

United States Department of the Interior
 National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: St. Albans Historic District (2022 AD and BC)

Other names/site number: _____

Name of related multiple property listing: N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: All or parts of: Academy Drive, Bank Street, Catherine Street, Center Street, Church Street, Congress Street, Fairfield Street, Federal Street, Hampton Lane, Kingman Street, Lake Street, Lincoln Avenue, Maiden Lane, North Main Street, and South Main Street

City or town: St. Albans City State: Vermont County: Franklin

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local

Applicable National Register Criteria:

___A ___B ___C ___D

Signature of certifying official/Title:	Date
State or Federal agency/bureau or Tribal Government	

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In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
Signature of commenting official:	Date
Title :	State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

- ___ entered in the National Register
- ___ determined eligible for the National Register
- ___ determined not eligible for the National Register
- ___ removed from the National Register
- ___ other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure

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Object



Number of Resources within Property: ADDITIONAL DOCUMENTATION

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>81</u>	<u>14</u>	buildings
<u>1</u>	_____	sites
_____	<u>1</u>	structures
<u>5</u>	<u>3</u>	objects
<u>87</u>	<u>18</u>	Total

Number of Resources within Property: BOUNDARY INCREASE

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>6</u>	_____	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
<u>6</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 1

6. Function or Use

Historic Functions

(Enter categories from instructions.)

- Domestic: single dwelling
- Domestic: multiple dwelling
- Domestic: secondary structure
- Domestic: hotel
- Commerce/Trade: business
- Commerce/Trade: professional

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Commerce/Trade: financial institution
Commerce/Trade: specialty store
Commerce/Trade: department store
Commerce/Trade: restaurant
Commerce/Trade: warehouse
Social: meeting hall
Social: civic
Government: city hall
Government: correctional facility
Government: fire station
Government: government office
Government: custom house
Government: post office
Government: courthouse
Education: school
Education: library
Religion: religious facility
Religion: church school
Religion: church-related residence
Recreation and Culture: theater
Recreation and Culture: auditorium
Recreation and Culture: music facility
Recreation and Culture: sports facility
Recreation and Culture: outdoor recreation
Recreation and Culture: monument/marker
Recreation and Culture: work of art
Industry/Processing/Extraction: manufacturing facility
Industry/Processing/Extraction: communications facility
Industry/Processing/Extraction: industrial storage
Health Care: medical business/office
Defense: arms storage
Landscape: park
Landscape: street furniture/object
Transportation: rail-related

Current Functions

(Enter categories from instructions.)

Domestic: single dwelling
Domestic: multiple dwelling
Domestic: secondary structure
Domestic: hotel
Commerce/Trade: business
Commerce/Trade: professional
Commerce/Trade: financial institution

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Commerce/Trade: specialty store
Commerce/Trade: department store
Commerce/Trade: restaurant
Commerce/Trade: warehouse
Social: meeting hall
Social: civic
Government: city hall
Government: government office
Government: post office
Government: courthouse
Education: college
Education: library
Religion: religious facility
Religion: church-related residence
Recreation and Culture: theater
Recreation and Culture: auditorium
Recreation and Culture: outdoor recreation
Recreation and Culture: monument/marker
Recreation and Culture: work of art
Industry/Processing/Extraction: communications facility
Health Care: medical business/office
Defense: arms storage
Landscape: park
Landscape: parking lot
Landscape: street furniture/object
Transportation: road-related

7. Description

Architectural Classification

(Enter categories from instructions.)

Mid-19th Century: Greek Revival

Mid-19th Century: Gothic Revival

Late Victorian: Gothic

Late Victorian: Italianate

Late Victorian: Second Empire

Late Victorian: Queen Anne

Late Victorian: Romanesque

Late Victorian: Renaissance

Late 19th and 20th Century Revivals: Colonial Revival

Late 19th and 20th Century Revivals: Classical Revival

Modern Movement: Mid-Century-Modern

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Other: Two-Part Commercial Block
Mixed

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

Foundation:

Brick

Stone

Concrete

Walls:

Weatherboard

Brick

Terra Cotta

Shingle

Marble

Granite

Sandstone

Aluminum

Steel

Vinyl

Glass

Roof:

Slate

Asphalt

Fiberglass

Metal

Copper

Rubber

Other/monuments:

Granite

Marble

Bronze

Zinc

Copper

Concrete

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Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

This nomination serves to replace the documentation of the 1980 nomination and contains a new inventory with updated resource numbering and descriptions, as well as adjustments to the boundary to both add and remove properties from the original district.

The St. Albans Historic District is located approximately three miles east of Lake Champlain in the City of St. Albans, a municipality of about 6,900 people. The district of roughly 35 acres and including 112 total resources, comprises the entire commercial core of the city with dozens of Two-part Commercial Blocks, as well as five churches, the county courthouse, a former school – now museum, the city library, several city, state and federal government buildings, and a few residential structures. Spatially, the city and historic district are arranged around Taylor Park (HD #1), the rectangular five-acre town common laid out in 1792. Within the original, 1980 National Register boundaries of the district, there are 18 resources that are non-contributing. This nomination also has a boundary increase that adds 7 new contributing resources. The dominant character of the district is of two- to four-story brick and brick-veneered commercial buildings built in the second half of the 19th century enhanced by large, ornate and architecturally distinctive civic buildings, churches, and institutions of the 19th and early 20th centuries. Queen Anne, Colonial Revival, Romanesque Revival and Late Greek Revival styles predominate among the buildings in the district. Common features found are monumental arches, arcading, corbelled brick cornices, other brick decorative work, and decorative window lintels. Overall, the buildings of the St. Albans Historic District are in good condition and retain adequate integrity to portray their significance as components of a mid-nineteenth to mid-twentieth-century central business district. Many of the windows have been replaced, and some of the storefronts have been altered. Some storefronts previously altered, have been restored. The majority of the buildings within the district retain their original facades, and there are few modern intrusions. The contributing buildings retain their original form, ornament, and continue to portray their original use and design. While individual buildings may be altered, the district as a whole retains integrity of design, location, workmanship, setting, feeling, association, and materials. Only six buildings have been altered to a degree that they no longer contribute to the district.

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Narrative Description

This nomination serves to replace the documentation of the 1980 nomination and contains a new inventory with updated resource numbering and descriptions, as well as adjustments to the boundary to both add and remove properties from the original district.

The St. Albans Historic District is located approximately three miles east of Lake Champlain in the City of St. Albans, a municipality of about 6,900 people. St. Albans is the county seat of Franklin County. The main line of the Central Vermont Railroad passes through the city skirting the western boundary of the district. (See Central Vermont Railroad Headquarters, entered on the National Register January 21, 1974.) The district of roughly 35 acres and including 112 total resources, comprises the entire commercial core of the city with dozens of Two-part Commercial Blocks, as well as five churches, the county courthouse, a former school – now museum, the city library, several city, state and federal government buildings, and a few residential structures. Within the original, 1980 National Register boundaries of the district being amended with this additional documentation nomination, there are 18 resources that are non-contributing. 12 are non-contributing due to age and 6 due to alterations. This nomination also has a boundary decrease because of the loss of a formerly listed resource on the boundary edge on Catherine Street, where a new building was later built straddling the line. The nomination has a boundary increase which adds 7 new contributing resources.

Spatially, the city is arranged around Taylor Park (#1), the original town common laid out in 1792. This one of the most intact, formal commons remaining in any Vermont city. Rectangular in shape, the park is approximately five acres and rises twenty-five feet from west to east. Mature maple and other deciduous trees provide shade and paths crisscross the area. Some of the maples may date back to an original planting in 1838. In 1870 the common was renamed Taylor Park in memory of the donor of the land, Colonel Halloway Taylor. No record exists of a landscape architect designing the park and it is quite possible that local effort is responsible for its present form. A magnificent cast iron fountain (HD #1a) donated by John Gregory Smith (resident of St. Albans and Governor of Vermont, 1863 through 1865) in 1887, graces the north end of the park. Planting beds such as #1c, complements this sculptural feature. A flagpole erected in 1914 (HD #1e), a Civil War monument (HD #1f) erected in 1940 and a World War I monument (HD #1g) are other historic features that characterize the park.

The district has a north/south orientation defined by the Main Street axis. The eastern boundary is delineated by buildings on Fairfield Street, Lincoln Avenue, Church Street and Maiden Lane. The western boundary follows the inner (east) curb line of Federal Street and part of Catherine Street. The following streets intersect the axis in a generally east/west direction: Congress, Center, Bank, Hudson, Kingman, and Lake. Buildings numbered 98 and 93 on Main Street (132 North Main Street and 50 South Main Street, respectively) mark the northern and southern extremities of the district.

The town expanded rapidly after 1850 when the railroad went through St. Albans. The predominance of late 19th century buildings is due to redevelopment after a disastrous fire in

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1895 destroyed nearly all the commercial buildings from Lake Street to Hudson Street, and Federal Street to Main Street as well as other fires in 1871 and 1891.

The interior of the North Main Street block bounded by Kingman, Lake and Federal Streets consists of a parking area with a 2014 parking garage (HD #92). Another parking lot is located in the interior of the block bounded by South Main, Lake, Catherine and Stebbins Streets. Until the great fire of 1895 these areas were used for lumber storage and livery stables.

Brick and brick veneer are the dominant construction materials. Queen Anne, Colonial Revival, Romanesque Revival and Late Greek Revival style buildings characterize much of the commercial and civic core along the western side of Main Street while the remaining commercial buildings on the east side of Main Street, north of Taylor Park, are basically Greek Revival and Italianate. The great 19th century fire never jumped east across Main Street, and also left intact Main Street properties between Kingman and Center streets and those south of 36 North Main Street, so many buildings from St. Albans' early and middle periods of development from 1850 to 1895 remain in these areas. The dominant character of the district is of two- to four-story commercial buildings built in the second half of the 19th century enhanced by large, ornate and architecturally distinctive civic buildings, churches, and institutions of the 19th and early 20th centuries. Common features found are monumental arches, arcading, corbelled brick cornices, other brick decorative work, and decorative window lintels.

Outstanding civic and religious buildings within the district are four of the churches (HD #s 2, 3, 5 and 7), a county courthouse (HD #6), a former school, now a museum (HD #5), along Church Street, City Hall on North Main Street (HD #27), the municipal library on Maiden Lane (HD #13), and the two U.S. Customs House/Post Offices (HD #s 81 & 93) at the corner of Kingman and Federal Streets and on South Main Street. Outstanding commercial buildings are the Farrar Block (HD #49), The Waugh Opera House (HD #44), the Bailey Block (HD #39), and the Brainerd Block (HD #21) on Main Street, two banks on Kingman Street (HD #s 78 & 79), and the St. Albans House on Federal Street (HD #64). The Morton House (HD #8) on Bank Street and the Rectory of St. Mary's Church (HD #2a) on Fairfield Street are outstanding examples of the residential Colonial Revival style.

