that the building had been their homestead for at least ten years. W. H. Roberts was a grocer who had bought out Ira Russell & Co.'s store on Church Street in 1879. Frederick O. Beaupre and George W. Lowrey, owners of Beaupre & Lowrey and the Union Block (#94), purchased this parcel in 1895.¹⁶⁷ The house remains a residential apartment house on the upper floors, with an Asian restaurant located on the ground floor.

84 127-129 Bank Street (Eva Shedd's First Tenement House), 1907, Contributing

This irregularly massed two and one half story Queen Anne duplex with a redstone foundation was constructed for Eva Shedd, a dressmaker and boardinghouse proprietress, in 1907. The rusticated faced concrete block first story is separated from the brick veneered second story by a horizontal band of ornamental foliate block. She employed a similar design and materials two years later when she erected another boarding house, just two doors down at 135 Bank Street (#82). The division of stories, the mix of materials, and the foliate band suggest Sullivanesque influence, a trend popular at the time. The house features a pedimented full height right front bay with a single one over one window and fish scale shingles within the pent roof gable. Three windows are located on each story of the bay window. Central windows are fixed lights, the central light with a fixed leaded transom. Side windows have one over one sash. Hinged brick are used on the bay. A two-story porch encloses the front entry, with plain posts and no railing. Double entry wood paneled doors with glazed transoms are located within the porch, one has an aluminum storm door. There is a single door, fitted with a modern aluminum storm door, on the second story of the porch. The east elevation has a full height bay window and paired gable roof dormers with two-part window lights. The cornice is boxed and molded. Window sills and lintels

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on the first floor are of stone, with flared brick stretcher headers on the second story. Narrow three light windows are located in the foundation.

Frederick O. Beaupre sold this lot to Eva Shedd in 1907.¹⁶⁸ Mrs. Shedd had operated boarding houses at 58 St. Paul Street and 115 Cherry Street previous to this investment, and understood quite well the value of quality rental housing. She housed between two and four tenants at a time at this location, usually working class men employed at neighboring businesses. The building continues to serve as a boardinghouse.

#85 125 Bank Street (Nellie Pope's House), 1897, Contributing

This two story, wood clapboarded Queen Anne with a polygonal bay window on the northwest corner was constructed for Nellie Pope, daughter of S. M. Pope, in 1897. Its irregular massing, varied rooflines, and polygonal porch are all typical of the Queen Anne style. A narrow horizontal wood band suggesting a belt course wraps around the building at the level of the second story window sills, from the front (north) porch around the polygonal tower to the west façade and around a side bay window. Windows are all four over one sash, with the exception of a diamond paned casement adjacent to the entry on the north front. On the west elevation is a two-story bay window topped by a polygonal gabled roof. Tuscan columns support the north porch roof. The porch has a wood framed lattice paneled skirt. The front (north) entry door has half glazing. A tall exterior stairway in unpainted pressure-treated wood, mandated by life safety codes, mars the west elevation. Soffits are open and rafters are exposed. The foundation is random coursed redstone, the roof asphalt shingle.

This parcel, land and "a new dwelling house"¹⁶⁹ was sold by the estate of Harriet A. Van Vliet to Nellie S. Pope on March 30, 1897. Nellie later married John McConnell, a dry goods salesman who worked on Church Street. They sold the house to John E. Traill, treasurer of the T.S. Peck Insurance Agency in April, 1917.¹⁷⁰ It continues to serve as a private residence.

#85a (Garage), 125 Bank Street, c. 1950, Contributing

This is a one story asphalt sided one car garage with a hipped asphalt shingled roof. There is an entry door and a small window on the east façade. A four light wooden paneled garage door is located in the north elevation. This building is an intact example of a typical post-war single car garage, the only remaining example in the district and, as such, is considered a contributing structure

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#86 117 Bank Street (Meader Martin House), c. 1907, Contributing

This small two and a half story, clapboard-sided, cross gable wood frame dwelling has modest yet elegant Queen Anne detailing. The pedimented and pent front gable contains a nearly square one over one window and alternating bands of fish scale and square wood shingles. The pent roof of the lower pediment has fish scale slate shingles as well. The second story contains a single one over one window, centered on the wall, while the first story features paired one over one lights, also centered. Windows have simple surrounds and projecting sills. A full two story cross gable projects from both the east and west façade. The entry is located on the right side, in the junction of the ell. A porch with turned posts and balusters extends across the north front. The porch skirt is wood framed with lattice panel inserts. The roof is slate, the foundation local redstone.

This lot was subdivided in 1907 from village lot no. 190 on the southeast corner of Bank and Pine streets. Previously in 1869, Mial Davis had sold the lot to Juliette W. Keeler.¹⁷¹ It is likely that the building was moved to this site from upper Pine Street when that block was re-developed in the early years of the twentieth century. A comparison of the 1890 Hopkins Map of Burlington and the 1912 Sanborn Map indicate that two houses, at 20 and 21 Pine Street, were removed by 1912. The building at 20 Pine Street was brick veneered and owned by the Catholic Diocese. The *Burlington Clipper* reported that the house at 20 Pine Street, formerly the home of the sexton of St. Mary's Cathedral, was torn down in October of 1903.¹⁷² The Hopkins Map lists Mrs. J. Flynn as the occupant of 21 Pine Street, a wood frame building. This may be the structure that was moved to the site. The first owners of the house at 117 Bank Street were Meader and Jennie Martin, who purchased the corner lot (109-111 Bank Street) in January, 1907 and later subdivided the parcel. Martin was a porter at the Van Ness House. Currently, the house is unoccupied and for rent.

#87 109-111 Bank Street (Bennett Turk House), between 1857 and 1862 and c. 1910, Contributing

This large and imposing, three and one half story wood frame, four by six bay irregularly massed Queen Anne building features a steeply pitched roof, wide exaggerated cornice with pent returns and paired brackets, decorative shingling, and a porch that wraps around the corners of the west-facing front. The building sits on a random coursed redstone foundation. The exterior is sheathed in wood clapboards with corner boards, a wide band of fish scale shingles between the first and second story, enclosed by narrow molding, and plain shingles in the gable end. The porch has heavy turned posts and balusters, decorative brackets, and a wood framed porch skirt with lattice panel inserts. There are two entrances on the north front and two on the west elevation. Doors

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are wood paneled and glazed. Windows consist mostly of one over one and fixed replacement sash, with a few older two over one sash on the third story, and a fixed light with leaded transom on the first story. The roof is asphalt shingled. The scale of this building is significantly larger than the scale of other residences in the neighborhood and it has a commanding presence here on the corner of Pine and Bank streets.

This corner lot was the site of E. T. Englesby's garden in the early years of the nineteenth century. W.S. Rann wrote in 1886 that:

E.T. Englesby had now completed his garden, which he laid out in 1819. It was called the finest garden in the state and took up the entire block north and west of his house. Mr. Englesby came to Burlington from the city of New York in November of 1797... and began a mercantile career as a clerk in the store of Capt. Thaddeus Tuttle, with whom he boarded. He formed a partnership with Joshua Isham of Shelburne Falls, a store being opened at both Shelburne and Burlington. He assumed sole control in 1802... in a few years he attained wealth and prominence... Englesby was president of the Bank of Burlington from 1820-1849.¹⁷³

Englesby died in 1854. It is not known who constructed this house, but Bennett Turk lived in a smaller, one and one half story dwelling on the site by 1862. Mr. Turk was a partner in B. Turk & Brothers, "dealers in fine clothing, furnishing goods, hats and trunks." The business was located at 156-158 College Street. "Mr. Bennett Turk, the head of the house, is a native of Prussia, is one of the most experienced, successful and popular merchants of the Queen City, a member of the F. and A.M. and the Board of Trade, and a gentleman of the highest repute."¹⁷⁴ Turk eventually built himself a new residence at 368 College Street, in a more affluent neighborhood uphill from Church Street.

The 1869 Beers Atlas Map indicates that a Mrs. Webb was the resident here, but by April of that year, Mial Davis deeded the property to Juliette W. Keeler, with a "dwelling house, barn, & other buildings... now occupied by J. D. Bartley."¹⁷⁵ Keeler sold the house to Edward Shaw in 1876, who, with his wife, deeded "our homestead" to Herbert E. Woodbury in 1882. Woodbury passed it to Harriet A. Van Vliet in 1887.¹⁷⁶ The Hopkins Map indicates that B. E. Van Vliet was residing here in 1890. Van Vliet was President of the Venetian Blind Company.¹⁷⁷ In 1899 the executor of his estate sold the property to Mary and Henry Fenwick, who are listed as residing here in City Directories at least until 1907, when Meader and Jennie Martin purchased it.¹⁷⁸ The

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house, although still defined in the 1906 Sanborn Fire Insurance Map as one and one half or two stories high, displayed an expansive porch on the north, west, and south facades. The 1912 Sanborn Map of Burlington reveals that the house had been enlarged to three stories and part of the back "ell" had been removed, likely when the house at 117 Bank (#86) was moved to the recently subdivided lot. The present structure at 109-111 Bank Street was altered significantly by 1910, since City Directories list three separate residences at this location before then. Among them were Homer B. Laduke, a manager of the U.S. Life Insurance Company Savings Bank, and Mrs. Gina J. Ross, who worked at 179 Bank Street. The dimensions of the building suggest that may have served as a boarding house in the early twentieth century. A photograph of the street taken during the 1960s shows the house without a porch and with a slightly different window and door arrangement on the first and second floors.¹⁷⁹ The photograph indicates the west front contained two windows on the second story where currently there are four, as well as fewer windows on the south elevation. The building now houses offices for the firms of Peter Sweeney and Jeffrey Small, C.P.A.s, and Financial Advisors.

#88 78 Pine Street (The Baptist Parsonage), 1882, Contributing

Constructed in 1882 as the new Baptist Parsonage, this is a two-story, clapboarded wood frame high Italianate style building. The three by five bay, side hall plan residence has an original ell attached to the south side. The gable (west) end faces Pine Street. The building has graceful lines and impeccable Italianate detailing, including a boxed and bracketed cornice, drip mold window surrounds and footed lintels, and an elegantly worked porch. The building has intricately carved and molded window hoods with lanterns. Applied wooden ornament supplants a keystone. Two over two windows on each façade repeat the strikingly carved aprons. Corner boards are enriched both below and above. A front (west façade) shallow roofed porch is attached to the south of the main block and acts as a junction to the ell. The porch roof is pedimented and similarly ornamented. Porch brackets are circular with a five pointed star inset. Porch posts and pilasters are chamfered, balusters are turned. The porch skirting is scroll cut set in wooden frames. The south elevation has a first floor bay window with paired two-over-two segmental arched windows with recessed panels below. Three cellar windows appear in the lower bay. The building has substantial overhanging eaves and an emphasized boxed cornice. Carved brackets are heavier on the second floor and modified on the first floor porch. Windows are two over one or two over two double hung sash. The right front arched wooden door in the ell is half glazed, while the main left front double door features an arched transom light glazing over a lower panel and a brass letter slot. There is one twin glazed and wood paneled door on the south elevation, placed to the far right (east). Full ornament appears around all doors and windows.