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Inventory

1. Taylor Park, 1792/1870/1887, contributing

From the 1980 Nomination:

Spatially, the City is arranged around Taylor Park [HD #1], the original town common laid out in 1792. This is perhaps the most pleasing and intact common remaining in any Vermont city. Rectangular in shape, the park is approximately five acres and rises twenty-five feet from west to east. Maple and elm trees provide shade and gravel paths crisscross the area. The maple trees were planted in 1838. In 1870 the common was renamed Taylor Park in memory of the donor of the land, Colonel Holloway Taylor. No record exists of a landscape architect designing the park and it is quite possible that local effort is responsible for its present form. A magnificent cast iron fountain [HD #1a] donated by John Gregory Smith (resident of St. Albans and Governor of Vermont, 1863-1865) in 1887, graces the north end of the park. A rectangular reflecting pool [not extant, replaced by HD #1b] immediately to the south of the fountain compliments this sculptural feature. A circular planting area [HD #1c] with a beautiful 19th century cast iron streetlamp balances the fountain on the south side of the reflecting pool. A Civil War monument [HD #1f] erected in 1940 and a World War I monument [HD #1g] are the two other features that characterize the park.

All but one of the listed components retain historic integrity and continue to meet the criteria for inclusion on the National Register. The exception is the former reflecting pool (old HD #116) which has been replaced with a rectangular planting bed (HD #1b). Additional historic features include a 1914 Flagpole (HD #1e). New components that are non-contributing due to age include a 1982 bandstand (HD #1d), 1989 KIA monument (HD #1h), 2006 Veterans monument (HD #1i), and c. 1980s benches, tables and bicycle racks, a c. 1997 kiosk and several crosswalk installations, a 2006 stump carving, and a 2013 reproduction cast iron street clock.

The formal design of pathways and features dominates the character of this 19th century urban park. The present design represents a combination of more romantic "Landscape Garden" style design popular in the 1870s and the more formal Classical Revival style landscape design popular in the 1880s and 1890s. The complex axial pathway design with a central mall is characteristic of the Classical Revival style and is consistent with the 1888-1890 installation date for most of the paths. However, the curving nature of the two northern paths along with the lyrical fountain design and earlier cobble edged pathway design represent the more romantic, earlier style. The northern section of landscaping appears to have predated the other paths. When the fountain was installed in 1887, the original curving footpath or road that led diagonally across the park from the northwest corner was incorporated into the curving paths of the fountain's landscape design. The c. 1888-90 design is generally symmetrical about a central north-south axis, though some of the symmetry has been eroded with the introduction of new elements. The long straight paths along each side of the park were originally bordered by lines of elms that have been replaced after blight with maples and other shade trees. Most of these have now matured but those along the outer edges of both the Church Street and the Fairfield Street

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paths have been removed. Much older sugar maples from an 1838 planting also still grace the park.

In addition to the main Maiden Fountain (HD #1a), the central area has a formal rectangular planter (HD #1b) that replaced the earlier reflecting pool (former HD #116) in c. 2010. The former pool had had two simple fountain jets in it and was in the location of and original deeper small lake/canal, with an iron footbridge over it. At the south end of the rectangular planter, there is a circular planting area (HD #1c) that was created in 1888-1890. The fountain, rectangular planter, and circular planter form a central mall on the northern end of the park. The central axis, which continues south from the mall in a narrower path, intersects diagonal paths forming “X” and diamond patterns and which connect to all sides of the park.

Some of the asphalt paving of the paths from a 1982 renovation project were removed in 2018, and the paths restored to pervious surface – now gravel instead of stone dust. Some paths are concrete, and many remain asphalt. The current bandstand was added in 1982. Reproduction, four-armed, historic lampposts were installed in the 1980s. There are still red and black metal and plastic benches from the 1982 project as well as new stone new benches circling the fountain (bearing memorial and gift plaques). These stone benches were installed at the time of the fountain’s restoration in 2014.

In a late 1990s improvement project cross walk bulb outs with brick pavers, new Victorian style single-light poles along the sidewalks, and plantings as well as a wooden covered kiosk and receptacle boxes for dog trash bags were installed along the Main Street edge. In 2006, a tree that needed to be removed near the fountain had its stump carved into a statue depicting Theodore Roosevelt, who once visited and spoke in the park.

During a 2013 streetscape improvement project, that extended beyond the park on Main Street, there were several minor changes/additions to the park. Wooden, freestanding, signs at the four corners identify “Taylor Park”. More freestanding wood signs at the Main Street intersections with side streets offer directional information to motorists and pedestrians. A reproduction historic clock on an ornate cast iron pole was installed on the Main Street edge of the park. Modern path and monument lighting was installed, and power lines were buried with a new transformer box on the Main Street side. Metal bike racks of various designs such as a sine wave pattern or a series of arches were added to the park. Rain gardens in shallow framed, depressions were installed along Main Street and landscaped berms installed along Church Street in 2013 as part of concurrent park projects to the streetscape effort.

Recently added (2018) new features include a Children’s Sound Station near the southeast corner of metal, wood, and plastic objects meant for percussion.

Additional minor historic furnishings of the park include the following elements. On the Main Street side, there is at least one c. 1900 gable topped cast iron fire alarm box bearing the name: “Safe - Well” in a hand grasping electric bolts as well as decorative molding trimming the box cover casting. The box is topped by a pinecone-like finial casting. A few of the cast iron fire

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hydrants that surround the edges of the park may date from as early as 1880s-1900 though most have been replaced with c. 1970 modern hydrants.

Capsule: Per the St. Albans Museum website: “On Sunday, July 4, 1976 at 2:45 p.m., a Time Capsule was buried adjacent to the Clark Veterans Memorial [Civil War Memorial] in Taylor Park. An engraved marker was later placed over the site. The vault was constructed of 1-½ inches of concrete outside and was lined with a ¼ inch resin coating, making it impervious to water. The museum has the complete list of the around 200 articles placed in the capsule, such as photos of city officials, the fire department, local boy and girl scouts, store catalogs, phonograph records, and a copy of the St. Albans Messenger, dated July 4, 1976. The vault was donated by the Heald Funeral Home and the Marker by Champlain Memorial and is to be opened on July 4, 2076.”

1a. Maiden Fountain, 1887, contributing

This 3-tiered, cast zinc/and cast-iron fountain is set in a large circular pool created by a granite ring. The granite is rounded on top (with a gumdrop cross section) and is accented at the four cardinal points with an added molded stone detail. The fountain is known locally as “The Maiden” or “The Ladies” for its statuary. The bottom tier is a cruciform base supporting a broad basin. The pedestal itself is fluted and the arms of the cross each have a seated, semi-nude maiden resting her chin in her hand which is propped on a knee. Two of the maidens have necklaces and all four are covered below the waist with drapery. The basin rim is adorned by a garland of branches and leaves and punctuated by lion heads which spout water. In the center of this basin is another pedestal supporting a smaller, upper basin that has a layered-leaf garland and spouting lion head decoration. The pedestal is styled as a tree stump surrounded by three cherubs/boys with their backs to the pedestal. In the top basin stands the large statue of a water nymph holding an urn from which she is spilling out water. Around her legs are reeds which spout water upwards. Under her feet are stylized water plants/lilies dripping over the edge of the round disk she stands on.

According to Carol Grissom in her 2009 study and catalog: *Zinc Sculpture in America 1850 – 1950*, the 1887 Taylor Park fountain is a combination of several motifs available through the zinc sculpture catalogs of day. It is 30’ high. Her entries in the catalog for the three figures on the fountain do not list any inscriptions identifying the source(s) of the castings. However, the Rotary, which disassembled and restored the fountain in 2014, ascribes it to the J.W. Fiske Co. They also identify the basins and structure as being made of cast iron, while the statuary is cast zinc.

The three figures or figure groups are:

Water Nymph – at the top.

Grissom writes: “*Water Nymph, classically dressed with flowers in her hair, pours water from an urn held at her left side, her feet surrounded by water plants. The original model for the figure*

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was cast in iron for a French fountain displayed by J. J. Ducel & Fils at the Paris Exhibition in 1867. ...

Catalogues:

....

Fiske

ca. 1908-13 No. 449, "French Combination Water Nymph and Two Basin Fountain", Cemetery at Washington Courthouse, Ohio, 23' 6", painted (see photo of this 1892 fountain – which appears identical)

Three Boys and a Stork Stem Group

Grissom writes: "*Three Boys and a Stork Stem Group [was] placed around a cast iron fountain stem with a pan overhead. Similar groups appear on the stems of cast iron urns, such as a French Jardiniere sold by the Val d'Osne. ...*

Catalogues:

...

Fiske

1874 No. 199 & No. 200

ca. 1908 – 1913 [missing] Water Nymph and Two Basin Fountain, Clinton MA"

Meditation

Grissom writes: "*Meditation, seated cross-legged with her chin resting on one hand. An 874 Fiske catalogue identified the sculptor as Pradie, probably referring to the French sculptor, Jean Jacques Pradier (1792-1852). A similar cast-iron statue identified as 'Reverie' and attributed to Joseph de Nogent (born 1813) and was issued by J.J. Ducel in 1867 and continued to be sold by Val d'Osne.*

The zinc statue was available in two variants. One wears pearls and has one hand on her chin and the other on her knee. The other's neck is free of jewelry and has one hand on her chin and the other hand at her side. Most copies were installed at the base of elaborate fountains; when there were four statues, there were usually two of each type."

Grissom's catalogue entry for the Taylor Park fountain – first listing under 'Water Nymph', cat. 6.16:

"VERMONT, ST. ALBANS. Taylor Park

St. Albans Fountain (1887)

Cast zinc, dark green paint

Installed atop a two-pan cast-iron fountain with cast-zinc *Three Boys and a Stork Stem Group** (cat. 6.50) around the stem between the pans and two cast-zinc copies of *Meditation* (cat. 6.53) around a fluted column at the base; total height 30 feet; at the center of a large, low granite basin. IAS VT000195; seen by the author in 2003"

* While the figures of the boys match this group exactly, the Taylor Park fountain does not have a stork.

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This fountain was donated in 1887 by J. Gregory Smith, who was president of the Central Vermont Railroad and Governor of Vermont (1863-65). It lends a distinctive late-19th century air to this part of the park. Its installation marks the beginning of the formal park period of Taylor Park's development.

1b. Rectangular Planting Bed, ca. 2008, Non-contributing due to age

In c. 2008, this near-flush planting bed with cobblestone border with a combination of low shrubs and flowers replaced the former 1889/c.1920 reflecting pool (1980 HD # 116)*. The rectangular planting bed replaces it on the same footprint and is surrounded by a broad mall leading from the Maiden Fountain (HD#1a) into the center of the park.

There is a slight curved bulb out section in the center of the west side. A watering hydrant is at the south end.

*The former pool was a very simple rectangular concrete pool and had a rounded molded concrete edge and two fountain jets.

1c. Circular Planting Area, 1888-89, Contributing

The circular planting area is just south of the former reflecting pool (HD# 1b) and flush to the ground with a cobblestone border. It is surrounded by the central mall. Early 20th century postcards and photographs show it as planted at times with tall broad-leafed plants in the center surrounded by lower flowers on the edges and at other times with a lower flowering bed across the whole. All early photos show a non-descript dark low border that is higher than the adjacent paths. Today it has shrubs in the center which are ringed with lower flower beds and is maintained by the St. Albans Garden Club per a simple sign on a stake. An original light mentioned in the 1980 nomination description is no longer extant and it is not seen in early 20th century postcard views of the planter.