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When it was constructed in 1882 by builder George Lee, the Baptist Parsonage was elaborately decorated and ornamented with only the finest materials, a gift of the ladies of the Baptist Society, Mr. and Mrs. Lawrence Barnes, and other parishioners. The cost of construction was between four and five thousand dollars.¹⁸⁰ Brussels carpets covered the hardwood floors, grained wainscoting, marble mantles inlaid with onyx or trimmed with gold, ornate wall papers on both ceilings and walls, and window rods made of ebony adorned the interior. A glass case, reproduced to copy one awarded a gold medal at the Centennial Exposition in Philadelphia in 1876 graced the dining room. A walnut newel post and railings richly ornamented the stairway. The house had eleven rooms, all but one furnished at the time of its completion. The quality of the work was remarked on in an article by the Burlington Free Press:

The parsonage throughout may truly be said to combine the best style of architectural beauty with the greatest utility and convenience as a residence. The furnishing-- especially the carpets--is of an unusually high grade of excellence throughout... We can only add that the new parsonage is, in our estimation, one of the most charming residences in this city, and well worth the skill and expense which have been lavished upon it.¹⁸¹

The building is now used as offices for a law firm. Although no longer serving as a parsonage, the building retains its distinctive architectural features and is remarkably intact.

#89 81 St. Paul Street (First Baptist Church), 1864, Contributing

The First Baptist Church is an Italianate, copper-spined brick veneer timber truss church with a prominent entry tower and redstone foundation. The building faces east on a roughly square lot. The Baptist Church was erected in 1864 at a cost of \$32,550 and dedicated on December 15 of that year. In 1870 the edifice was extended at a cost of \$23,000. At that time, the seating capacity reached 730 in the auditorium, with an additional 600 capacity in the vestry. The church was rededicated January 1, 1871.¹⁸²

The **First Baptist Church** on St. Paul Street was listed individually on the National Register of Historic Places on March 2, 2001. A full description of the church can be found in that document.

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#90 150 Bank Street (Burlington Federal Savings and Loan Association), 1958, Contributing

Designed by Freeman French Freeman architects, this three story building was among the first constructed during Burlington's urban renewal phase. The building provides a sophisticated and exceptionally fine example of International Style in Vermont. Set on Bank Street at the end of St. Paul Street, it is a fifteen by ten bay, flat roofed steel frame structure with glass curtain walls. Curtain walls consist of alternating horizontal bands of green colored glass and clear glass spandrel panels in an aluminum framework. Originally, the glass was a turquoise color. The recessed entrance portico is set slightly off center, with six bays to its left and four to the right. The double fully glazed steel entry doors are located on the far right, with four large tinted windows to its left. A ribbon of green-tinted transom lights spans the five bays of the entrance recess. Between the transom ribbon and the windows and doors below it is a metal signboard with a boxed aluminum sign indicating "Chittenden Bank Business Offices." The numbers "150" stand above the signboard, which is centered in the recess and in front of the transom windows. Three square recessed light fixtures are installed above the transom band.

A flat aluminum cornice and narrow corner piers frame the curtain walls. There is a metal, flat roofed shed containing heating and ventilation utilities on the east end of the roof. The foundation is faced in gray brick and a concrete retaining wall surrounds the landscaped grounds. A few changes have been made to the original design: the addition of the roof shed, a stairwell on the north elevation, an undulating canopy on the east side for two drive-up windows and an automatic teller machine, and the enclosure of a two story entrance atrium on this side. The addition created by the enclosure has two entrance doors with transom lights, and tinted glass panels matching the rest of the building on the Bank Street elevation. A white brick veneered wall on the east elevation contains a night deposit box as well as one of the drive-up windows. The building continues to offer banking and financial services to Burlington residents.

Leaking window seals, warped wall panels and thermal deficiencies precipitated efforts to rehabilitate the building in 1999. When the building's owners expressed a desire to replace the exterior with a more traditional look, city and state officials objected to the idea. The structure was heralded by the press as an early example of modernist architecture unique to Burlington and the region. A lawsuit was initiated by the city in order to preserve the structure's International style appearance. The Vermont National Bank officers (owners at the time) eventually withdrew the plan to alter the building and made the decision to restore the exterior. Climate control

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concerns were addressed by the replacement of window panels, aesthetically similar to the originals yet providing energy efficiency.

The site itself is significant to the city's history. The Burlington Federal Savings and Loan Building is at least the third structure on the site, formerly one of the four corners of Bank and St. Paul Street. (The section of St. Paul Street between Cherry and Bank streets was eliminated during urban renewal in the 1960s.) As early as 1830 a dwelling house stood here, the home of John Gray by 1853. Gray and his brother Charles were proprietors of Gray's Carriage Works on South Champlain Street. In the 1860s, Dr. Samuel Thayer, Burlington first City Health Officer and dean of the medical faculty at the University of Vermont, lived in a house at the corner and Morillo Noyes of the Pioneer Shops lived in an adjacent house. W. S. Rann indicated that it was also the location of the home of Willard Rockwell, a cabinet maker.¹⁸³ In 1886, Dr. George Sparhawk built Sparhawk's Sanitarium and Turkish Bath House here, enlarging his building in 1894 and connecting it with outbuildings by 1900. Sparhawk's son Dr. Sam Sparhawk continued operating the sanitarium until it closed in 1910.¹⁸⁴ By 1926, the main structure was used as doctors' offices and the Turkish bath house as apartments.

Construction of the Burlington Federal Savings and Loan proceeded rapidly during the summer of 1958. Free Press articles document that three weeks after the foundation was dug, the entire steel frame had been erected.¹⁸⁵ Considered the height of avant garde design in 1958, the building remains a landmark today. According to Devin Colman, "this building stands as proof that a neglected modernist building can be successfully restored to beautifully complement its surroundings in the twenty-first century."¹⁸⁶

#91 160 Bank Street, (McDonald's Restaurant), 1979, Non-contributing

This is a one story, flat-roofed steel with brick veneer structure with large plate glass windows. Walls have running bond brick facing and there is a brick paver patio surrounded by concrete flower planters on the Bank Street (south) front. Three belt courses of brick soldiers serve as a lintel and a single row of soldiers runs across the cornice level. A small windowless ell extends from the southwest corner and, together with a small diagonal addition on the southeast corner, frames the restaurant entrance and outside dining area. Three windows and a solid metal exit door are located on the east elevation. A ladder to access the roof is attached to the building's north elevation.

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Built in 1979, this is at least the third structure located on this site. A dwelling house was built here before 1869 (used by a dentist 1880s), replaced by a larger, three story brick grocery warehouse between 1889 and 1894. Called the Walker Block, the Ethan Allen Club rooms were located on the second and third floors. Later the Orpheum Theatre was located in the left (west) side of the building, as shown on the 1919 and 1926 Sanborn Maps. Eventually called the State Theatre, it later became the Black Cat Café (home of “yards of beer,”) and lost to fire in May of 1977. The McDonald’s building replaced the brick Walker Block. This one story building is Non-contributing because of its age.

#92 71-75 Church Street (Allen Block), Between 1857 and 1863, Contributing

#93 61-69 Church Street (Central Block), c. 1860, Contributing

#94 57-59 Church Street (Union Block), 1863, Non-contributing

These three buildings, though built separately over a six year period, are known collectively as the “Union-Central Block.” Their construction and the cooperative effort among owners signaled the beginning of a surge in new commercial-scale architecture on Church Street, as well as a concerted favoritism of Italianate style, around the time of the Civil War. The block is comprised of three three-story brick buildings with bearing wall construction totaling fifteen by four bays and stretching nearly 200 feet north and south along Church Street. Five commercial storefronts are located on the ground floor level, with one storefront fronting Bank Street on the south end. The block once extended for twenty bays. The block is of considerable interest because the three buildings were constructed in a unified, continuous design despite the various owners and construction dates. University of Vermont Preservation student Keats Gallagher offered this description:

The brick is laid up in common bond, and has probably remained painted most of its life. The second floor 2/2 [round arched] windows are still framed by the round-arch, cast iron surrounds, with keystone and drop pendants. The third story [segmental arched two over two] windows retain their cast-iron segmental surrounds, and the wood sills are accentuated with more cast-iron pendants. The entire building is capped off with a characteristic Italianate entablature of wooden brackets and a fret-like denticulated detail (of raised rectangular blocking with tapered corners) on the frieze. The brackets and pendants are embellished with acanthus leaf and a line of fine dentils stretches along the cornice just below the flat roof. This ornate, unified façade stretches around the corner of Bank Street, but comes to an end at the rear elevation of the block...The storefronts themselves present a fairly representative evolution of alteration through the years, from

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the almost original wooden façade of 170 Bank Street to the more recent metal and aluminum dominated enclosures of nos. 61-65 Church Street. The early wooden façade on Bank Street features a recessed doorway flanked on either side by wooden bays with large expanses of glass divided into main and transom lights. The transom level lights are presently covered with an awning, but pictorial evidence suggests that this feature has been present since at least the beginning of the twentieth century. Below the main glass window is a fine recessed panel, and applied round corner columns accentuate the frame. This storefront is capped by a simple, three-part entablature, which rests just below the second story windowsills and pendants. The storefront at 75 Church Street retains the form of the original design, but the wooden elements have been replaced and updated over the years. Here is a set of recessed double doors dividing the two wooden bays and the bottom panels, although still recessed, are less detailed than the Bank Street façade. The double storefront at no.71 features a central door flanked by two bays on either side, which are layered in two step-backs. The bays maintain the early (perhaps original) lower wooden recessed panels, but the upper wooden window framing has been replaced by aluminum. Fluted pilasters frame the two outside edges of the intricate assembly, and there is good evidence of remaining entablature detail under the more recently applied signage. The three storefronts of nos.61-65 Church Street feature mostly aluminum window frames with metal panels below, but they echo the basic centrally recessed doorway flanked by bays of glass.¹⁸⁷

The *Burlington Free Press* reported in 1863 that:

The new block of stores on Church Street is now complete externally, is rapidly progressing in the interior, and will soon be full of occupants. S. S. Brown has already removed into the store next north of G.L. Warner's, which makes a "China Hall" worthy of the name. It is a very spacious and elegant store, tastefully furnished, and already filled with crockery, glass ware and paper hangings. It occupies two stories and has been fitted with every convenience of the wholesale and retail trade. In the third story is a spacious hall and sky light for a daguerreotype gallery. The next store north, also owned by Mr. Brown, is being finished in very handsome style, and will be occupied by Mrs. Brown's Bonnet and Millinery Store. Above a manufactory of Hoopskirt, Messrs. Bliss and Nash, proprietors, has been in operation for a week or two. The next section north will be occupied throughout its three stories by G. P. Woods & Co., Dry Goods and Carpets.

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The next store belongs to and is occupied throughout by Messrs. Shedd & Walker, in their extensive business, wholesale and retail. They propose to devote more attention in future to the retail branches of their trade in tin ware &c., and have every facility for the business. The next store north is as yet unoccupied. The most northern one in the block is owned by Dr. Heineberg and is to be occupied below by Messrs. Shattuck & Brother, as a Hat Cap and Fur Store. The upper stories are connected with the Central House, adding to it a number of handsome rooms. Dr. Heineberg will probably add another story to the Central House next season, to correspond with the new block.¹⁸⁸

Illustrations of the Union Central Block in the *Burlington Free Press and Times* during the 1870s show the buildings with a continuous first floor arcade of storefront windows with hooded semi-circular striped awnings. The upper stories appear as they do today, with distinctive round arches on the second story and segmental arches on the third. With the exception of the "Burnham & Co." sign that formerly rose above the cornice line, the buildings remain remarkably intact and true to their 1870s origins.

It is clear that Louis Fremeau participated in the construction of one block, on land he purchased in April, 1857, from Hiram H. Lamport, guardian of Caroline and Harriet Griswold. The Griswold's brick house had previously occupied part of the site. When Fremeau sold the parcel to druggists Vincent and Taft in 1870, he described the property as "twenty feet and eleven inches on Church Street, and eighty four feet deep, upon which stands a three story brick store forming a portion of what is known as 'Union Block'."¹⁸⁹ Historian David Blow wrote that "Allen's Block" was the center building (61-69 Church Street) and was the first to be constructed, by Edward Loomis and A. W. Allen. However, *Sanborn Maps* from these years indicate that the Allen Block was the south building. Over the course of the next three years, the two adjacent property owners built new structures to match the Allen Block in height, massing and detailing.

A fire on Bank Street in 1977 that consumed the State Theater and Walker Block severely damaged the upper floors of the three buildings. Five bays of the upper stories of the northern building (57-59 Church Street) were torn down after the fire and have not been rebuilt. The second and third floors of the Central Block were gutted and rehabilitated into residential apartments by architect Colin Lindberg; this was the first condominium conversion on Church Street. Upper story rehabilitation occurred in the southern block (71-75 Church Street) in 2003.

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The buildings have been home to hundreds of businesses over the last century and a half. The 1867 Burlington Directory listed this as the business address of Loomis & Company, wholesale and retail dealers in leather and saddlery hardware. J. Fisher sold silver plated trimmings, oak belting, Neats foot and Tanner's oil. Historian David Blow wrote that since the block's construction, a drug store occupied the corner store (75 Church Street) until quite recently. Jones and Riley were the first pharmacists located here:

Beginning in 1868 at the age of 17, Frederick O. Beaupre worked at the pharmacy business of Vincent & Taft at no. 69 [Church] where he remained until 1880. George W. Lowry, 22 years old, entered the employ of the same store in 1876 and in 1880 Beaupre and Lowry formed a partnership.¹⁹⁰

W. S. Rann noted that:

The Peoples Drug Store, at 75 Church Street, under the management of Beaupre & Lowry, proprietors, was opened by these gentlemen in 1880, they having succeeded the firm of Jones & Riley. The business has grown steadily, until it is now one of the largest stores of its kind in the state.¹⁹¹

Beaupre and Lowry had invested in real estate and owned several lots on the south side of Bank Street. The Union-Central block is referred to as the "Beaupre and Lowry Block" in land records. Probate decrees confirm this identity.¹⁹²

Besides the apothecary, the storefronts have included businesses as varied as dry goods, glassware and crockery, music, millinery, wallpaper, jewelry, boots and shoes, art supplies, picture framing, and stationery. In 1885, A. V. Spalding and C. E. Beach established Spalding & Beach, Grocers at no. 59 Church Street. They offered Vermont butter, cheese and eggs as well as fruits, vegetables, seafood, teas, coffees, sugars, spices, flour, cigars, tobacco, condiments "and all the famous brands of soaps."¹⁹³ Upstairs has been home to doctors, dentists, electricians, barbers, a beauty shop, a dance school, an art shop, a fur company and, notably, the establishment of L.G. Burnham Photographer. Rann wrote that:

The Art store of L. G. Burnham is worthy of particular mention as being the best of its kind in the state. Everything in the nature of picture frames and mouldings is made here. A wholesale business is done in photographers' and artists' supplies and an extensive trade

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carried on in artists' materials, plush goods, fancy articles and novelties. Mr. Burnham has been in a similar business in Burlington for the last ten years, and has conducted his art store since 1884. His line of etchings and engravings is unsurpassed in this part of New England.¹⁹⁴

In 1879, the Johnson Brothers Company was located in the Central Block. The firm sold crockery, china, glass and silver plated ware, wallpaper, window shades, and lamp goods.¹⁹⁵ Two other activities that occurred in this building are of statewide importance. No. 61 Church Street was the location of the earliest telephone exchange in Vermont:

Walter S. Vincent bought the City Drug Store...from Dr. James S. Gaie in December 1863. In June of 1877, in a room over the drug store, he opened the first Vermont telephone exchange with a list of 168 customers. Dr. Vincent secured his license to engage in the telephone business under the patents of Alexander Graham Bell and his was one of the first exchanges in the world. Telephone wires, supported by a heavy structure on the roof at no. 61 Union Block radiated in every direction and were secured to subscriber housetops in the city.¹⁹⁶

The *Burlington Free Press* reported in July of 1877 that:

The first telephone in Burlington has just been constructed and has proved a notable success. It runs from B. W. Carpenter & Co.'s Drug Store to that of Vincent, Taft & Co.'s via Lyman & Allen's building, and consists merely of a waxed linen string. The operation is similar to that of an ordinary speaking tube, anything said at one end being heard at the other with equal readiness and as a means of instant and ready communication will prove of great practical utility. At a semi-public trial the other evening, a cornet solo from the skilful hands of Mr. Ed T. Paige played at one end of the telephone, was distinctly heard at the other, and messages in ordinary conversational tones were interchanged. For points within reasonable distances nothing can be more convenient or economical. Its adoption here is due to the mechanical genius of Dr. Vincent, and probably his example will be widely imitated.¹⁹⁷

The 1885 City Directory listed the telephone office on the third floor of Central Block. No. 69 Church Street in the Union Block is also significant because it was the location of the first movie theater in Burlington and in the state. The "Theatorium" opened in May, 1907:

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The "Theatorium"...operated for three years. P. T. Quigley, a pioneer in the motion picture business, took an eight year lease on the property and the theater was successively managed by James P. Doyle and Messrs. Leach and Sherman. In July 1910 C. A. Whelan and Company, a tobacco firm out of Syracuse, New York, purchased Quigley's lease, closed the theatre and opened a tobacco shop.¹⁹⁸

The Union Central Block continues to offer a mix of commercial uses. Alteration of 57-59 Church Street and the loss of its upper stories have significantly compromised the integrity of this part of the block. Due to these factors, the northern most section (57-59 Church Street) of the Union-Central Block is not a contributing resource. However, the Allen (71-75 Church Street) and Central (61-69 Church Street) blocks do contribute to the character of the Church Street Historic District.

#95 47-55 (now 49) Church Street (Burlington Square and associated buildings), c. 1974-1976, alterations 2003, Non-contributing:

95A - Shopping Mall, 1976, facades altered 2003

95B - Office Building at 101 Cherry Street, c. 1974

95C - Cherry Street Parking Garage, 1976

Burlington Square is the largest property, by far, within the Church Street National Register Historic District. It encompasses a site that occupies more than three-quarters of the double-sized city block (excluding buildings #s 90-94 and #96), defined by Cherry, Church, Bank and what used to be Pine Street. Before 1960, Pine, St. Paul and South Champlain (to the west) were north-south through-streets that connected the downtown commercial district with the Old North End neighborhood. During of urban renewal efforts initiated in 1958, the portions of these three streets between Cherry and Bank streets were eliminated. Nearly all of the structures within an area of five city blocks (seventeen acres) were eventually torn down to make room for the development of Burlington Square and its associated buildings.

The Burlington Square development within this property includes the current Burlington Town Center indoor shopping mall and an attached office building and parking garage. A large department store built by the Filene's Company (now Macy's) is attached to the west end of the mall, but is not within the boundaries of the National Register District.

All three structures were completed by 1976. At least two of the buildings, the shopping mall (#95A) and the parking garage (#95C) were designed by the Office of Mies van der Rohe, of

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Chicago, in association with the Burlington architectural firm of Freeman French Freeman. Ludwig Mies van der Rohe was a founding member of the Bauhaus architectural movement in pre-World War II Germany. He immigrated to the United States in 1937 and revolutionized modern American architecture with his bold International Style designs. Among his many commissions, perhaps the most well known are the Seagram Building in New York City and the Farnsworth House in Plano, Illinois. Mies died in 1967 but his partners continued with the Chicago firm he had founded, changing its name in 1976 to Fujikawa, Conterato, Lohan & Associates. Unfortunately, the exterior of the shopping mall was altered in 2003 and its original steel and glass single story entries were destroyed. However, the attached office building and garage remain intact. For purposes of description, the shopping mall will be considered as building #95A, the office building as #95B and the parking garage as #95C.

The shopping mall (#95A) has a long narrow footprint that extends from Church Street all the way to Pine Street, where it connects with the department store. It has two levels: a ground floor and a basement level. Because it sits so low on its site, most of the steel and poured concrete structure is not visible from the street. The two principal entries to the mall are located along Church Street and Cherry Street, with an emergency egress located on Bank Street. The original Church Street entry was recessed from the street and had a simple International Style boxy appearance: a glass curtain wall and a cantilevered steel cornice and signband. In 2003, this entry was replaced with a more traditional and conspicuous entrance. The new entry to the mall presents a brick-veneered one story façade with a tall central pavilion tower on Church Street. The stepped parapet roof has a heavy molded concrete cornice with boxed metal flashing. The brick walls, painted white, have foliate inset tiles and a granite-faced water table. Fenestration consists of large recessed fixed glass panels divided into smaller lights by metal grills applied to the exterior. The central pavilion has double fully glazed steel entrance doors with sidelights and a transom. A steel I-beam serves as a signband for the facade, perhaps in deference to the International Style entryway it replaced. "Burlington" in red metal or plastic boxed lettering stands above it and "Town Center" is painted in red across the beam. The largest window of the façade is centered above the signband and doors. A large round red medallion with a high gloss finish containing a white cursive "B" is attached to the window. A red star and "macy's" in lower case (but large lettering) are set below the cornice in the central pavilion. All windows have large concrete lintels set flush with the wall and scored to resemble stone. The ground level windows have plain concrete sills above brick dado panels.

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Also given a 'face-lift' in 2003, the Cherry Street entry to the mall is set back from the street and resembles the Church Street entry in massing and materials, but the much larger office building (#95B) and garage (#95C) dominate the streetscape here. A one story with mezzanine pavilion projects from the west side of the entry. It has a gable front and an ell attached on its west end. The pavilion is wrapped on its east and north elevations by an arcade with a standing seam pent copper roof and brick posts. Windows on the ground level consist of large divided light panels, while the mezzanine level above the arcade has square blind niches recessed into the stucco wall surface. The gable facing Cherry Street has a parapet front with a plain boxed cornice. The metal paneled roof has a glass paneled clerestory along its ridge.