1d. Bandstand, 1982, Non-contributing due to age Roger King-Smith, architect

This octagonal wood and metal frame bandstand is located near the northeast corner of Taylor Park and faces west towards the park interior and the Maiden Fountain area. It has a fiberglass-shingled, hipped roof with paneled board ceiling. The roof is supported on square posts which rest on low concrete walls on the rear five sides and on the concrete stage/platform in the front. The stage is up two steps from grade. Two short concrete wing walls frame the front of the stage. The bandstand is open on the sides and there is a simple spindle railing atop the low walls on the rear five sides. There are heavy metal brackets attaching the roof to the posts. A single, solar-powered down-light is attached to front of the stage opening.

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The structure is dedicated as the “Edric A. Loomis Memorial Bandshell” *, which is written on a plaque on the front eave.

* Although the official name for the structure may be “bandshell”, it is listed here as “bandstand” because it is open sided rather than closed on the rear. The shell concept of creating a solid back wall was used to help project the sound. This simple structure, though oriented as a stage with front and back, is still open all around and so should be categorized a bandstand.

It was designed by Roger King-Hall, a St. Albans architect in 1976 but wasn’t built until 1982 as part of a refurbishing project for the park. It was based loosely on the design of an earlier, c. 1900, bandstand that was likely removed in 1940 for the construction of the Civil War Monument though that bandstand had a curving cupola-type roof.

1e. Flagpole, 1914, Contributing

This tall wooden flagpole on a non-original concrete base was installed in 1914 on the southern side of the park. It is asymmetrical in its placement east of the center line in a section of the diamond path pattern at that end of the park.

1f. Civil War Monument, 1940, Contributing **Carl Conrad Braun, Designer**

The monument is about 46 feet long, 22 feet deep and 6 feet high and is approached by four steps to a central raised platform that was originally grass but is now paved. The broad plain granite slab forming the back of the monument has the following simple inscription: “TO THOSE BRAVE MEN OF ST. ALBANS WHO FOUGHT IN THE CIVIL WAR”. Beneath this is inscribed President Lincoln’s Gettysburg address. Other plain granite slabs in front of the back wall form the side walls.

The two front blocks on either side of the steps have bronze plaques. The left plaque reads: “IN MEMORY OF OUR SOLDIERS AND SAILORS WHO FOUGHT IN THE CIVIL WAR, 1861-1865.” The right one reads: “PRESENTED TO THE CITY AND TOWN OF ST. ALBANS BY WILLIAM E. CLARK OF THIS CITY, 1940 A.D.” There are short wing walls on either side of the stairs concealing steps to the platform/stage. There is a line of flag poles arranged behind the monument.

Erected in 1940, the monument was designed by architect Carl Conrad Braun. Constructed of Barre granite, it was cut and built by Jones Brothers of Barre. It was donated to the city by William E. Clark and cost \$12,000. According to a newspaper account of the dedication, it was originally lighted and wired for amplifiers so that it could serve as a speaker’s platform or bandstand.

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1g. World War I Monument, 1923, Contributing

The sculpture depicts a World War I soldier standing in an active pose holding aloft a grenade in one hand and holding his bayonet rifle in the other. The St. Albans statue is erected on a high, rustic faced granite pedestal and was dedicated in 1923. It is in good condition except that the end of the bayonet is broken off – a very common problem with this sculpture wherever it is found. There is a large bronze plaque on the front that reads under a picture of an eagle: “E PLUIBUS UNUM, IN HONOR OF THOSE CITIZENS OF ST. ALBANS WHO AT THE CALL OF THEIR COUNTRY GAVE THEIR LIVES IN THE WORLD WAR, 1917-1918, THIS MONUMENT IS DEDICATED BY A GRATEFUL COMMUNITY”..

The sheet bronze figure on this monument is the “Spirit of the American Doughboy” and was originally designed by sculptor E.M. Visquesney in 1920. This sculpture was possibly the most popular and widely used World War I monument in America. There are 137 known versions, including some of cast stone, throughout America.

1h. KIA Monument, 1989, Non-contributing due to age

The KIA (Killed in Action) monument was dedicated in 1989 and is located in the southern section of the park roughly on the center line but oriented towards the northwest. It is sited in a shaded grassy area. Two short bollards with ball finials are located in front to either side of the monument.

This three-section granite slab monument has a tall center section with a peaked top flanked by two angled wings on a wider base of rusticated granite. The base sits on a concrete pad. It is about fifteen feet wide and six feet tall at the center. The central section has a large eagle inscribed in the middle with the following words above: “IN MEMORY OF THOSE WHO SACRIFICED THEIR LIVES FOR DEMOCRACY THAT THEY SHALL NOT HAVE DIED IN VAIN”. Beneath the eagle are inscribed the five insignia of the armed service branches. On the wings which are about three feet tall and divided vertically into two two-foot-wide panels, the names of all St. Albans veterans killed are listed under “W.W.I”, “W.W. II”, “Korea”, “Vietnam”, and “Lebanon.” Two modern flood lights illuminate the front of the monument from below.

1i. Veterans Memorial, 2006, Non-contributing due to age

This obelisk of polished black granite sits on a two-step base of smooth granite for the top block and rusticated granite for the bottom block. It is located in the southern portion of the park west of the centerline in the general vicinity of where an historic cannon once stood. It is oriented to the west and in line with Lake Street so that from the monument there is a view down the hill to

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the lake. The monument is about 10 feet high and two feet wide at the base. It was dedicated in 2006 and has two modern footlights illuminating it from below. It bears the following inscription on the west face:

“IN MEMORY OF AND APPRECIATION TO ALL THOSE MEN AND WOMEN OF FRANKLIN COUNTY WHO HAVE SERVED, ARE SERVING, AND WILL SERVE IN ARMED FORCES OF THIS COUNTRY.

THEIR SERVICE DEDICATION AND SACRIFICE HAVE INSURED AND WILL INSURE [sic] THAT OUR WAY OF LIFE WILL CONTINUE.”

2. St. Mary’s Church, 44 Fairfield Street, 1849, Contributing Patrick Charles Keely, Architect

The Immaculate Conception Blessed Virgin Mary Roman Catholic Church (known commonly as St. Mary’s) is 3 x 7 bays. The four-level bell tower sets the vertical orientation of the structure that is reinforced by stepped buttresses on the tower and side elevations. Tall lancet windows also contribute to this verticality. The common bond brick building rises from a granite foundation with granite wash. It is rectangularly massed, has a gable slate roof and a pentagonal apse on the east (rear) elevation. A small, one-story hipped roof brick ell extends south from the apse. It may be original or fairly early as it has matching brick, slate roof and lancet windows to the main church. It has a centered window on the rear (east) and south and a door within a lancet shaped opening on the west. Another, modern small, hipped roof vestibule addition is attached to the south elevation in the second to rearmost bay. The large window of the bay is bricked in and a c.1980s ADA ramp and metal railing leads to this vestibule.

Three slightly projecting, steeply pitched gable entries on the facade contain double leafed doors, and wood archivolt spring from clustered colonettes. Transom lights above the doors are detailed with Gothic tracery.

Ornamental detailing includes stained glass windows with Gothic tracery, quatrefoil motifs in windows and on doors; oculus windows with this quatrefoil tracery in bell tower and above aisle entries.

After repeated damage by lightning the spire was removed in 1922. Overall, the building is neatly maintained; however, the brick has been sandblasted and unsympathetically repointed.

There is a freestanding, square brick chimney/smokestack adjacent to the north elevation and extending above the eaves that serves both the church and rectory and likely the school originally as well. This is a common arrangement on Catholic church campuses.

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St. Mary's picturesque Gothic Revival style vertical forms of a bell tower and buttresses anchor the eastern edge of the district also helping to enclose Taylor Park. William H. Hoyt, an Episcopal clergyman who converted to Catholicism, was instrumental in raising funds for the church. He commissioned Patrick Charles Keely, a noted New York architect to design St. Mary's. Mr. Hoyt supervised the construction that was done by members of the parish. Originally the church had a pointed spire above the belfry but after lightning damaged it, the belfry was capped with a hipped roof in 1922.

St. Mary's Church, built in 1849, is the earliest church building in the district and may be one of the oldest extant Roman Catholic church buildings in Vermont.

2a. St. Mary's Parsonage, 45 Fairfield Street, c. 1850/c. 1900, Contributing

This c. 1890 Colonial Revival style brick house with an older ell, has a hipped roof over its square, 3 x 3 bay main block. An original gable-roofed, 2-story, 3-bay brick wing extends to the east and a gable-roofed one-story brick carriage house extends east of that. The main block has a wraparound original porch on the south and west with a large circular gazebo projecting on the corner. The deep, dentilated wood cornice has modillions as well and a two-layer flat frieze. It has a broken pediment gable wall dormer over the main entrance which is echoed by a corresponding pediment over the porch steps in front of the door.

The porch has a dentilated cornice, turned posts with simplified Corinthian columns, and a turned balustrade. The wing cornice matches that of the main block. The same monumental broken pediment wall dormer is over the centered entry on the wing. The fenestration is regular with 1/1 double hung windows within square topped openings with splayed brick lintels. In the gable of the wall dormer there is a small arch-topped window. On the east elevation there is another centered door onto the porch, flanked by 1/1 windows. The second story has a centered arched top window flanked by square topped windows in the other bays. There is a centered, hipped roof dormer with a pair of the 4/4 windows.

The north elevation of the main block has three windows across each story and a centered hipped roof dormer. The wing has different detailing on this elevation. There are flat brick pilasters between bays and all the windows have segmentally arched windows. The east gable end of the wing has deep cornice returns and a very small circular attic window. There are no other windows above the attached carriage barn. The barn has a brick south elevation matching the wing and main block with a door in one of the two bays and a window in the other. The front or east gable end has two garage bays and a hay loft door above. The north elevation has two windows. Both the north and east elevations are clapboarded frame construction.

The 1871 Beers Map shows a "Priest's House" next to the church and the Convent of Notre Dame across Fairfield Street (just outside the district). On the 1884 Sanborn map, the convent property is shown with a greenhouse and orchard. There was a small Catholic school built behind

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the church which is no longer extant. By the 1895 map, the earlier brick priest's dwelling became the ell to a larger main house built in c.1890 (HD # 2a) in the fashionable Colonial Revival style.

**3. St. Luke's Episcopal Church, 5 Church Street, 1860/1902, Contributing
J. Coleman Hart, Architect, Church, 1860
W.R.B. Willcox, Architect, Parish House, 1902**

The 1 ½ story, 3 x 5 bay Gothic Revival style church is characterized by rock-faced random coursed stone construction. The vertical orientation of an offset, three-level bell tower with crenelated roof curb balances the suppressing tendencies of the broad gable facade. The heaviness of the stone façade is reduced by a large stained-glass window. The side elevation bays are defined by stepped buttresses and each has a gothic-arched window. A two-bay, one-story apse extends from the rear of the main block and has a large stained-glass window in the rear elevation. Decorative features include stained glass windows in two-point arched openings, trefoil tracery, a brownstone belt course and buttress caps. Closely cropped eaves, slate, and tin characterize the roof. The main gable roof is double pitched, flattening to a shallower pitch over the aisles. Double-leaf beaded board doors in a two-point arched opening punctuate the bell tower. Enclosed entry porch on south elevation with similar board doors. An at-grade path leads to the side of the landing outside this doorway which has a flight of concrete steps heading south.