The four story steel frame office building (#95B) has a rectangular footprint, nearly square, only slightly wider on its north and south elevations. It is attached to the shopping mall (#95A) on the first story of its south elevation where the upper stories extend over the roof of the mall. The Cherry Street (north) elevation is set back from the street, behind an elliptical driveway and a low concrete retaining wall. A sheltered bank 'drive-thru' window attached to the façade was removed c. 2006. The foundation is poured concrete rising up from the edge of the driveway and serving as the structure's visual base. Four square steel posts that divide the first story into three equal bays support the three upper floors. A slight recess of the glass curtain wall on the first story makes the building appear to be raised up on the posts and also serves to distinguish the upper stories from the first. The first floor of the east elevation, in fact, sits behind a portico that runs its length. On the first story of the Cherry Street (north) elevation, the glass in each bay is divided into two by four large, nearly square panels (with the exception of the east bay, only three panels in width because of the portico). The first stories of the east and west elevations are divided into three bays each with two by three glass panels. The entry is located in the central bay of the west elevation. A cantilevered entry roof above this bay has recessed light fixtures and the address (101 Cherry Street) in small letters across the front band. The roof distinguishes the entry, which otherwise has no differentiation from the other bays. Double fully glazed steel doors with side lights are set in the lower central panel, flush to the glass wall. All of the building's exterior steel and metal elements are the same brown color.

The articulation of the building's curtain walls into small divisions on the three upper stories creates an impression of a single uniform cubic volume, despite the presence of vertical ribs and horizontal bands. The wide bays of the first story are undifferentiated above, replaced with three bands of twenty-four elongated lights on each elevation, interspersed between four bands of square metal panels. Glass in the upper stories is tinted brown. The flush wall surface is

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interrupted by narrow metal ribbing, dividing what appear to be continuous bands of glass and metal into a grid. An illusion is created by the use of large, clear glass lights in the first story and small brown-tinted lights above, making the first story recede and the upper floors appear to be suspended above open posts. Additionally, although the structure is attached to the shopping mall (95A) on its south side, it appears to be free-standing. Because the east and west elevations are visible only obliquely, from Cherry Street and, to a lesser extent, from Bank Street, behind the Burlington Federal Savings and Loan Association (#90), this subtle sleight of hand is difficult to detect. The office building is a fine example of the famous three-word aphorism uttered by Mies van der Rohe to describe the International Style: "less is more."

Even less may be said to describe the parking garage (#95C) located within this property. Though close to twice the size of the office building (#95B), the garage resembles it in several ways. Its massing, color and vertical and horizontal articulation made it a kind of glassless mirror image of its neighbor. The garage has a rectangular footprint, with the north and south elevations twice as long as the other two. The south and east elevations are attached to the shopping mall at the second floor level and to the department store along the west elevation. The enormous expanse of its steel frame is interrupted only by a low concrete wall that extends along the Cherry Street (north) elevation and wraps around the two corners. This wall projects west from the northwest corner of the garage, creating an open area for a raised flower and plant bed. Both the entry and exit for automobiles are located in a center cut in the concrete wall. Pedestrian access to the department store (and through it to the mall, #95A) is located on two levels on the interior of the east elevation. The garage has four above-ground level parking levels, including an open roof deck. Double bands of brown steel, the lower band narrower than the upper one, enclose each level. The four double bands of steel are separated by three open bands of intermediate width. Vertical articulation consists of narrow brown-color steel ribbing that divides the north and south elevations into twenty-nine narrow bays, and the east and west elevations each into fourteen wider bays.

The three story Central House Hotel was erected along Church Street by Isaac Warner c. 1850, where the front of the shopping mall (#95A) is currently located. The hotel was operated by Noble Lovely, succeeded by Lewis D. Terrill, who enlarged the structure. In 1868, the lower floors were converted to commercial use, and the building ceased to operate as a hotel. The brick veneered building housed a millinery and fancy goods shop, a clothier and furrier, a boarding and lodging house, and a dentist's office. The firm of Terrill and Wires was also located here. The Central House burned in February, 1883; the fire was reported by Dr. Walter Vincent, who had

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installed the first telephone exchange in Vermont a few years earlier in a building a few doors down Church Street (see #s 92-94), after spying the flames from the Union Block.¹⁹⁹ Lodgers who lived upstairs lost everything, including a tenant who lamented the loss of his grand piano. Among them were Dr. Colvin and his wife, who then moved to the north side of Cherry Street, site of #10. The three story brick commercial building that replaced that structure was also called the Central House Block, occupied by various business and commercial enterprises, including the headquarters of the Grand Union Tea Company, at no. 55 Church Street, from 1891, a grocery store chain with sixty-eight shops in Vermont.²⁰⁰ The Home for Aged Women held title to the property for nearly eighty years: from 1893 until 1972.²⁰¹ Jupiter Department Store was located in the building before it was demolished during urban renewal.

Urban renewal efforts in the city began in March, 1958, when Burlington voters passed a referendum allowing demolition of city blocks, in what was considered a "slum" neighborhood, and the area's redevelopment. The process was slow, however, and beset by difficulties almost from the beginning. A local conglomerate called Horizons, Incorporated was the first to contract with the city for the development project in 1965. It bought some of the 128 parcels that would eventually comprise the site and started construction of an office building, but quickly encountered financial problems and was declared in default of its contract. Resisting pressure to divide the site into smaller parcels, the city next contracted with Fidelity Mutual Life Insurance Company of Philadelphia and Cousins Properties of Atlanta as joint developers. During this phase, two office buildings were constructed: #95B, then called the New Vermont Federal Savings and Loan Building, on Cherry Street, and the headquarters for the Chittenden Bank at the corner of Bank and Pine streets (outside of the National Register District). This joint venture ended tragically when a corporate airplane crashed in Lake Champlain, killing five Cousins' executives.²⁰² A Montreal-based development firm, Mondev International, whose founder and president was I. Rocke Ransen, had become involved with the development in 1972. In 1974, after the Cousins' tragedy, Mondev International became a joint partner with Fidelity Mutual Life Insurance Company. It seems that the Office of Mies van der Rohe became the lead architects of the project when Mondev International was brought in. The mall and parking garage were completed in 1976.²⁰³

Jeanne Davern, an architectural journalist, published an account of Mondev International's involvement in mixed use development in four cities, Burlington, Seattle, Colorado Springs and Salem, Massachusetts, in *Architectural Record* in December, 1977. She quoted Arthur Hogan, director of planning and redevelopment for the City of Burlington throughout the project, in her

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article. “Who knew about urban renewal in Burlington when they took the first steps—what the real potential of this was?”²⁰⁴ According to Davern:

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. “The whole awareness of the city that the waterfront area was something precious and special to the city of Burlington happened through this whole thing. The city adopted waterfront ordinances to try and reclaim the waterfront as part of this process. That’s an educational upgrading of not only the political spectrum but John Q. Citizen, because these projects don’t work unless you’ve got the citizens involved.”²⁰⁵

Also according to Davern, the estimated cost of the project was \$25 million, in public and private funds. Planned “spin-offs” were to include “refurbishing of existing stores on Church Street and master planning by community for developing it as a covered mall linked to Burlington Square” and “master planning by community for redevelopment of waterfront as a recreational and light commercial area linked to future civic center and to Burlington Square.”²⁰⁶

Although the two original entries to the shopping mall (#95A) have been lost, the office building (#95B) and parking garage (#95C) are fine and intact examples of International Style architecture, built during the apogee of the style’s popularity. They complement three other buildings nearby: the Burlington Federal Savings and Loan Association Building (#90), which had been erected around the corner, on the same city block, in 1958; the Woolworth Building, (#96) built in 1964 and attached to the shopping mall in 1976, and the Cathedral of the Immaculate Conception, located across Cherry Street (outside the Church Street National Register District), designed by Edward Larrabee Barnes and built in 1977. Together, these buildings form an enclave of Modernism in the center of Burlington’s commercial district.

Because they were finished in 1976, the complex of three buildings that make up the Burlington Square property is considered non-contributing to the Church Street National Register District, whose period of significance extends from c. 1820 to 1964. However, the complex is significant both at the local and state levels because of its design, a result of collaboration between the Chicago Office of Mies van der Rohe and the Burlington firm of Freeman French Freeman. In addition, the development of the shopping mall and associated buildings was the catalyst for a broad public awareness of Burlington’s historic commercial and industrial districts. Thus, in an

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ironic twist, the innovative creation of a Modernist complex of buildings increased civic pride in the historic resources of the city and the region. For these reasons, the Burlington Center should be considered for inclusion as a contributing property within the district at a future time.

#96 37-42 Church Street (Woolworth's), 1964, Contributing

This large (135 x 214') single story concrete block building sheathed in enamel panels with a band of large fully glazed storefront windows is a sleek example of modern commercial style. The structure, located at the corner of Church and Cherry streets, is now attached to the Burlington Town Center (#95) and has entries both along Church Street and inside the mall. Although the attached, large neon "Woolworth's" sign has been replaced by a new tenant's (Old Navy), the building retains much of its original form. It has a false fronted tower on the northeastern corner (which accommodated a trade logo), enamel panel sheathing and large storefront window lights. The exterior exhibits some modest 'Googie'-style detailing, such as the folded plate facade and the geometric design embossed on the enamel panels, made popular in California during the late 1950s. The historic interior arrangement had Woolworth's trademark luncheonette located behind the north (right) section of the Church Street facade under the false tower. The luncheonette area is still legible from the exterior in the form of defined triple light window below the tower. A glass canopy on steel supports, installed during the 1981 Church Street remodeling, hugs the building's east and north facades, but ends before the luncheonette window. The Cherry Street (north) facade has a long open one story gazebo style addition that serves as the bus terminal for the Chittenden County Transportation Agency. Benches for bus patrons line the street level of the north facade.

This is the fourth building at this site. Originally it was the location of the home of Jesse J. Starr, a merchant who kept a store on the west side of Church Street in the 1830s. John Johnson surveyed both the home and the store for insurance purposes.²⁰⁷ Starr sold his three story mansard roofed brick home to J. A. Shedd, of Shedd & Walker in the Union Block (#94) in 1852 for \$5,000.²⁰⁸ Walker's property retained its residential use and was detached from adjacent structures until 1894. In 1895, a serious fire in the block owned by H.N. Coon next to Walker's building caused extensive smoke damage there.²⁰⁹ Reconstruction of the brick block at this time was likely when the house was attached to storefronts to the south. By 1906 a three story Italianate brick block enclosed the entire Walker residence. At this time a "5 and 10 Cent Store" was located at nos. 35-37 Church Street and a ladies furnishings establishment occupied nos. 43-45. In 1919 Kent Ice Cream Company occupied a large two and a half story building at the rear of this site, manufacturing its product on the premises. An office and storage building faced

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Cherry Street. By 1935 an auto laundry and greasing service was located in the Kent building, replaced by a filling station in the 1940s.

The main block of the building became associated with Woolworth's after it acquired the five and dime store. The old brick commercial block was replaced for F. W. Woolworth in 1964 at a cost of \$350,000. The new building absorbed lots previously identified as 37-39 and 41-43 Church Street and 115-119 and 123 Cherry Street.²¹⁰ Woolworth's occupied the store until 2000, when renovations occurred for the new business, an Old Navy clothing retailer, moved in. At that time the old enameled storefront with the large "W" was replaced with new material and signage, and entrance doors were altered on the west (rear) elevation at the loading dock. Although the building is only forty-four years old it is the sole example of its type in the Church Street Historic District. Its distinctive 1960s modern commercial style, its large interior space, and enameled façade and tower, all intact, combine to make it a contributing structure within the district.

#97 29-35 Church Street (J. C. Penny's), c. 1941 and 1993, Non-contributing

This is a large two story with mezzanine, eight by twelve bay brick veneer commercial building sited on the northwest corner of Church and Cherry streets. An off-center entry on the Church Street (east) façade features a wood paneled and glazed storefront door recessed within a portico, and large sets of flanking storefront windows. Five storefront windows on the Cherry Street (south) façade are set in brick arches that have steel beam lintels. A double glass door entry with sidelights is located in the fifth bay from the corner of this façade. A mezzanine story above the first floor has six small regularly-spaced fixed lights along the Church Street facade and seven more set above first floor windows and doors on the south elevation. The second story features eleven fixed lights consisting of five single and three paired windows on the east façade and twenty-one single and paired lights on the south elevation. The second story windows have concrete sills with geometric patterned corner blocks and steel beam lintels. A tall rectangular bay protrudes from the east end of the south facade and ascends above the roof of the main block. This was the elevator shaft of the original J.C. Penny store. A vertical ribbon of glass is located just to the right of this bay. Stacked single light fixed windows that span from the middle to the top stories are present in a two story ell attached on the southwestern corner of the main block (formerly the loading dock for J.C. Penny's.) There is a third entry leading to the upper floors located on the east elevation of the addition. The two entries on the east and south elevations are sheltered by extended portico canvas awnings and a glass canopy with steel supports hugs the southeastern corner of the building.

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The roofline has a modified entablature defined by a wide band of projecting running bond brick masonry at the cornice, receding to a narrower unadorned plane above a frieze of soldier bricks. The soldier row alternates with projecting and receding bricks. The first story walls of the building were laid with a darker shade of brick; the color difference between the first and upper stories is more noticeable along the Cherry Street (south) façade.

This site was a popular business address early in Burlington's history. Mrs. S. J. Bishop ran a tavern here in 1865.²¹¹ A market, grocer, jeweler, dressmaker, and Chinese laundry were all located here in the years between 1869 and 1894. The federal style wood frame building became known successively as the Stanton House, Rowe's Hotel, and the Sherwood Hotel.²¹² By 1900 the small, domestic scale structure had been enlarged to four floors. In 1912, the building was replaced by the New Sherwood Hotel, which rose seven stories and featured a roof garden. The ground floor of the New Sherwood contained exclusive shops, the hotel office, a barber, and a restaurant/bar. A tailor shop was located in the storefront at 128 Cherry. From 1912 until 1919, there was a "Moving Picture Hall" on the second floor. J. C. Penny's occupied a storefront on the street level of the New Sherwood Hotel beginning in 1928 and Sears later opened a store in the hotel block. The Sherwood burned in a spectacular fire on February 13, 1937. Essex Junction resident Ted Baker was a firefighter at that time, and remembered being stranded on the seventh story roof, too cold to descend, requiring assistance by two fellow firefighters.²¹³

A new two story brick building (50 x 167') was constructed on the site c. 1941 for both J. C. Penny's and Sears, with Penny's occupying the entire building in 1964, when Sears moved their establishment to the Shelburne Road Shopping Plaza. At that time the building had large white solid paneled sheathing that rose from the large storefront windows to the roofline. J. C. Penny's moved to University Mall in the 1980s. In 1993, the store was remodeled both on the interior and exterior to accommodate new tenants. A national chain bookstore (Borders) now occupies the first and second floors along Church Street; offices and an athletic club are located along Cherry Street. The Community College of Vermont uses the basement and the first floor for classrooms and a small library. This building does not contribute to the district because the exterior of the building has been significantly altered and the original materials, design, workmanship, feeling and association have been lost.

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#98 25-27 Church Street (P. H. Corley's Grocery), 1885, remodeled 1972 and 1997, Non-contributing

This three story running brick bond commercial building features an elaborate original cornice and entablature. It has oversize scored brackets that reach from the cornice overhang down to the multiple courses of saw tooth, denticulated and simple masonry courses that make up the entablature and frieze. One very large opening is centered in the façade and extends from just below the entablature down to a slightly protruding band of masonry above the signband. The large opening is organized into three rows of six fixed lights, with the top row's lights further divided into fourths, giving them the appearance of transoms. Sash appear to be metal. Gooseneck lamps project from the east façade. There is a main recessed entry with double doors at the street flanked by a band of nearly full height windows with integral operable doors. Decorative banners hang vertically on entire east façade at the second-third floor levels.

In 1869 this was the site of the two story residence of Mrs. Lydia Grant, and later the home of Ann E. Cody Williams until 1884.²¹⁴ The 1885 Sanborn Map indicated that a new building, designed and built by John McLaughlin for P. H. Corley at a cost of \$6,000, was under construction. The new three story brick block featured five bays along the Church Street (east) façade, with a recessed front entry and large store windows on both sides and a small dado panel below. Third story windows had flat-arched masonry lintels with slightly projecting imposts. The second story contained round-arched windows with similar imposts. A large signboard hung between the second story windows and the glass storefront. The varying relief created by the cornice, arches and windows made for a harmonious façade arrangement.

Corley, who established his business in Burlington in December, 1877, dealt in groceries, Catholic books and stationery. In 1886, his business was estimated to be worth \$30,000.²¹⁵ Corley's son joined the business before 1900. From 1889 until 1912, a barber was located in one of the shops (no. 25 Church Street, while the grocery occupied the other (no. 27 Church Street). By 1919, a boot and shoe business was in the south shop. Residential apartments and, in 1910, a physician's office, were located above the shops.

Peoples Department Store purchased the building in April, 1917.²¹⁶ In 1943 Samuel Levin bought it for his clothing store. After purchase by Hertzell & Janet Pasackow in 1972, their business the "Mayfair" became well known as an outlet for high quality women's wear.

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A fire in January of 1972 precipitated interior remodeling. Architect Benjamin Stein introduced an eighteen foot tall greenhouse window that slanted into the facade. In 1979, a partial second floor over the rear section was added. The interior and east façade were again remodeled in 1997 by Truex Cullin and Partners Architects for the New England Culinary Institute. Although the corbelled frieze and bracketed cornice on the east façade date to 1885, the original fenestration and storefronts have been altered and therefore the building is considered to Non-contributing.

99 23 Church Street (Hiram Blood's Grocery), before 1853 with later alterations, Contributing

This three story wood frame gable and eave commercial structure has a parapeted false front along Church Street, making it appear the same height as the buildings (#97 and #98) to its south. It has an Art Deco façade with a painted stucco finish and mosaic tile inserts. An inset wood cornice with modillions and paired end brackets is surmounted by a plain copper stepped cornice at the top of the false front. A centered shield motif ornament is inset under the copper cornice. The building is iron clad on two sides.²¹⁷ Decorative polychrome tiles frame the façade: one horizontal band of green surrounded by a double coping of red tiles runs below the inset wood cornice, and two ribbons of red tiles with green coping rise along the sides below the brackets, creating the illusion of pilasters and giving vertical emphasis to the design. Spandrel panels between the second and third stories are suggested by two rectangular red tile outlines with central diamond tiles. The third story has two sets of paired one over one double hung sash. The two second story windows are large replacement single pane fixed sash. All windows have simple wood surrounds with slightly projecting lintels. The storefront entry is recessed, set between large plate glass windows. An entry to the upper floors is located on the left side and Tuscan pilasters are set at each end. Wooden panels are set in the dado field below the storefront windows. There is a narrow signband and cornice, as well as a black canvas awning, above the storefronts.

This building probably has undergone more stylistic changes than any other on Church Street. Constructed as a single family dwelling before 1853, and perhaps before 1830 (Ammi Young's *Map of the Village of Burlington* drawn that year shows a footprint similar to the present structure's), it began as a gable front two story structure. Its transition to commercial use eventually dictated the application of a new Church Street (east) façade, with an Italianate cornice, paired double hung windows and large storefront windows that corresponded to the style of adjoining commercial buildings. Between 1900 and 1906, the building was raised and a new first floor was inserted (until a recent remodeling, that original raised sill plate was visible on the interior of the store). The rear (west) elevation reveals the gable and eaves of the original roof

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and retains the original narrow cornice returns. A small one story addition was appended to the west elevation c. 1912. This portion was also enlarged to three floors, and an additional one story area was attached in 1926. Storage buildings and horse sheds once stood behind the primary structure. Façade changes in 1926, however, were the most dramatic, when it was given its current Art Deco styling. The crowning cornice was replaced with a parapeted stepped cornice. Following a stylistic trend emphasizing new materials and decoration introduced at the *Exposition des Arts Décoratifs et Industriels Modernes* in Paris in 1925, the building's owner applied multiple and contrasting textures (stucco, tile, wood, glass, metal) and polychromatic sculptural effects (green and red mosaic tile, decorative inserts and parapet shield).

Second floor windows installed in 1926 have been replaced with wide fixed lights centered more closely to the middle of the building. Historic photographs show that during the Singer Company's occupancy a much wider signboard hung above the entrance. A fire in 1982 caused damage on the first floor, resulting in interior renovations and restoration of the storefronts to an early twentieth-century appearance. The building's 1926 Art Deco facade remains intact on the upper floors.

Town records from 1859 describe the building as a "dwelling house" owned by Hiram Ballard, but by 1869 Hiram Blood was advertised as a grocer at this address "between Cherry and Pearl" in the Burlington City Directory.²¹⁸ Blood's obituary in 1877 indicated that he had conducted business at this location for twenty-six years.²¹⁹ An early photograph taken from the Unitarian Church steeple in the 1860s shows a wooden canopy attached to the front of the building and a horse and cart hitched outside it, clearly indicating commercial activity.²²⁰ In 1881 Blood sold to Rowley and Prior, partners who had been in the grocery business at another Burlington location since 1876.²²¹ Yet another grocery was subsequently operated by building owners Prior and Joachim. Frank Roberts and Edward Parkhill bought the property in 1906 and made alterations to the building, including the addition of an extra floor.²²² The Union Pacific Tea Company occupied the building until 1918. New owners in 1925 modernized the building once again, likely to attract more prosperous tenants. After the construction of the New Sherwood Hotel (# 97) at the northwestern corner of Church and Cherry Street in 1912, this section of Church Street had acquired new cache and commercial enterprise had increased dramatically.

This location has housed a myriad of businesses: several grocers, a tea store, a milk and butter creamery, a paint shop, a sewing machine company, and clothing stores. The upper floors have been occupied by Mrs. S. E. Brownell's Paris Millinery (from 1907 to 1922, when she relocated

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to the street level of Daniel Kern's shop, #75), a traveling salesman, a barber, in addition to resident tenants.