A sympathetically designed 2- story, detached, gable roofed chapel was added perpendicular to the main block at the rear of the apse. It is attached through a hyphen off the apse wing. It was built in 1902 of similar stone and buff brick construction with slate roof. On the west side facing the rear of the church, there is a gable wall dormer, a short eyebrow dormer and a stone chimney between them. On the east, eaves side, there is a 1-½ story, stone, gable roofed ell with asphalt shingles next to a 1 story shed roofed section with rolled roofing. There is a doorway into the chapel in the north elevation of the shed roofed section.

A contemporary newspaper article from 1859 and a reference to the church building committee minutes that mentioned choosing one of two designs by architect J. Coleman Hart. Architect Joseph Coleman Hart (1828-1862) was the author of "*Designs for Parish Churches, in the Three Styles of English Church Architecture - With an Analysis of Each Style*" (1857). A 1979 church history lists the contractor as Joel Bullard of Paper-Mill Village, New Hampshire. Additionally, the church history reported: "*The exterior of the building is of "calico" stone (dolomite), quarried at the Howard Ledge on the Lake Road in St. Albans, The total cost of construction was \$14,000. The church building is 101 feet, 8 inches long by 45 feet, 8 inches wide and was built to seat 500 people. A large stained-glass window, depicting times in the life of Christ, dominates the East wall of the church. On the West wall there is another large stained-glass window, depicting the writers of the four Gospels, Matthew, Mark, Luke, and John. There are eleven other stained-glass windows along the other walls of the church.*"

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The present organ was installed in 1889 having been bought for \$2500 from Jardine & Son of New York City.

A set of ten matched bells was placed in the bell tower in 1925 and is played daily at 4 p.m. through an automatic toller and is played manually on special occasions. A new electronic console will soon replace the old console, with the bells being played twice daily. In 1902, under the rectorship of the Reverend W. H. Benham, the parish spent \$8000 to build the parish house. The same stone and style were used as the church edifice, with W. R. B. Willcox being the architect. In 1954 the parish house was enlarged to include a new kitchen."

4. St. Albans Museum (formerly St. Albans Academy), 9 Church Street, 1861, Contributing Thomas Silloway, Architect

This three-story, 6 x 4 bay, hip-roofed former school, is the finest example in St. Albans of the Renaissance Revival architectural tradition. The common bond brick building rises from a rock-faced, ashlar granite base whose stones have tooled margins.

A three-story, 2x1 bay, center gable pavilion on the front façade (east) emphasizes the verticality of the building and the rigid symmetry of the design. The verticality is reinforced by windows on the facade with height increasing on each successive story. The openings on the pavilion are arched, while only the third story windows are arched on the body of the building. The first story has flat arch, square topped windows and the second story has segmentally arched windows. 6/6 and multi-paned arched sash predominates on the front façade but 8/8 and multi-paned arched sash are on the north and south sides.

A boxed denticular cornice with paired, scroll-sawn brackets characterizes the eaves. The roof is slate with a cupola crowning the peak. The corners of the pavilion's first story and the body of the building are articulated with quoins. The upper section of the pavilion appears to describe a two-story space with monumental arched window openings each containing paired arched sashes. The corner of the upper section of the pavilion are marked by brick pilasters with a recessed center section. Other ornamental details include cast iron window label hoods, keystones, and round arched brick paneling in the pavilion.

In 1980, a two-story rear addition had been removed resulting in odd fenestration in the rear section. In 2005-2006 a three-story elevator/stair tower designed by Arnold and Scangas Architects of St. Albans was built in the center of the rear elevation. Windows in the two bays to the north of the tower are the same as those on the front facade. To the south of the 2-bay brick tower, there is a bank of four, 8/8 square topped sashes on the first and second stories. The brick tower has paired windows on each level of the rear and small windows on the south.

Built originally as the St. Albans Academy, the former school, is the finest example in St. Albans of the Renaissance Revival architectural tradition. It was built for a cost of \$40,000*. According

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to local newspaper articles, Thomas Silloway was the architect in 1860. The building replaced a previous academy building that burned. This building was built on what was known as “the academy lot”.

**5. St. Paul’s Methodist Church, 11 Church Street, 1875/1963, Contributing
Levi J. Swett, Architect, Church, 1875
Roland Whittier, Architect, Rear Addition, 1963**

This 3 x 5 bay, 2 ½ -story, rectangularly massed, gable-roofed church is flanked by a four-story belfry tower on the south corner and a two-story entry tower on the north corner. The church is designed in the High Victorian Gothic style with irregular massing and complex roof lines. The common bond brick building rests on a granite ashlar base. The brick has red mortar.

Verticality is reinforced by a steeply pitched center gable with three-level buttressed corner towers. Buttresses on the side elevations divide the bays. There are large, two-point arched, stained glass windows on the facade. Pointed-arched wall openings are characterized by stone voussoirs and surrounds of alternating red and white stone creating a polychrome effect. Center entry has steeply pitched hood supported by clustered colonnettes. There are double-leaf entry doors in the center of the facade and also in each tower. The tower entries are within a pointed arch opening and are up a flight of steps. The cornice is supported by brackets. Corbelled brick paneling in bell tower. Oculus windows in the shorter tower. Three-part louvered belfry windows and rose windows in the taller tower. The rose windows (on east and south elevations) have six divisions, each with fleur-de-lis tracery. The taller, belfry tower (south) has a clipped corner hipped slate roof that is cut off at the peak and ends with a flat, crenelated top. The shorter (north) tower has a steep hipped roof of standing seam metal that is punctuated by steep gable wall dormers on each side and accented by pinnacles at each corner that mimic in miniature the complex tower roof. A rear, full-height, one bay, center pavilion extends the church’s slate roof.

A 1963 flat-roofed, one-story rear addition is built in the Mid-Century-Modern style. It has irregular fenestration with a variety of window types including individual fixed windows and banks of fixed windows over awnings. It extends to the rear the equivalent of five bays or about the same length as the main church block. It is about the same width as the main block of the church except the connector section which is wider and projects beyond the church on the north. A concrete well creates space for the basement windows to get light. Its glassed-in entry vestibule is on the south near the rear of the church. It is clad in both brick and sections of vinyl clapboards where the operable windows are. The addition was designed by architect Roland Whittier.

The earliest church building built in the village may have been a Methodist Episcopal building in 1819. It was replaced by the present St. Paul’s Methodist Church in 1873. This is an outstanding example of the High Victorian Gothic ecclesiastical style, designed by St. Albans architect Levi J. Swett.

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6. Franklin County Courthouse, 17 Church Street, 1874, Contributing Edward C. Ryer, Architect

This Renaissance Revival style courthouse was built in 1874 for a cost of \$75,000. It has 5 x 3 bays and is a two and a half-story rectangular block mass brick building rising from an ashlar, rock-faced granite base. The granite blocks have tooled margins. Symmetry is provided by corner towers (whose third level is wood) and the 2-story, pedimented, center frontispiece. The first story is a faux-stone block pattern executed in raised brick panels, terminating in belt course. Granite steps rise to a segmental arched opening center entry which has double-leafed Eastlake detailed doors. There are rectangular windows on first story with granite lintels; arched window openings on second story and a 3-part, semicircular arch window in center of second story. Windows have 9/6 or multi-paned arched sash.

The second story has arched brick panels, the bays are divided, and corners are articulated by brick Doric pilasters with wood capitals. The towers have ventilator panels with cast iron ornamental grates. Wood-paneled caps and rounded roofs. The main roof is hipped and sheathed in slate and has a box cornice. On the rear (east) elevation there is a centered shallow gable pavilion and a new wrap around one story porch on the northeast corner. This provides at-grade access to a side door.

Additional description from “The Courthouse Project” history exhibit by Nancy Boone (2000):
“... the courthouse in St. Albans drew on the architecture of raised first story palazzos in Italy, with the brick on the ground floor coursed to suggest heavy masonry blocks. The third story corner towers are made of wood and add dignity and height to the design, besides serving to ventilate the structure.”

“The courthouse interior is as sophisticated as the exterior. The courtroom is trimmed with heavily molded Italianate arched black walnut door surrounds and Eastlake-influenced ash bench and bar. A skylight with textured glass and a cobalt blue border with rope motif originally lit the courtroom. (A new skylight was installed in 1999.)”

“Above the judges’ bench is a handsome, round, etched glass window with a design that incorporates several legal symbols. The glass is inscribed with a central paired tablet with the word “STATUTES” across the top. Symmetrical fasces, bundled rods with protruding ax heads, emerge from the upper corners of the tablet and symbolize magisterial authority. The scales of justice overlay the tablet. The word “JUSTITIA”, a reference to the ancient Roman personification of justice, caps the central composition, which is surrounded by a border of stylized vegetation. The center panel is set within a cobalt blue painted border with laurel sprig and geometric designs, which in turn is set in a heavily molded, dark wood frame. The window backs onto a corridor to the judges’ chambers.”

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The Courthouse reflects St. Albans' importance as a county seat and is one of the architecturally outstanding buildings that line the east side of Taylor Park on Church Street.

Additional history from "The Courthouse Project" history exhibit by Nancy Boone (2000):

"The rusticated first story and attenuated second story of the Franklin County Court House mark it as an excellent example of Renaissance Revival design, a style much more common in urban states than in Vermont. The architect, Edward C. Ryer of Burlington, was highly skilled and able to work in a variety of architectural genres. His design for the courthouse in St. Albans drew on the architecture of raised first story palazzos in Italy, with the brick on the ground floor coursed to suggest heavy masonry blocks. The third story corner towers are made of wood and add dignity and height to the design, besides serving to ventilate the structure. Originally the front of the roof was trimmed with a parapet rail with circular cutout design and a segmental arch panel capping the central entrance bay."

"Originally, the vertical pilasters and arched window surrounds that marked the upper story of the Court House were finished with sand paint to resemble stonework. These "sanded trimmings" were painted an earth tone color to enhance the look of stone. In the latter part of the 20th century, the trim was painted white, in the 'colonial' fashion. In 1985, the sand paint was removed by sandblasting. This pitted the underlying brick and made the architectural details of the building recede, but they are still there and could be restored."

"Construction of the present Renaissance Revival style courthouse began in 1873. The effort continued for four years, as the building greatly exceeded the original budget, and additional funds had to be raised. Residents debated the merits of finishing versus abandoning the project and voted "For a tax" or "Against a tax" at special town meetings. The General Assembly authorized a final county tax for "completing and furnishing the courthouse" in 1876. The original \$35,000 budget had grown to \$75,000 by the time the courthouse was completed. St. Albans contributed \$10,000 of the original budget and occupied some rooms on the first floor for town offices."

7. First Congregational Church. 27 Church Street, 1894, Contributing Robert Henderson Robertson, Architect

The brick building is dominated by a four-level clock/bell tower whose verticality is reinforced by narrow-arched brick paneling and slit windows. A porte-cochere with entry adjoins this tower. A double stone-capped water table is at the base of the tower. There is a short polygonal apse tower with hipped roof on the southwest corner. The body of the church is gable roofed, though it terminates in a hipped roof over a narrower, polygonal, full height chapel on the east. A slightly lower, gable roofed wing extends east from the chapel and a matching set of high arched windows form a continuous band from chapel to wing. There a hipped-roof, one-story addition tucked into the southeast corner where the main block and chapel meet. A tall brick chimney

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comes out of its roof. There are two gable dormers on each side of the main roof. A brownstone-capped water table runs around the perimeter of the building. Buttresses divide the bays on the main body of the church. There is a gabled entry porch on the facade with two side arches springing from the columns.