University of Vermont Historic Preservation student Michael Goebel Bain described the building's evolution:

The changing façade is not reflective of the business in residence at a specific time, but with each change of occupant, the façade does reflect a change in business and ... the economic climate of Church Street. The grocery was housed in the simple gable front house, the more upscale tea and millinery shops were housed in a three story Italianate building, and Whites Pure Milk Company and Farm Bureau in the Art Deco style storefront. The Singer Company updated as well into a 1950 style store front, and finally... the Laura Ashley Store is in a fittingly appropriate storefront which bows to Burlington's current emphasis on historic preservation."²²³

J. Lemay, a women's clothier, currently occupies the shop.

100 19-21 Church Street, (Tina's Fabrics), 1953, Contributing

This two story flat roofed concrete block building features a large false front surrounded by a bold oversize projecting metal box frame. Vertically corrugated metal sheeting covers the wall surface inside the frame. The metal wall is punctured by a single, large display window, boxed from behind the parapet and set on the right side. Second story windows sit low on the façade's second story, approximately four feet above the lower edge of the frame. They consist of a band of alternating fixed sash and sliders. There are two shops on the ground level, with a larger one on the north side, and a door for second floor access at the north end of the façade. The larger storefront is recessed behind a central wooden pier and slate patio. Another pier marks the south corner. The small storefront on the south end has a recessed entry with a boxed window on the right and two large receding windows on the left. Floor to ceiling plate glass shop windows have aluminum frames. Square marble tiles with brown tinted mortar flank the central windows and the door surround to the north. Steel doors are fully glazed. Storefront display floors are raised to correspond with the height of the lower edge of the windows. Diagonal metal support ties behind the false front are visible from the north.

The current building replaced a three story brick veneered structure built before 1885. Occupants of the earlier building included a confectionary shop, a laundry, a butcher, a grocer, a clothing

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shop, a tobacconist and a pool hall. Photographs taken by L. L. McAllister in 1952 show a vacant lot here, but one year later depict a newly constructed building much as it looks today. The modernist commercial storefronts and upper floors are intact. Currently, the Peace and Justice Center occupies the smaller store and Tina's Home Furnishings the larger one.

#101 11-17 Church Street, 1884, altered 1963, Non-contributing

This one story flat roofed, four bay building is all that remains of three story brick commercial block built in 1884. A fire on January 28, 1963 destroyed the upper floors.²²⁴ The current façade was installed in 1996 and features a parapeted cornice with a raised panel for signage. Walls are parged with pale pink sandstone-colored cement and scored to resemble masonry blocks. Large storefront windows divided by metal muntins into smaller lights, including transoms and side panels. The offset recessed entry has double wood panel and glazed doors. Four striped canvas awnings shelter the entry and windows.

In 1869, this was the site of a two story wood frame tannery warehouse, with a bonnet bleaching business located on the second floor. By 1885, a new three story commercial building had three shops on the ground level and business premises on the second story. The first occupants included a cobbler, a leather and hide shop, and a millinery shop. Henry Greene was one of the proprietors:

Henry Greene has an extended trade in northern New York and Vermont in leather and findings, in which he has dealt for about seventeen years in Burlington. For a number of years he sold hides, skins, pelt, lime, and hair; but of late has confined his business to leather and findings.²²⁵

A variety of shops later operated in the building, ranging from a tobacconist to a furrier, a newsstand, jeweler, a drugstore and a fruit vendor, as well as an undertaker from 1906 to 1912. Perhaps most notably, the building was the location of Z. K. Zottman's Drug Store, which opened in January of 1885. Zottman's was described in an industrial journal published in 1891:

The premises comprise one floor of ample dimensions, fitted up with all necessary chemicals and pharmaceutical appliances. A number of competent assistants are constantly employed, and the firm are ready at all hours of day or night to compound prescriptions, using the most perfect check system on every ingredient employed; therefore mistakes are absolutely impossible, while the enormous amount of chemicals

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daily consumed renders those in use always fresh and active. So rigid is their system in this department, and their prices so in conformity to the times that they have developed an influential and permanent patronage, not only with the general public, but also with the medical profession. The large and varied stock of this establishment consists of the finest drugs and chemicals, proprietary medicines of acknowledged merit, fancy toilet articles, perfumery, mineral waters, physicians' supplies and, indeed, any articles that may be rightly thought of in connection with a first-class pharmacy. The individual members of the firm are Messrs. Wm. H. Zottman and Eugene M. Styles. Mr. Zottman is a native of California; Mr. Styles is a native of Burlington...²²⁶

W. S. Rann noted in 1886 that "in addition to a full line of drugs, [Zottman] makes a specialty of compounding prescriptions. They also have two of the best soda fountains in the State."²²⁷ More recently, Preston's Jewelers and Gladstone shoes were located at this address. It was substantially remodeled, including a major façade renovation, in 1996 when clothier Eddie Bauer assumed occupancy.²²⁸ Due to fire loss in 1963, when the second and third story facades collapsed onto Church Street, and more recent alterations, this building is not considered a contributing resource to the Church Street Historic District.

¹ David Blow, *Historic Guide to Burlington Neighborhoods* (Burlington: Chittenden County Historical Society, 1991), 1:144.

² *Burlington Free Press* July 2, 2002; 1B; July 3, 2002; 12A; August 27, 2002; 1B.

³ This was the opinion of Burlington City Arborist Warren Spinner, April 9, 2004. Photograph from Vermont Historical Society, N.d.

⁴ *Daily Free Press and Times*, September 28, 1877, 3/1, Morning edition.

⁵ *Sanborn Fire Insurance Maps* 1869, 1889, 1894, 1900, 1906, 1926, 1942, 1960, 1978; Beers Atlas Map 1869; Hopkins Map 1890; Burlington City Directories 1865-1990; Abernethy reference files, University of Vermont Special Collections; Unpublished manuscript by Andrea D. Livi, copy available at Vermont Division for Historic Preservation; Burlington Town and City Land Records, Burlington City Clerk's Office.

⁶ *Burlington Free Press*, December 22, 1981, 1B.

⁷ City of Burlington Land Records, C7/4, W. S. Rann, ed. *History of Chittenden County* (Syracuse: D. Mason & Co, 1886), 422.

⁸ *Sanborn Fire Insurance Map*, Burlington, 1912; telephone interview with Marcella Chapman 8/11/04.

⁹ *Sanborn Fire Insurance Maps*, Burlington, 1869, 1889, 1894, 1900, 1906, 1926, 1942, 1960, 1978.

¹⁰ *Daily Free Press*, July 22, 1874, 2/3.

¹¹ City of Burlington Land Records, 3:576-577, Probate Decree of John Power, July 10, 1868.

¹² City of Burlington Land Records, 169:599, May 21, 1965.

¹³ *Sanborn Fire Insurance Maps*, Burlington, 1869, 1889, 1894, 1900, 1906, 1926, 1942, 1960, 1978.

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¹⁴ City of Burlington Land Records, Burlington City Hall.

¹⁵ Burlington City Directories.

¹⁶ Town of Burlington Land Records, 27:379-80. Also City of Burlington Land Records, 3:714, Walter Carpenter to Fanny P. Spaulding: "...with a dwelling house and outbuildings thereon situate on the corner of Cherry and White Streets in said Burlington." She was the wife of Milton R. Spaulding, who, with his wife, transferred the property to A. W. Allen & Luman A. Drew, 9:180. When Allen & Drew sold the property in 1874 to Ira Russell, they confirmed that this was the same premises "now occupied by Cornelia, Alice, & Lulu (Russell) as their home."

¹⁷ Town of Burlington Land Records, 3:714.

¹⁸ Ibid., 10:643.

¹⁹ W. S. Rann, ed. *History of Chittenden County* (Syracuse: D. Mason & Co, 1886), 480.

²⁰ Ibid., 38:517, Quit Claim, 1901.

²¹ Town of Burlington Land Records, 29:379. "Quarter acre lot number 366 and the north half of quarter acre lot no. 367, accepting and reserving that part of the north west corner of lot no. 366 deeded by us to D. French...March 1858."

²² *Burlington Free Press and Times*, July 5, 1904, 6/2.

²³ *Sanborn Fire Insurance Map*, Burlington, 1926.

²⁴ Capt's Bullock's name appears in the 1898 Burlington City Directory, p. 251. There is an ad on p. 93 for the laundry. Bullock, still the proprietor, resided at 182 Pine Street in 1907.

²⁵ "Fire Locations During the Year 1924," *Sixtieth Annual Report of the City of Burlington, Vermont* (Burlington: Free Press Printing Company, 1924), 174-178.

²⁶ Thomas D. Visser, copy of individual National Register Nomination available at the Vermont State Historic Preservation Office.

²⁷ *Burlington Free Press*, July 19, 1974 and July 19, 1975.

²⁸ L.L. McAllister photograph, early 1930s.

²⁹ Burlington Town/City Records, Land Records, Box 5, 1865-66 land transfers book, pg 20.

³⁰ "A Pioneer Boniface, L.S. Drew of the Van Ness to Retire April 1," *Burlington Free Press* March 26, 1892, 5/ 4.

³¹ *Burlington Free Press*, June 21, 1981, 7D:1; Burlington City Directories, various years.

³² *Burlington Free Press*, June 21, 1981, 7D:1.

³³ Ibid.

³⁴ *Burlington Free Press*, 8/15/1984, 5B.

³⁵ *Burlington Free Press*, 4/4/1986, 10A.

³⁶ Primary research conducted by Nathaniel Bailly, February 2002.

³⁷ *Burlington Historic Sites and Structures Survey*, Adele Cramer, 1977.

³⁸ Shawn Turner, *Burlington Free Press*, January 24, 2004.

³⁹ Ibid.

⁴⁰ *Daily Free Press and Times*, June 1, 1885, 1/8; April 24, 1893, 4/3.

⁴¹ City of Burlington Land Records, 14:171, October 5, 1875.

⁴² City of Burlington Land Records, 14:171, October 5, 1875; 13:250, Aug 4, 1877; 49:129, February 25, 1902.

⁴³ *Daily Free Press*, February 8, 1887, 8/2.

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⁴⁴ *Daily Free Press*, February 8, 1887, 8/2.

⁴⁵ *Daily Free Press*, February 18, 1886; August 3, 1886; August 10, 1886; August 18, 1886; September 3, 1886; February 8, 1887.

⁴⁶ David Blow, *Historic Guide to Burlington Neighborhoods* (Burlington: Chittenden County Historical Society, 1991), 1:157.

⁴⁷ *Daily Free Press*, December 8, 1894, 6/4.

⁴⁸ Ibid.

⁴⁹ *Daily Free Press and Times*, August 3, 1877, 3/1; Burlington City Land Records, 54:524, August 27, 1907.

⁵⁰ *Sanborn Fire Insurance Maps*, 1869, 1889, 1894; Burlington City Directories.

⁵¹ Burlington City Annual Report, Fire Marshall's report, Year ending 1947.

⁵² Burlington Building permits file.

⁵³ "Growth of Burlington, Amount of Building in 1867," *Daily Free Press*, February 19, 1868, 4/2.

⁵⁴ Schoettle, 1978.

⁵⁵ *Burlington Historic Sites and Structures Survey*, Vermont Division for Historic Preservation, Chittenden County, Burlington, Vermont, 1977.

⁵⁶ David Blow, *Historic Guide to Burlington Neighborhoods* (Burlington: Chittenden County Historical Society, 1997), 2:31-32.

⁵⁷ "Socrates Beach's bakery in Burlington burned April 3," *Burlington Daily Free Press*, April 3, 1867, 4/1.

⁵⁸ "Growth of Burlington, Amount of Building in 1867," *Daily Free Press*, February 19, 1868, 4/2. "Beach's New Bakery," *Burlington Daily Free Press*, January 7, 1868, 4/1.

⁵⁹ "Beach's New Bakery," *Burlington Free Press*, January 7, 1868, 4/1.

⁶⁰ David Blow, *Historic Guide to Burlington Neighborhoods* (Burlington: Chittenden County Historical Society, 1997), 2:30.

⁶¹ City of Burlington Land Records, 140:199, July 17, 1952.

⁶² *Daily Free Press*, August 18, 1894, 4/3.

⁶³ Ibid.

⁶⁴ *Daily Free Press*, December 27, 1877, 3/1.

⁶⁵ David Blow, *Historic Guide to Burlington Neighborhoods* (Burlington: Chittenden County Historical Society, 1997), 2:33.

⁶⁶ *Burlington Free Press*, February 24, 1910.

⁶⁷ *Burlington Free Press*, February 27, 1911.

⁶⁸ David Blow, *Historic Guide to Burlington Neighborhoods* (Burlington: Chittenden County Historical Society, 1997), 2:196.

⁶⁹ *Burlington Daily Free Press*, August 10, 1877, 3/2

⁷⁰ "Vermont Life Insurance Company and Its New Building," *Burlington Daily Free Press*, December 27, 1877, 3/2.

⁷¹ Ibid.

⁷² *Daily Free Press and Times*, April 3, 1878, 3/3.

⁷³ *Daily Free Press and Times*, December 27, 1877, 3/2.

⁷⁴ *Daily Free Press and Times*, April 3, 1878, 3/3.

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⁷⁵ Ibid.

⁷⁶ *Burlington Free Press*, February 16, 1970 1/1.

⁷⁷ Sanborn Fire Insurance maps.

⁷⁸ "Application of R. E. Ray for Saloon keeper's License. September 12, 1865." Burlington Town/City Records, Folder 7-39, Licensing Request, Saloons and Misc. University of Vermont Bailey Howe Library, Special Collections.

⁷⁹ *Burlington Free Press*, August 5, 1874.

⁸⁰ *Burlington Free Press*, August 25, 1874 3/1 and September 15, 1874.

⁸¹ "Weston's New Meat Market," *Burlington Free Press*, November 29, 1869, 3/2 and

"Description of Weston's new meat market on College Street." November 4, 1869, 3/2.

⁸² "Century of Oven Progress, 1848-1948," *Burlington Daily Free Press*, March 24, 1948, 35.

⁸³ David Blow, *Historic Guide to Burlington Neighborhoods* (Burlington: Chittenden County Historical Society, 1997), 2:32.

⁸⁴ Peter Carlough, *Bygone Burlington* (Burlington: Burlington Bicentennial Committee, 1976), 34.

⁸⁵ "Burlington Free Press Building," *Burlington Daily Free Press*, March 24, 1948.

⁸⁶ David Blow, *Historic Guide to Burlington Neighborhoods* (Burlington: Chittenden County Historical Society, 1997), 1:159.

⁸⁷ Charles E. Allen, ed., "Reminiscences of Charles Adams, Esq." Unidentified newspaper clipping. University of Vermont Bailey Howe Library, Special Collections, Cat. MSS. Charles Adams was a member of the UVM class of 1802. See *Burlington Daily Free Press and Times*, Saturday July 2, 1904, 6/2.

⁸⁸ *Burlington Sentinel*, 20:46, Friday November 12, 1830: 3/2. "New Establishment. The subscribers (T.H. Wood and J. Abbott) have commenced the hardware business under the firm of Wood and Abbot [sic] in the new store at the sign of the padlock, corner of Church Street and the Square formerly occupied by R. Alexander..." Also "Stoves, just received and for sale by Wood and Abbott, sign of the padlock, Sherman's Building." 3/5.

⁸⁹ Town of Burlington Land Records, 21:330-340.

⁹⁰ Town of Burlington Land Records, 18:64-65.

⁹¹ Ibid., 18:66. May 1, 1846.

⁹² Ibid., 19:85.

⁹³ Ibid., 22:382.

⁹⁴ Ibid., 22:381-3.

⁹⁵ City of Burlington Land Records, 16:305-7.

⁹⁶ Ibid., 63:359.

⁹⁷ *Industries and Wealth of the Prominent Points in Vermont* (New York: American Publishing & Engraving Co., 1891), 46.

⁹⁸ *Burlington Times* April 14, 1866. Reference is from Lilian Baker Carlisle, *Vermont Clock and Watchmakers Silversmiths and Jewelers 1778-1878* (Burlington: Lilian Baker Carlisle), 151.

⁹⁹ Ibid. Original reference is from A.A. Atwater, *Vermont Directory and Commercial Almanac*, 1868.

¹⁰⁰ Ted Baker, Personal interview with Mary O'Neil, March 6, 2004.

¹⁰¹ Mary Ann DeSpirito and David Robinson, *Images of America: Burlington, Volume II* (Charleston: Arcadia Publishing, 1999), 28.

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¹⁰²Jason from LeZot Camera, Personal interview with Mary O'Neil, April 7, 2004. This information was confirmed in an interview with Robert Fuller, June 3, 2004. Mr. Fuller purchased the building,

¹⁰³Devin A. Colman, *Modernist Architecture in Burlington, Vermont*, Unpublished MS prepared for Preservation Burlington and the University of Vermont Preservation Program, 2006, 12-13. Special thanks go to the author for sharing his manuscript and for his help locating documentation for Modernist buildings within the district.

¹⁰⁴*The Architectural Record* (July 1935), 55.

¹⁰⁵Ibid.

¹⁰⁶Correspondence between Donna J. Little and John P. Dumville, May 10, 1980. Unpublished.

¹⁰⁷Colman, 13.

¹⁰⁸Ibid.

¹⁰⁹*Burlington Free Press and Times* May 17, 1907, 16. "The store of N.A. Bero on Church Street is being enlarged by the addition of 15 feet of space to the rear. An optical parlor is also being fitted up on connection with the store."

¹¹⁰*Industries and Wealth of the Prominent Points in Vermont* (New York: American Publishing and Engraving Company, 1891), 48.

¹¹¹Michael Bowman, University of Vermont Historic Preservation Program, April 4, 2001. Excerpt from a sample National Register Nomination.

¹¹²Town of Burlington Land Records, 7:91-92.

¹¹³Ibid., 28:309-311. "A pieces of land with a brick store standing thereon on the west side of Church Street between Sherman's Building standing on the corner of College and Church Street and J.E. Brinsmaids Store..."

¹¹⁴*Hopkins Map of Burlington*, 1890.

¹¹⁵*Industries and Wealth of the Prominent Points in Vermont* (New York: American Publishing and Engraving Company, 1891), 48.

¹¹⁶Lilian Baker Carlisle, *Vermont Clock and Watchmakers Silversmiths and Jewelers* (Burlington: Lilian Baker Carlisle, 1970), 41. Ms. Carlisle makes an additional reference to *Vermont Business Directory* 1879-80.

¹¹⁷City of Burlington Land Records, 63:7. "Now occupied by said Bero as a jewelry store."

¹¹⁸Ibid., 62:373.

¹¹⁹Ibid., 63:97.

¹²⁰Lilian Baker Carlisle, *Vermont Clock and Watchmaker Silversmiths and Jewelers 1778-1878* (Burlington: Lilian Baker Carlisle, 1970), 57.

¹²¹Ibid., 58. Also see City of Burlington Land Records, 181:836.

¹²²Town of Burlington Land Records, 7:91-92, John Pomeroy to William Reed, conveying 107 Church Street, dated May 18, 1822: ".beginning at a stake in the southwest corner of a piece of land owned by and occupied by Cyrus Platt on which his shop stands-"

¹²³Ibid., 7:375.

¹²⁴Lilian Baker Carlisle, *Vermont Clock and Watchmakers Silversmiths and Jewelers 1778-1878* (Burlington: Lilian Baker Carlisle, 1970), 74.

¹²⁵Ibid., 74-5.

¹²⁶Reference is made to this transfer in a mortgage deed recorded in the Town of Burlington Land Records, 15:573, Walcott to Kern.

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¹²⁷ See Decree to Heirs, Estate of Stephen Whitney, City of Burlington Land Records, 7:56.

¹²⁸ *Industries and Wealth of the Prominent Points in Vermont* (New York: American Publishing and Engraving Co., 1891), 45. Hoyt.E. Salls built a commercial block on the upper east side of Church Street (10 Church Street, #1 in the Church Street Historic District) and would later build a three-story block on the southeast corner of College and Champlain Streets. *Burlington Free Press and Times*, May 8, 1907: 16/3.

¹²⁹ W. S. Rann, ed. *History of Chittenden County* (Syracuse: D. Mason & Co, 1886), 488.

¹³⁰ *Ibid.*

¹³¹ Lilian Baker Carlisle, *Vermont Clock and Watchmakers Silversmiths and Jewelers 1778-1878* (Burlington: Lilian Baker Carlisle, 1970), 71-2.

¹³² *Ibid.*, 73.

¹³³ In 1860, J.E. Brinsmaid reported the manufacture of 30 gold rings (value \$400), Fishing Spoons (\$21) and various other articles valued at \$100. Brinsmaid and Hildreth reported 300 gold rings (\$700), 300 Fishing Tackle (\$220), Barometers (\$50), and other articles valued at \$1,000. *U.S. Census Office. 8th Census, 1860. State of Vermont Industrial Census for 1860.* University of Vermont Bailey Howe Library, Microfilm 620.

¹³⁴ Town of Burlington Land Records, 9:400-1.

¹³⁵ *Burlington Free Press*, March 7, 1845, 18:40, 4.

¹³⁶ *Wealth and Industries of the Principal Points in Vermont* (New York: American Publishing and Engraving Co., 1891), 53.

¹³⁷ See Report of the Fire Department, *Annual Report of the City of Burlington, 1904.*

¹³⁸ Hamilton Child, pub. *Gazetteer and Business Directory of Chittenden County, Vermont for the Years 1882-83* (Syracuse: The Journal Office, 1882), 113.

¹³⁹ George B. Bryan, "The Howard Opera House in Burlington," *Vermont History*, 45:4, (Fall 1977), 198.

¹⁴⁰ *Ibid.*, 130.

¹⁴¹ W. S. Rann, ed. *History of Chittenden County* (Syracuse: D. Mason & Co, 1886), 506.

¹⁴² *Ibid.*, 12/23/1878.