Gauged brick is used in the arched window and door openings, and slightly raised brick surrounds accent windows and doors. Copper surrounds some of the windows. Ornamentation includes terra cotta hood moldings terminating in flower motifs, crockets on the tower, cropped eaves with a decorative motif, an oculus in the facade, a small round vented cupola on the roof ridge, and terra cotta roll molding over the arches in the entry and porte-cochere. The church has two memorial stained-glass windows from 1905 that are signed by the Tiffany Studio. One is dedicated to John Gregory Smith and the other to Ann Eliza Brainerd Smith. There are also five stained/painted glass windows from the Lamb Studio.

There is a 1 ½ story gable and hipped roof ell that may have been added as a carriage barn, garage or meeting space. It extends from the chapel on the south rear of the church and has a cupola ventilator on its asphalt shingled roof. The brick is different and appears more modern. A hipped roof addition on the south gable end contained a utility bay door.

There is another, four-bay rear wing of Mid-Century-Modern design that extends east from the rear chapel. It has a low gabled roof and is attached to the church through a lower gable roofed hyphen. It has brick cladding that is punctuated by contrasting white recessed sections of clapboard and flat panels which contain paired windows.

This Romanesque Revival style church is characterized by an asymmetrical mass and plan containing many picturesque shapes and forms. Designed by Robert H. Robertson of New York, it is the third church to be built on this site; the previous two, built in 1826 and 1862, burned. The land was originally owned by Josiah Thomas, a revolutionary publisher who lived in Worcester, Massachusetts.

The rich variety of forms contained within this church and the dominating clock/bell tower make this church one of the outstanding buildings in the district and a fine anchor for this row of monumental buildings along Church Street.

Church historians, Linda and Wade Smith have written:

“The church edifice cost 47,000.00. The ladies of the church supplied the furnishings for the interior, totally 13,000.00. The total cost was \$60,000, including the organ and the furnishings. The architect was R. H. Robertson of New York. The contract was let to E.M. Prouty of Swanton, August 13, 1892 and work began about the middle of the following September. The mason work was done by George Sweeny, the frescoing by C.J. Shumaker & Sons of Boston. R.D. Ireland of Boston supplied the gas and electrical fixtures, S.C. Greene the plumbing and heating apparatus, the Manitowoc Seating Company the pews, and the bell came from the Kneely foundry at Troy, New York.”

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The rear wing was added in the 1950s according to the church history as a Sunday school wing. The same builders also built the new parsonage (HD #7a) at the same time.

7a. First Congregational Church Parsonage, 36 Bank Street, 1950s, Contributing

This garrison style, two-story, mid-century home with attached two-car garage was built in the 1950, according to a church history. It was the parsonage for the First Congregational Church in the northeast corner of its large lot and replaced the deteriorated previous Manse or parsonage. The center entry on the eaves side is flanked by picture, multi-light oriel windows. The overhanging second story has two 8/8 light windows. The west elevation has two 8/8 windows on each story.

A one-story hyphen with an entry and pair of windows connects the house to the two-story, gable fronted garage. House and garage have vinyl or aluminum siding and asphalt shingled roofs. There is an exterior brick chimney on the west end wall.

8. Morton House, 35 Bank Street, c. 1900, Contributing

This 2 ½ -story, clapboarded Colonial Revival residence has a hip roof and is a square block mass with a two-story, gable rear ell. The stone foundation is rock-faced and random-coursed. A veranda wraps around the façade (south) and west elevation and has paired columns with Scamozzi Ionic capitals, turned balusters, lattice screening below the veranda deck, and a boxed denticular cornice. Two- and one-story bay windows flank a center, leaded glass, side- and fan-lighted entry. The second story has a Palladian window. There is an oriel window on the east elevation and a bay window on the west elevation. The roof is sheathed in slate, and the box cornice has modillions. The windows have 1/1 sash; the paired window on the west elevation has leaded glass panes. The rear ell has a swept dormer. The other dormers are hipped.

This house is an outstanding example of residential Colonial Revival style architecture within the district and is indicative of the fine residential structures in St. Albans. The Morton family were major retailers in the city. They owned several clothing stores. C.H. Morton lived here in 1915 according to the City Directory at which time he also had his longstanding clothing store in the Farrar Block (HD #49). There was no building at this location on the 1896 Sanborn map and one shows up on the 1901 map, though the footprint is more elaborate and closer to the existing on the 1906 map.

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8a. Carriage House, 35 Bank Street, c. 1870, Contributing

This 2 ½ -story house is rectangularly shaped and of rock-faced, random range limestone construction. The mansard roof is double-pitched, four-sided, bell cast, and sheathed in slate. Brick segmental arched openings over doors and windows, gabled dormers and 6/6 sash. Its large, double leaf bay entry door is oriented to the west and appears to be accessed mainly from Maiden Lane.

This exquisite carriage house is a good example of the Second Empire style in the district and makes a significant contribution to the variety of styles in the district. Although it is now associated with the property of 35 Bank Street (# 8), it predates that house and likely was related to the home that was demolished to make way for the construction of the St. Albans Free Library (HD #13) in 1902. It is currently accessed from Maiden Lane on a shared driveway with HD #9a Garage for 29 Bank Street.

9. 29 Bank Street, c. 1855/c. 1925, Contributing

This 2 ½ -story, gabled, side hall plan, 3 x 4 bay, Greek Revival residence has a 4 x 2-bay two-story ell along Bank Street and a very large, 3 x 5-bay, rear wing the same height and width as the main block. It was converted into tenement apartments in c. 1925 at which time the rear wing appears to have been enlarged or replaced with the current wing. The rear wing has a cross gabled roof with cornice returns. Many of the simple details of the original block like the window trim are repeated in the wing and ell but the rear wing has more of a Colonial Revival flavor. The original main block has a pedimented front gable while the rear wing has cornice returns on its cross gable.

The foundation is of ashlar granite and random range limestone. The crook of the ell has a one-story addition. There are multiple entrances. On the front (south) façade, there is the original sidehall entry in the east bay of the main block and another one on the ell. There are three more on the west side elevation. Two have gable canopies and modern stairs and porches, and one is in a recessed porch. There are boxed cornice returns. The windows are characterized by 1/1 sash with simple stone and wood lintels and sills. Slate and asphalt sheathed roof with a birch chimney.

An Eastlake-styled rear porch mentioned in the 1980 nomination is no longer extant.

This building was listed as a dwelling (presumably single family) on the Sanborn maps until the 1920 map which shows it as a duplex – the original main block and its rear wing is one unit and the other is the ell with a rear addition. By the 1926 map, the property was labeled “tenements and doctors’ offices.”

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There is an "A. Huntington" at this location on the 1857 map which could be the original owner. On the 1871 Beers map, an irregular footprint that show the ell as offset and forward of the main block. It is labeled as "Dr. D. F. Fassett." It seems possible that the front ell was built by the doctor as his offices. The 1884 Sanborn shows close to the current footprint except the rear wing is only 1 ½ stories and not as wide as the main block. The 1884 map shows the ell flush with the front façade of the main block, unlike on the Beers.

9a. Garage, 29 Bank Street, c. 1950, Contributing

This c. 1950 one-story, frame garage/storage shed structure has 3 bays and a shed roof. It is sided with both novelty siding and clapboards. The three openings have sliding plank doors with cross bracing. The center one sides on a track on the interior while the two outer bays slide on an exterior track. The roofing is corrugated metal.

It is currently accessed from Maiden Lane on a shared driveway with #8a Carriage House for 35 Bank Street.

10. New England Telephone & Telegraph Building, 25 Bank Street, 1958, Contributing Freeman French Freeman, Architects

This is a 2-story, flat roofed, modernist brick building with a flat roofed one-story brick porch and entry that is now enclosed with a bank of 1/1 windows. It has an irregular footprint with rear narrower section. The second story windows are paired 1/1 sash and there are a few fixed lite modernist windows on the first story. The porch extension on the front (south) façade has a wide, painted flat board cornice at the roofline, contrasting with the red brick and emphasizing its horizontality. A recessed entry within this porch has a glazed entry door and side wood panel (the same width as the door of vertical board siding. These are both topped with 1-light unadorned fixed transoms. A second entry on the main block is in the easternmost bay and has a similar arrangement of side glazed metal door with a wider panel of vertical board siding topped by three transom lights. The wide board cornice of the porch carries across this doorway as well. There is a one-story brick wing on the southwest corner with no windows and a recessed doorway under a porch roof extension. Other hallmarks of the Mid-Century-Modern style includes projecting brick wing walls defining corners or the porch.

In 1980, this modernist commercial building was not considered contributing. It was not 50 years old then. The New England Telephone & Telegraph Building was built in 1958 in the Mid-Century-Modern style. It has good integrity, retaining its spare, clean lines, flat roofs, fenestration, and door surround of simple banded lights. It should now be considered contributing to the district as a good example of Mid-Century Modern commercial architecture.

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The building is also significant as the “Dial Building,” that was designed to provide the new type of telephone service. This type and period of telephone building became extremely common throughout Vermont and New England as part of the major infrastructure and technology upgrade of the regional service. The brick New England Telephone building replaced a series of hotels on this spot that all burned. The first was the 1865 Welden House which burned in 1897. In 1910, the Colonial Inn was built on the empty lot, and it too burned in 1924 but was repaired. It re-opened as The Tavern and later was called the Jesse Welden Inn. This last hotel burned in 1948.

11. 9 Bank Street, 1870/1889, Contributing

This 3 ½ story, 3 x 2 bay brick and frame commercial/tenement building is attached to the Brainerd Block (HD #21). The frame portion is shingle-sheathed and flares at the bottom and has a hip roof with shed and gable dormers. The upper stories in the wood framed section had 1/1 and 2/2 sash in 1980 but now have 6/6 replacement sash. On the second story front (south) façade of the brick section two small 1/1 windows flank a three-sided oriel window in the center bay. The oriel window has three, narrow, 1/1 windows, a paneled base, simple entablature and hipped roof.

Access to the commercial area is gained through a double glass door with transom above that is flush to the brick façade but in 1980 was described as “recessed entry with a paneled brick-quoined surround”. Large, fixed glass windows, divided vertically into two, tall sections, flank this entry. Access to the upper stories is through a door fronting the street (south elevation) of the adjoining, internally connected building (HD #21/Brainerd Block).

The east elevation has a large single pane, wood-framed display window on the first story, two different types of windows on the second story and the same 6/6 windows on the shingled third story as the front façade. There is a gable roofed dormer with a paired window on this roof slope. At the northeast corner is a large, two-story, shed roofed porch with brick piers raising the main deck to the second-story level. The second story has square posts with paneled bases and a square spindle railing.

The brick portion of this building was constructed at the time of a major stylistic updating of the Brainerd Block in 1870 which transformed the Greek Revival Brainerd Block into a Second Empire/Italianate form. The frame upper stories, added in 1889, give the building a Colonial Revival appearance.