¹⁴³ *Ibid.*, January 17, 1879.

¹⁴⁴ *Burlington Free Press* November 16, 1878.

¹⁴⁵ See City of Burlington Planning and Zoning Files, COA 089-080A, 089-080D. City Hall, Burlington Vermont.

¹⁴⁶ *Burlington Free Press* July 13, 1880.

¹⁴⁷ City of Burlington Land Records, 16:378.

¹⁴⁸ W. S. Rann, ed. *History of Chittenden County* (Syracuse: D. Mason & Co., 1886), 479.

¹⁴⁹ *Burlington Free Press* April 12, 1881: 3/4. Their new store reopened at 108 Church Street in October of 1881. See *Burlington Free Press*, 10/31/1881: 3/2.

¹⁵⁰ *Burlington Clipper*, September 15, 1895.

¹⁵¹ David Blow, *Historic Burlington Neighborhoods* (Burlington: Chittenden County Historical Society, 2004), 3:104. Mr. Blow indicates that Mr. Clement may have moved his business after 1905. Burlington City Directories confirm Mr. Clement was at this location until at least 1907.

¹⁵² *Burlington Free Press* May 8, 1907: 7/3.

¹⁵³ *Industries and Wealth of the Principal Points in Vermont* (New York: American Publishing and Engraving Company, 1891), 53.

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¹⁵⁴ *Burlington Free Press* June 8, 1935.

¹⁵⁵ Town of Burlington Land Records, 20:138-142.

¹⁵⁶ David Lowenthal, *George Perkins Marsh, Prophet of Conservation* (Seattle: University of Washington Press, 2000), 39.

¹⁵⁷ Hiram D. Hodge Estate, Decree of Probate Court. City of Burlington Land Records, 13:251-3.

¹⁵⁸ City of Burlington Land Records, 14:358. Rann reports: "Dr. S. D. Hodge, who has been in this city since 1872, is a graduated from the dental department of the University of Maryland." W. S. Rann, ed. *History of Chittenden County* (Syracuse: D. Mason & Co, 1886), 504.

¹⁵⁹ City of Burlington Vital Statistics, Death Records 111: 21. John E. Taggart died January 9, 1936 at his home, 118 Spruce Street at the age of 74.

¹⁶⁰ City of Burlington Land Records, 58:331.

¹⁶¹ *Ibid.*, 88:210. July, 1933.

¹⁶² Leonard and Ann Marsh also deeded a portion of the western half of lot 211 to Prouty in September of 1857. See Town of Burlington Land Records, 27:220.

¹⁶³ Town of Burlington Land Records, 30:265; Edward R. Johnes et al to Milo L. Bennett. The deed indicates that Hiram Bennett had received the property from C. F.? Saxton, but Milo had resided at this location for many years. The 1857 Walling Map lists M.L. Bennett at this location, but gives Dr. Saxton's location as "Bank Street".

¹⁶⁴ Abby Maria Hemenway, *The Vermont Historical Gazetteer: A Magazine Embracing A History of Each Town* (Burlington: Miss A.M. Hemenway, 1867), 599.

¹⁶⁵ Town of Burlington Land Records, 27:220.

¹⁶⁶ *Ibid.*, 32:246, City volume 10:230-1, 6:523.

¹⁶⁷ City of Burlington Land Records, 10:199, 37:288.

¹⁶⁸ City of Burlington Land Records, 54:417.

¹⁶⁹ City of Burlington Land Records, 34:198.

¹⁷⁰ *Ibid.*, 69:363.

¹⁷¹ *Ibid.*, 5:46. M. Davis' name appears on the 1869 Beers Atlas Map of Burlington.

¹⁷² *Burlington Clipper*, 29:49, October 3, 1903, 5/5. "When the house has been torn down the space it now occupies will be filled with dirt and turned into a lawn."

¹⁷³ W.S. Rann, ed., *History of Chittenden County* (Syracuse: D. Mason & Co, 1886), 421.

¹⁷⁴ *Industries and Wealth of the Principal Points in Vermont* (New York: American Publishing and Engraving Company, 1891), 44.

¹⁷⁵ City of Burlington Land Records, 5:46.

¹⁷⁶ City of Burlington Land Records, Keeler to Shaw, 14:239, April 1, 1876.

Shaw to Woodbury 16:392, February 7, 1882.

Woodbury to Van Vliet, 25:231-2, April 14, 1887.

¹⁷⁷ *Burlington City Business Directory* (Burlington: Free Press Association Printers, 1889), 229.

¹⁷⁸ *Ibid.*, C. P. Van Vliet (Administrator) to Fenwick, 46:7. Sale date was 1/2/1899, but not recorded until 3/19/1901. Fenwick to Martin, 54:341, 1/1907.

¹⁷⁹ University of Vermont Bailey Howe Library, Special Collections, and Burlington Photographs 2-19.5.

¹⁸⁰ W.S. Rann, ed., *History of Chittenden County* (Syracuse: D. Mason & Co, 1886), 522.

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¹⁸¹ *The Burlington Free Press and Times*, May 25, 1882, 37:No.122.

¹⁸² W.S. Rann, ed. *History of Chittenden County* (Syracuse: D. Mason & Co, 1886), 522.

¹⁸³ *Ibid.*, 411.

¹⁸⁴ David Blow, *Historic Guide to Burlington Neighborhoods* (Burlington: Chittenden County Historical Society, 2004), 3:114.

¹⁸⁵ Colman, op. cit..6. Special thanks go to the author for sharing his manuscript and for his help locating documentation for Modernist buildings within the district.

¹⁸⁶ *Ibid.*

¹⁸⁷ Keats Gallagher, National Register Sample Nomination, University of Vermont Historic Preservation Program, under the direction of Professor Nancy Boone, 2001.

¹⁸⁸ *Burlington Free Press* November 6, 1863.

¹⁸⁹ See Town of Burlington Land Records, 27:164-5, Lamport to Fremau; Also City of Burlington Land Records, 7:4, Fremau to Vincent and Taft.

¹⁹⁰ David Blow, *Historic Guide to Burlington Neighborhoods*. (Burlington: Chittenden County Historical Society, 1991), 1:155.

¹⁹¹ W. Rann, ed. *History of Chittenden County* (Syracuse: D. Mason & Co, 1886), 486.

¹⁹² City of Burlington Land Records, see 51:339. Estate of George W. Lowrey.

¹⁹³ *Industries and Wealth of the Prominent Points of Vermont* (New York: American Publishing and Engraving Company, 1891), 54.

¹⁹⁴ W. S. Rann, ed. *History of Chittenden County* (Syracuse: D. Mason & Co, 1886), 489.

¹⁹⁵ *Ibid.*, 487.

¹⁹⁶ David Blow, *Historic Guide to Burlington Neighborhoods* (Burlington: Chittenden County Historical Society, 1991), 1:155. See also "Genius of Dr. Walter Vincent," *Daily Free Press* July 9, 1877: 3/1.

¹⁹⁷ *Burlington Free Press* July 8, 1877: 3/1.

¹⁹⁸ *Ibid.*

¹⁹⁹ *Burlington Free Press*, 38:40, February 16, 1883: 1/2.

²⁰⁰ *Industries and Wealth of the Prominent Points of Vermont* (New York: American Publishing and Engraving Company, 1891), 48.

²⁰¹ See City of Burlington Street Card File, Bailey Howe Library, Library Research Annex. In 1940, the owner of record was changed to "The Converse Home Inc.," which replaced the Home for Aged Women, located on the southeast corner of Bank and St. Paul Street. That location had been Sion Howard's Home, but now is the site of Key Bank.

²⁰² Jeanne M. Davern, "Four U. S. projects under development by Mondev International," *Architectural Record*, December (1977): 102.

²⁰³ *Ibid.*, 103.

²⁰⁴ *Ibid.*

²⁰⁵ *Ibid.*

²⁰⁶ *Ibid.*, 102.

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²⁰⁷ Survey of the property of J. J. Starr. John Johnson Papers, Folder 8. University of Vermont Bailey Howe Library, Special Collections. Cherry Street at that time was known as Washington Street. The house was surveyed in 1833, the store in 1834.

²⁰⁸ Town of Burlington Land Records, 23:181. Luther R. Graves and Henry G. Root were the other grantees.

²⁰⁹ *Burlington Free Press* December 5, 1895. 52:291, 6/1. See also *Burlington Lots & Streets*, p. 4 1/2, n.d. Town Clerk's Office, City Hall, Burlington. A survey gives Coon as the owner of the property on the southwest corner of Church and Cherry Streets.

²¹⁰ City of Burlington Planning and Zoning Files, Permit #64-493.

²¹¹ Hiram S. Hart, pub. *Burlington City Directory* (Burlington: Free Press Steam Printing Establishment, 1865), 20.

²¹² See "Description of Rowe's Hotel, Which Replaces the Stanton House" *Daily Free Press and Times* July 28, 1874: 3/2.

²¹³ Ted Baker, interview with Mary O'Neil, March 6, 2004.

²¹⁴ City of Burlington Land Records, 6:472-3 and 20:211.

²¹⁵ W. S. Rann, ed. *History of Chittenden County* (Syracuse: D. Mason & Co, 1886), 480.

²¹⁶ City of Burlington Land Records, 69:384.

²¹⁷ Historic Burlington Street Cards, University of Vermont Library Research Annex.

²¹⁸ Town of Burlington Land Records, 29:209, Hiram A. Ballard to Thomas Northrup. See also: Hiram S. Hart, pub. *Burlington City Directory* (Burlington: Press Steam Printing Establishment, 1865), 22. Blood is listed as living on Cherry Street, between Church and White (South Winooski Avenue).

²¹⁹ *Daily Free Press and Times* April 10, 1877: 3/1.

²²⁰ See Historic Burlington Photograph 2-21.2, University of Vermont Bailey Howe Library, Special Collections.

²²¹ W. S. Rann, ed. *History of Chittenden County* (Syracuse: D. Mason & Co, 1886), 480.

²²² City of Burlington Land Records 46:162, Prior to Frank Roberts; 54:156, Roberts to Edward W. Parkhill, "23 Church Street which I have recently repaired."

²²³ Michael Goebel Bain, class assignment for a National Register Nomination, written for University of Vermont Professor Nancy Boone, April 2001, Section 8 page 3.

²²⁴ *Burlington Free Press* Tuesday, January 29, 1963: 1/5, 9/-. For description of the original building and its construction, see "Burlington's New Buildings," *Daily Free Press and Times* November 15, 1884: 4/2.

²²⁵ W. S. Rann, ed. *History of Chittenden County* (Syracuse: D. Mason & Co, 1886), 474. See also undated map at Burlington City Clerk's Office, *Burlington Lots & Streets*, 52.

²²⁶ *Industries and Wealth of the Principal Points in Vermont* (New York: American Publishing and Engraving Company, 1891), 53.

²²⁷ W. S. Rann, ed. *History of Chittenden County* (Syracuse: D. Mason & Co, 1886), 486.

²²⁸ City of Burlington Planning and Zoning File, Permit Number 96-5-94; COA file 096-092.