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**12. 10 Maiden Lane, 2021, Non-contributing due to age
Jutras Architecture, architect**

This 32-unit, five-story apartment building was designed by Jutras Architecture and completed in 2021. It has 8 irregular bays across its front (east) façade and roughly 6 bays deep with projecting corner balconies as well as a column of recessed balconies. There is a roughly central 6-story stair and elevator tower in which the recessed main entrance is located. The building has a flat roof and window groups of three fixed sash and one operable as well as other fixed windows in modern configurations. There are sliding glass doors on the balconies. The building has a mix of brick veneer and horizontal cementitious “HardiePlank” siding.

13. St. Albans Free Library, 19 Maiden Lane, 1902/1980, Contributing

This is an outstanding 2 ½ -story, gable-roofed Romanesque Revival building much in the tradition of the First Congregational Church (HD #7) with respect to materials, style and detailing. The facade has a 2x2 bay, 2 ½ -story projection. The parapeted entry porch has an arched entry and semicircular arches on the side springing from stone imposts. The porch is now enclosed with a glass wall infill. Gauged brick voussoirs characterize the arches. Windows have rowlock flat arches, and terra cotta hood molds are placed over windows and arched entry. There is a large, round-headed leaded glass window on the front (west) facade lighting a stairway to the second story. The tin cornice has terra cotta egg and dart molding beneath. The side elevations have flat topped 1/1 windows. The brick chimney on the south elevation is paneled. The main block roofs are asphalt shingled with a small, hipped dormer on the north slope.

Since 1980, a large, one and two-story new addition in compatible red brick was built on the south elevation. There are arcaded windows on the one-story section and the upper story windows match those on the south elevation of the main block. The roof is standing seam metal. This provides an accessible entry with an exterior concrete ramp.

Continuously serving St. Albans as a library since 1902 this Romanesque Revival style structure can be counted among the architecturally outstanding buildings in the city. Its strong massing and fine detailing make it a significant contribution to the Historic District. It was built by contractor W. B. Fonda and its architect is presently unknown. Newspaper articles of the time reported that the library was a gift of the late ex-Governor, John Gregory Smith and included not only a free public library but a Grand Army of the Republic (GAR) memorial hall. A newspaper reported that a bronze tablet was hung in the GAR room reading: "To the men of St. Albans who served their country on land and sea in the war which kept the union whole, destroyed slavery, and maintained the constitution, John Gregory Smith, war governor of Vermont 1862-1864, has erected this memorial that their example may speak to coming generations."

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14. 30 Congress Street, 2015, Non-contributing due to age

This 2015 2-story frame apartment building has two three-bay, pedimented gable front sections connected by a central hyphen. There are doors on the end bays and in the central hyphen. All are protected by pediments gable canopies. The fenestration is regular with modern, two-over two light sash windows. The siding is clapboard, and the roofing is asphalt shingle.

15. 20 Congress Street, 2020, Non-contributing due to age

This modern four-story apartment building was built in 2021. It has irregular massing with different sections and level differentiated by different siding materials and colors. Most appear to be “HardiePlank.” It was built by Champlain Housing Trust and contains 30 units of affordable housing. There are paired modern windows. The ground floor/basement level is at grade on the west elevation and is an open parking area.

16. 12 Congress, c. 1845, Contributing

This Greek Revival building is 3 x 3 bays, 2 ½ stories with a gable fronted faced (north) oriented toward Congress Street. It is a frame residence on a stone foundation and has a box cornice with gable returns. The side hall entrance in the west bay has a classical surround with pilasters supporting a finely detailed entry entablature. Full sidelights flank a Queen Anne style, half glazed door. Windows have 6/1 sash. This building was restored recently as part of the larger development project around it that includes new construction at Congress and North Main and Congress and Maiden Lane. In 1980, it had aluminum siding which has been removed. The present wood clapboards are wider on the front (north) façade than on the sides.

There was a 2-story wing on the rear (south) elevation which was added c. 1895, but this was replaced due to its poor condition in the recent renovation (2021) with an “L”-shaped, two story, frame rear wing in the same location. This has a flat roofed section that is the width of the rear (south) elevation of the main block but offset one bay to the west and a gable roofed one by two-bay extension of the west side. A one-story porch wraps the south and west elevations of the wing.

This is a good example of the high quality of residential housing found in St. Albans from its earliest period of development. It was restored and adaptively reused as rental housing in 2021.

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17. “Congress and Main”, 89 North Main Street, 2021, Non-contributing due to age

85-97 North Main Street, with a common address of 89 North Main, is a modern three-story commercial building with a flat roof. It has different, three, four and six bay blocks connected by recessed full height hyphens. The blocks and hyphens are differentiated by different siding types and colors. The ground level of all the blocks have varied buff colored horizontal plank siding and storefront type windows. On the upper stories, two of the blocks have brick veneer including corbelled panels above the windows. The main, corner block has brick-colored flat panels for siding and the recessed hyphens have dark bronze colored flat panel siding. The blocks have regular fenestration.

89 North Main was completed in 2021 and is part of a multi-component development called “Congress & Main”. Nedde Real Estate partnered with the City of St. Albans to develop this three-story commercial building to house offices and the Community College of Vermont.

18. 81 North Main Street, 1832, Contributing

This 3 x 3 bay, 2 ½ -story painted brick, common bond, Greek Revival commercial building adjoins #19 on the right (south) elevation through a one-story connector. There are broad, flat corner wood pilasters that are topped with a simple frieze band forming a gable pediment. These details appear to have been added later based on c. 1880 and 1918 views. There are projecting eaves and a semi-circular fanlight window in the gable peak. Windows have 6/6 sash, simple brick mold, and modern applied shutters. A date (1832) in metal letters is under the gable fanlight. The roof is corrugated metal with a brick chimney towards the rear.

Within a simple recess across the front façade are the storefront and entry door. The modern storefront uses a large multi-paned Colonial Revival display window above a paneled base. What appears to be an original entrance doorway with modern glass and metal door is in the side (south) bay and has half sidelights, thin, classical pilaster details under an elliptical fan light transom.

A 2-story, shed roofed, frame addition with metal roofing on the rear (east) elevation is connected by a breezeway to a c. 1970 one-story aluminum sided gable roofed addition that has a door on the east elevation and asphalt shingle roofing.

The sidewalk in front of the store has been built up and ramped to provide accessibility to the store.

An early, ca. 1860 photo of this block of North Main Street shows the original Federal/Greek Revival style appearance of 81 North Main as well as the Blue Lion/71 North Main (HD #20).

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The view also shows the original flat roofed, two-story form of 77 North Main (HD #19) between them. An 1880 view shows a number of changes in these three buildings. Both 81 North Main and the Blue Lion were remodeled with elaborate, applied Italianate ornamentation including cornice brackets and window hoods as well as new storefronts with columns in the Italianate style. The current appearance of 81 North Main is part restoration (with removal of Italianate features) and part the application of new Colonial Revival features such as the fanlight, pilasters and pediment.

19. 77 North Main Street, c. 1835, Contributing

With the front (west) gable oriented to North Main Street, this late Greek Revival commercial building has 2 ½ -stories and 3 x 3 bays. The altered store front has a recessed entry with a modern glass and metal door. The flanking display windows have imitation stone bases and surrounds and the southern window has a canted corner recessed under the square corner of the second story. There is another half-glazed and paneled door in the north bay that leads to the upper floors. Attached to the rear (east) elevation is a one bay, two story gable wing with a short, shed addition on the rear elevation of the wing. The box cornice returns at the gable ends. There are a Palladian-like trio of 1/1 windows in the front gable with the center one taller. The two windows on the second story have 2/2 sash and the other windows on sides and rear have 1/1 sash. The standing seam metal roof of the main block has slate sided shed dormers. The main block is clad in imitation stone siding that had been applied by 1980.

An early, ca. 1860 photo of this block of North Main Street shows the original flat roofed, two-story form of 77 North Main between them. An 1880 view shows a number of changes to the buildings on the block. 77 North Main Street was raised half a story with the present gable roof and shed dormers giving the building a late Greek Revival look. The current appearance of 77 North Main includes a post-1918 Colonial Revival remodeling with the Palladian-like triple window in the gable, replacing the original (c.1880) single gable window.

20. Blue Lion Café, 71 North Main Street, 1824/c. 1875, Contributing

This 2 ½ -story building has a 5-bay storefront in an originally 3-bay building. The gable-fronted building is oriented to Main Street. It is a Federal/Greek Revival/Italianate brick residential style commercial building. It was then attached to the Brainerd Block in the mid-19th century by the time a c.1860 photo was taken with the one-bay flat roofed connector (now part of the Brainerd Block). It is built of common bond brick. Both the Blue Lion and attached Brainerd Block were remodeled in c. 1875 and share many of the same Italianate embellishments.

The center entries are slightly recessed under a large, flat wood header supported by the ornate columns of the storefront. In 1980, there was a cast iron marquee with egg and dart molding

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suspended from the facade with chains. The marquee and chains are gone but the hooks in the brick façade are still there. The store front has Eastlake detailing with the intricate paneling and diamond accents that the Brainerd Block has.

There are three 1/1 windows on the second floor of the front façade, The center one has a simple splayed brick lintel. The two on either side are adorned with Italianate pedimented cornices on brackets. There is a double leaf paneled balcony door located in the front gable which has a segmental arched Italianate dentilated cornice on brackets. There is a delicate iron balcony. Side elevation windows have simple played brick lintels.

A one-story, one-bay, shed roofed brick side wing was added to the north elevation and contains a doorway on the front Main Street façade. It is flush to the front façade of the main block. The slightly recessed doorway with transom has a decorative, paneled surround that matches the woodwork on the main block and the Brainerd block storefronts. A shed-roofed wall dormer extends the side wing to two stories further back from the front façade and has a window on the north elevation and on its west elevation. The north elevation of the main block has one 1/1 window above the one-story section of the side wing. The north elevation of the side wing, along an alley, has a door under the wall dormer. There is a three-bay deep, two-story rear addition with gable roof which has a gable dormer on its north slope. There is also a rear one-bay wide, two-story gable wing that is slightly offset to the south and extends back several more bays from the rear addition. The wings and the addition are all brick.

An early, ca. 1860 photo of this block of North Main Street shows the original Federal/Greek Revival style appearance of 81 North Main (HD# 18) as well as the Blue Lion. The view also shows the original flat roofed, two-story form of 77 North Main (HD#19) between them. Another c. 1860 view of the Blue Lion and Brainerd Block (HD#21) in their original Federal/Greek Revival style form but attached through the two-story flat roofed connector that is still extant. An 1880 view shows a number of changes in these buildings. 81 North Main Street, the Blue Lion, and the Brainerd Block were remodeled with elaborate, applied Italianate ornamentation including cornice brackets and window hoods as well as new storefronts with columns in the Italianate style. 77 North Main Street was raised half a story with the present gable roof and shed dormers. Originally constructed as a transitional Federal/Greek Revival building, the Blue Lion was remodeled c. 1875 along with the Brainerd Block (#21) to its present outstanding Italianate form.

21. Brainerd Block, 65 North Main Street, 1844/1870, Contributing Levi J. Swett, Architect, 1870 renovations

This 2 ½ -story brick building is 4 x 5 bays and has painted brick using common bond construction. The restored commercial store front has 4 bays on Main Street, 2 bays on Bank Street with center entries on each street elevation. It includes large plate glass display windows (8 on Main Street and 2 on Bank Street) surrounded by paneled wood frames and bases with a

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transom band above and paneled square posts between the window bays and at the corner. The posts have capitals topped by scroll details and paneled bases. The paneling is accented with diamond shapes. The Main Street and Bank Street entrances are both recessed.

The mansard roof is sheathed with asphalt or fiberglass shingles and the top hipped roof is covered in standing seam metal. The box cornice has paired brackets and dentils. Segmental-arch dormers in the mansard have paired windows. There are three on each elevation (south and west). On the second story, the windows have pedimented window cornices on consoles with wood sills with feet. There are paired windows in each of the three southern bays of the west façade and in the western bay of the south elevation. The rest of the south elevation second floor has two single windows and a bank of three at the eastern end – all the same type and style with 2/2 sash. There are two more of the pedimented windows on first floor of the south elevation. On the south elevation there is also a small high fixed sash window on the second floor and two more on the first floor. There is a doorway in the easternmost bay of the south elevation that leads to the upper stories of both this block and the connected HD# 20. There is a second-story oriel window in the northernmost bay of the front Main Street façade. The three-sided oriel has three narrow 2/2 windows on the front and one each on the sides over a paneled base and under a dentilated cornice and hipped roof. The northern bay is flat roofed and appears like an extension of the main block.

A c. 1860 view of the Blue Lion (HD #20) and Brainerd Block in their original Federal/Greek Revival style form, shows that they were attached through the two-story flat roofed connector that is still extant. An 1880 view shows a number of changes in these buildings. 81 North Main Street, the Blue Lion, and the Brainerd Block were remodeled with elaborate, applied Italianate ornamentation including cornice brackets and window hoods as well as new storefronts with columns in the Italianate style. Originally constructed in 1844 as a Greek Revival commercial block using a residential form, the Brainerd Block was substantially altered in 1870 into its present Second Empire/Italianate form. According to a *St. Albans Daily Messenger* article of Sept. 26, 1870 (p.3), the renovations were designed by local architect L.J. Swett, the masonry work was done by Randall and Sweeney, the carpentry by Charles H. Harvey, joinery by Worthington Watson, gas and plumbing by W.S. Norwich, painting by Hiram Colony, and graining by Orlando Hitchings.

22. 126 North Main Street, 1896, Contributing

This 3 x 3 bay, 3-story, office/tenement frame, Two-Part Commercial Block building has common bond brick veneer. Rusticated stone lintels, small square inset panels at the top of the façade and corners, and sill coursing provide a small degree of polychromatic variation. The regular fenestration has three, 1/1 windows across the second and third stories. Windows on the north elevation have flat, wood lintels and sills with 1/1 or single pane sash. The simple cornice has a scrolled metal roofline embellishment at the corner.

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The ground story storefront façade has been altered and now has a modern multi-light, residential scale picture/display window under a plain frieze storefront cornice that is flanked by two recessed entries with modern glass and aluminum doors topped by transoms. One in the south bay leads to upper floors, while the one in the north bay is the entrance to the store. The flat cornice band continues across the adjacent building (HD #23) as well, unifying them. The rear (west elevation) has a two-story wood porch.

The previous building on this site was shown as a 2 ½ story brick building on the 1884 Sanborn map, suggesting it had a gable roof. The map of the 1895 fire destruction and at least one post-fire photograph appear to indicate that all buildings on this block were lost. This building was built after the 1895 fire and appears on the 1896 map as a three-story brick-veneered stove store along with the adjoining three story brick-veneered bakery (HD #23). On the 1901 Sanborn map, 126 North Main Street was shown as a “Salvation Hall” and later became the home of Green Mountain Oil Company.

23. 120 North Main Street, 1896/c. 1910/Mid-later 20th century, Non-contributing due to alteration

This 3-story, frame Two-Part Commercial Block office building's street level facade shares a continuation of the facade of building HD #22. The upper two stories, originally brick-veneered, are sheathed in aluminum siding on the main (east) façade and it wraps around the first two bays of the south side elevation. The rest of the south elevation is brick veneer. There is modern aluminum flashing around the eave. Most of the windows are 1/1 with applied, modern shutters. On the second story, there are two multi-light, modern picture windows in the end bays. The storefront is modern and clad in brick with a center recessed entry flanked by large flat glass windows. There is a first story, 1/1 window on the corner of the southside elevation. The storefront level is capped by a flat frieze cornice that is a continuation of the one on the adjoining building (HD #22), linking them visually on the ground level.

The rear (west) elevation has two three-story, shed roofed rear additions clad in aluminum siding with irregular fenestration.

This is actually two properties: 120 and 122/24 that were connected prior to the 1980 nomination and then covered with aluminum siding to unify the façade. Also done at that time was removal of three-dimensional trim and bay window and a re-working of the fenestration. In the 1980 nomination they were listed as contributing with this explanation: “Along with #22 they establish the rhythm and scale of buildings that line the west side of Main Street, although they are stylistically altered.” However, even though they appear the same as they did in the 1980 description, historic photographs show that their original character was quite different.

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The previous buildings on this site were shown as a 2 ½ story brick bakery building attached to a 2 ½ story dwelling on the 1895 Sanborn map, suggesting it (or they) had a gable roof. The map of the 1895 fire destruction and at least one post-fire photograph appear to indicate that all buildings on this block were lost. The northern part of this building was built after the 1895 fire and appears on the 1896 map as a three-story brick-veneered bakery with a one-story brick oven house at the back. It was adjacent to 126 North Main St (HD #22), also a three-story brick veneered building. They were the only two buildings shown on the block in 1896 although there was a ruin of the fire shown on one corner.

On the 1901 Sanborn map, a one-story frame, iron-clad bicycle shop with rear addition was shown as an accessory to the bakery property, attached on its south side. On the 1906 map, the bicycle shop was labeled as an upholsterer and the other, two-bay, building remained a bakery. The 1912 map shows that the one-story building had been raised to or replaced with a c. 1910 three-story, one bay, building and the bakery had moved into it. The former bakery space was labeled "Milk. Both were brick veneered. In 1920, the northern building had become an engine repair shop.

They are two separate buildings built at different times (1896 & c. 1910). A c. 1914 photograph shows both as distinct Two-part Commercial blocks. The northern (122/124) 1896 building had a brick façade, continuous cornice with HD# 22, and the upper floors were dominated by two bays on each floor, each containing a segmentally arched opening with paired 1/1 windows. The southern, one-bay, brick-clad bakery building had a decorative tin cornice and a two-story bay window on the upper two floors.

The current, monolithic, flat façade of aluminum siding removed all the former decorative features and the bay window, and the present fenestration and unified storefront is entirely new. It should be considered non-contributing due to pre-1980 alteration.

24. 116 North Main Street, c. 1898/c. 1925, Contributing

This 3 x 4 bay, 2-story, late 19th century Queen Anne residential building altered in c. 1925 to become a business on the first floor is freestanding and characterized by being set back from the street. It is of painted brick, common bond construction and has a double center entry flanked by large, fixed glass windows on the street level of the main (east) facade. A 20th century metal cornice band supported by pilasters goes across the façade above the storefronts and doors. The band projects out in a shallow arch over the doors.

There are three sets of paired windows across the second story of the façade. Each pair is topped by a modern metal projecting peaked or arched lintel. The side elevations have segmental-arched windows. The building's windows have 1/1 sash. The cornice has sawtooth and corbelled brickwork. There is shed roofed frame 2-story addition across the rear (west) elevation which is clad in vinyl siding and has irregular fenestration.

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On the Sanborn maps this was shown as a duplex residential building, built after the 1895 fire, until the 1926 map on which it is shown as an auto supply store and repairing business taking up both sides of the former duplex.

25. 110 North Main Street, c. 1909, Contributing

This 3-story Two-Part Commercial Block building of common bond brick construction has hinged brick canted corners on the Main Street façade and is located on a corner with Hudson Street.

The first-floor store front has been altered and now has three retail units with a double entry in the center of the façade and one on each canted corner. Between and around the high display windows, the walls are brick of a modern pattern that doesn't match the original brick of the building. All doors are modern glass and aluminum store doors. A denticular wood storefront cornice divides the first and second stories.

The building has regular fenestration on the front façade and south side elevation that fronts Hudson Street. There are three windows on the 2nd and 3rd stories plus one in each canted corner on these levels. The windows in the five bays along Hudson Street are similar. All the windows have 1/1 sash and stone sills. They have window hoods made of slightly raised brick including a flat arch of brick voussoirs. The cornice has the same slightly raised brick in a line of small, bracket-like accents. These are punctuated periodically and at the corners with actual small marble brackets. There is a metal flashing cap at the edge of the flat roof. There is a brick chimney on the south elevation flush with the elevation wall. The stone foundation, visible on the side Hudson Street elevation where the street goes downhill, has infilled window openings with brick voussoir lintels. There is a three-story, enclosed wood porch and stairs on the rear, (west) elevation

This building originally housed a bakery and grocery store. When built c. 1909 (between the 1906 and 1912 Sanborn maps) it appeared quite similar in form to the earlier Collins Block (HD #26; 104 N Main) across Hudson Street. It too was a three-story brick commercial block with canted corners of nearly the same size footprint, 3 x 3 bays and a three-story frame porch on the rear. It too contained two stores.

26. Collins Block (Welden Theater), 104 North Main Street, 1895/c. 1938, Contributing

This is a 3 x 3 bay, three-story, common bond brick, Queen Anne Two-Part Commercial Block with canted corners on the corner of North Main and Hudson Streets. The first floor has been altered with the addition of a stuccoed arcade topped by a broad arch that projects from the front

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facade. The signage and marquis for the Welden movie theater are on the front of the arcade. There are multiple doors on the front facade

Stone sill coursing separates the floors. Most of the windows have segmental arched lintels with brick voussoirs. There are two small, high windows on the third floor in the center bay that have flat arches and stone sills. In the outer two bays on both floor the windows are paired under a single arched lintel. On the canted corners and in the center bay of the second floor the windows are single. All have 1/1 sash. The windows on the side elevations are in pairs and single with segmentally arched lintels and stone sills. On the Hudson Street (north) elevation, all the ground floor windows are infilled.

The cornice is corbelled, with standing soldier brick corbelling forming a frieze below. Under the frieze in the center of the façade is a stone plaque with the name and date of the building: "Collins Block, 1895". There is metal flashing at the edge of the flat roof.

The actual movie theatre is a large, tall, brick, flat roofed addition built on the rear (west) elevation and connected to the main block through a one-story brick hyphen. The rear (west) elevation of the main block has a frame two story porch above the hyphen.

Newspapers of the time reported that it was turned into the Welden movie theater in 1938. It is shown this way on the 1946 Sanborn Map. Before that the main block contained two stores. The movie theater front arcade appears to be from the 1970s stylistically and may soon be significant in its own right. This is one of several buildings built after the 1895 fire that have canted corners. One of them is 110 North Main Street (HD #25), built in c. 1909 across Hudson Street with very similar footprint and massing.

27. City Hall, 100 North Main Street, 1897, Contributing
Williams and Johnston, Architects
Levi J. Swett, Supervising Architect

This freestanding, 2 ½ -story, common bond, brick, Romanesque Revival building is characterized by a deeper setback from Main Street. The rock faced, random range, granite foundation has a wash. The central, monumental arched entry portal, up a wide flight of granite steps, has a deck above. The arch is composed of gauged granite voussoirs and the deck railing is of granite, contrasting nicely with the brick. The facade has a centered gable wall dormer on the hipped roof sheathed in standing seam metal. The box cornice has modillions. There is a 2-story, five-sided bay with canted and straight sides and a hipped roof to the south of the center entrance. It also has a box cornice with modillions and stone belt course that forms the lintels of the first story windows and continues the stone belt course below the center deck. On the north side of the entry there is a three-level, octagonal tower with a steep hipped roof over its louvered belfry. It has a similar cornice and narrow stone bands at the top and bottom of the third story. Both the bay and the tower feature hinged brick corners but the tower is more ornate and also has

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thin round columns accenting the corners of the lower levels. The tower also flares outward at the roofline with brick corbelling. North of the tower the main block extends one bay which also continues the stone belt course of the center bay between floors.

The gable dormer, monumental arched entry, and the polygonal bay and tower are components that emphasize the center of the structure. This visual centering is reinforced by the shadowed entry portal. As noted above, a granite belt course divides the first and second stories and extends across the bay window, the central deck, and the north bay of the front façade. All windowsills are of rock faced granite. The windows on the polygonal bay, north bay of the main block, and on the second story of the tower are flat arched openings with brick voussoirs and 1/1 sash windows. There is a neo-Palladian window in the gable wall dormer and a pediment accent below it of a terra cotta floral frieze. In the second floor of the center bay, over the deck, is a trio of tall, arched windows. The third story belfry of the tower has narrow, arched openings with louvers crossed by the stone frieze near the top. There is a 2016, two-story, frame elevator tower attached to the south elevation with clapboard siding. A one-story entry vestibule on its east side provides ADA access. A concrete ramp with metal railings leading from North Main Street sidewalk to a glass door on the east façade of the vestibule. The flat-roofed vestibule has clapboard siding with wider width boards in a lighter color at the bottom corresponding to the stone water table of the main block.

Decorative features include roll molding; bead and reel molding; pressed tin anthemion leaf motif; recessed brick paneling; rusticated granite block accents, and corbelling in the tower.

Attached to the rear of the main block is a large, original, 7-bay, hip-roofed, two-story brick wing containing a meeting hall and gym. It has an exposed stone foundation that covers the walk-out basement level. A new, 2015, two-story, frame addition is attached to the northwest corner of the wing. It has a hipped roof, clapboard siding, window on the west elevation, and a rooftop enclosure around mechanical equipment.

This distinctively styled Romanesque Revival public building is one of the architecturally outstanding structures in the district. Its deeper set back helps create a more interesting streetscape. As originally listed in 1980, the design was attributed to Rutland architect Arthur H. Smith. This was reflected in the entry for City Hall in *Buildings of Vermont*, by Andres and Johnson but newspaper and journal articles of the time showed that the architects were Williams and Johnston Architects, of Ogdensburg, New York, who also designed the Messenger Street and Barlow Street schools in St. Albans. An item in an 1897 newspaper, also reported that local builder and architect, Levi J. Swett was paid by the city for his plans for the building. He was most likely the local supervising architect for Williams and Johnston. Swett also was reported to have built the Congregational Church (HD #7).

Andres and Johnson wrote:

“The Romanesque Revival popularized by H. H. Richardson was still evident some eleven years after his death in a burst of civic architecture in St. Albans. While rebuilding after the fire of 1895, the community also needed new public construction, especially since it received a city

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charter in 1896. Over the next five years, St. Albans built a city hall, a county jail, twin elementary schools, and a library, all in a similar style. Rutland architect Smith [see above] designed the most monumental of these—the city hall. The brick building sits upon a granite basement that rises in a rock-faced Syrian arch set in a deep, buttressed porch framing the shadowy entrance. A polygonal two-story bay and a three-story tower with louvered belfry and corbeled polygonal cap picturesquely frame the inset central zone. The building extends at the rear with a lower assembly hall intended as a public meeting place and home to the local company of the Vermont National Guard prior to the construction of an armory in 1915. Subsequently flanked by three-story commercial blocks, the municipal building asserts its special status with a setback from the building line, its powerful entrance, and the animation of its massing.”¹

28. Campbell Block, 92 North Main Street, 1900, Contributing

This is a 2 x 4 bay, three-story Queen Anne Two-Part Commercial Block building. The ground level store front with a recessed, canted side entry is possibly original to the structure. The wood framed large display windows have wood paneled bases. A side door in the south bay topped by a transom leads to the upper floors. There are two oriel windows on the main street (east) façade with paneled surrounds; third floor windows are paired and characterized by flat arches, wood sills, and 1/1 sash. Corbelled brick cornice with marble name and date plaque below. The rear (west) and side elevations are clad in glazed tiles, similar to those on a tile silo.

An historic post card from ca. 1919, shows the building exactly as it is today.

29. Bellevue Movie Theater, 86 North Main Street, c. 1915/1964, Contributing AP Designers, Architect, 1964 façade renovation

This 2-story frame building, attached to the Campbell block (HD #28), has a large, recessed center entry flanked by fluted pilasters that rise to an entablature. Plain, flat wooden pilasters delineate the corners and rise to the entablature which has a box cornice with egg and dart molding. There is a central, shallow pedimented gable peak that extends back the depth of the block flanked by flat roofs over the side bays. Over the recessed entrance is a large semi-circular wooden arch detail attached to the facade of vertical flush boards. The window fenestration and entrance have been altered. Around the recessed entry doorway and the side bay multi-light display windows are Colonial Revival surrounds topped by exaggerated Chippendale-style broken pediment lintels.

¹ Andres, Glenn M. & Curtis B. Johnson. *Buildings of Vermont*, Charlottesville: University of Virginia Press, 2014, p.213-214.

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2-story rear addition of hollow, glazed tile construction was originally the movie house; 1/1 windows have been added to this. The walls are punctuated by pilasters that are also tiled. Adjacent to one of the pilasters on the rear is a brick chimney that is toothed into the tiles of the pilaster (or vice versa).

This building is indicative of the strong Colonial Revival tradition which dominated the architecture of St. Albans after the turn of the century. It is one of two buildings in the district built as a theater. The other is the Empire Moving Picture House (HD #76) of similar date. Though altered by Colonial Revival renovations in 1964², it retains vestiges of its original Colonial Revival detailing. A ca. 1919 historic post card view shows the same upper window openings with different sash, the same wall cladding, arched detail, pilasters, entablature and pediment. The center entry was three sections of multi-light French doors topped by 20-light transoms. The two side bay windows on the ground floor were 1/1 windows topped by a transom panel. There was a vertical, projecting sign in the center with "Bellevue" on it.

After it stopped being a theater, AP designers of Burlington were hired to re-do the front façade. According to the *St. Albans Messenger* (Jan. 27, 1964, p.1), the bricks used in this façade work were salvaged from the Central Vermont Railroad Shed which had been demolished the year before. The new office use in 1964 was the Vermont Employment Service and also rooms for the Autonoë Club.

30. Paige Block, 80 North Main Street, 1895, Contributing

This 4 x 8 bay, 3 ½ -story, attached, Romanesque Revival Two-Part Commercial Block has common bond brick construction. The front (east) façade has a rusticated stone sill course that divides the first and second stories. The first-floor store front has been altered. There are two stores under a broad flat, blank sign band just under the second-story sill band. They each have modern glass and aluminum storefronts and side doors. There is a recessed entry in the south bay that leads to the upper floors.

The upper stories have paired windows in every bay. The second-story windows are flat topped with rusticated stone lintels. The third story windows have semicircular arched openings with brick voussoirs, stone keystones and stone imposts. The arches connect forming an arcade across the façade. Ventilator oculi flank a name and date plaque above the third story windows. There is a molded tin cornice with bracket accents at the corners and center.

The rear (west) elevation has regular fenestration with four single window openings on each floor that have mostly been infilled. Some of these are now doors accessing a metal fire escape. There is a brick chimney on the south elevation.

² St. Albans Daily Messenger, St. Albans, Vermont, Jan. 27, 1964, p. 1.

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This, large, impressive, Romanesque Revival building is typical of the high-quality commercial structures found within the district, built after the downtown fire. It is one of many post-fire buildings with monumental arches as a major design feature.

On the 1896 Sanborn map, there were two stores on the ground floor, office on the second floor, and a "hall" on the third. On the 1912 Sanborn Map, it was being used as a movie theater on the southern half and a wallpaper store on the northern half. After the Bellevue Theater was built next door in c.1915, it went back to being two stores on the ground level. By 1980, the two store units had been combined into one larger store, perhaps in the 1940s based on the design of the unified storefront.

31. 78 North Main Street, 1896, Contributing

This Queen Anne Two-Part Commercial Block building has 3 stories, common bond brick construction, and is attached to #30. The first-floor store front had Carrera glass in 1980 and now has a recessed entry storefront with vinyl clapboard-cladding including the sign band that may cover the glass. There is a doorway in the north bay that leads to upper floors. It has a metal and glass door.

The third story features a large Diocletian window with a rusticated granite keystone and sill band. A raised brick frieze outlines the arch of brick voussoirs. Within the arch are a centered pair of 1/1 windows in a wooden frame and surround with a prominent mullion between them. These are flanked by two-light fixed sash windows that are quarter-oval in shape. The second story has two paired flat topped 1/1 windows with rusticated granite lintels and sill band. Another frieze band of rusticated granite is just below the second story lintels and is interrupted by the windows.

The corbelled cornice has a brick sawtooth pattern beneath. There is a rusticated granite cap on the roof with metal flashing and small granite blocks at the corners under the cornice.

There is a three-story enclosed frame porch on the rear (west) elevation.

The monumental Diocletian window on the third floor continues the rhythm of the third-floor arcade of arches on the adjacent Paige Block. It is one of many post-fire buildings that use large arches a major design feature.

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32. 72 North Main Street, c. 1853, Contributing

This is a 3 x 7 bay, 3-story Two-Part Commercial Block building of 7-course American bond brick construction, on a stone foundation. The windows have wood sills, 1/1 sash, and shelf cornice window heads. By 1980, the corner two stories were wrapped with a wooden paneled surround that included large arched multi-light windows on each level. That surround has since been replaced with a wooden surround that has moldings and accents that match the window trim more closely.

This building is one of the second-generation commercial blocks that survived the 1895 fire, and the only building on this block to do so. Its original cornice and Italianate molded window lintels are intact.

33. 68 North Main Street, c. 1853, Contributing

With 2 bays on Main Street, 7 bays on Center Street, this Two-Part Commercial Block building has common bond brick construction, a shallow corbelled cornice, and a stone foundation/sill along the side elevation. The front (east) façade has on the ground story a storefront with recessed entry that wraps the corner, a recessed doorway to the stair hall. The second story has a former large store/office window opening that wraps the corner and is framed with a molded classical cornice/lintel and a corner, fluted pilaster. The former fixed glazing, described in the 1980 nomination, has been replaced with brick infill and smaller, paired modern 1/1 windows. On the third story are two original window openings with molded lintels matching the one on the second story. The two 1/1 windows are replacements. The Center Street side elevation (north) has the wraparound windows of the storefront and second floor. There are no other extant windows on the first story but there are three bricked-in former openings indicated by remaining sills. One doorway near the rear (west) has a set of steps to it as the ground falls away down Center Street. The upper two floors have regular, original fenestration with molded lintels and modern, 1/1 sash. The roof has a parapet that steps down along the side elevation on Center Street.

The current storefront replaced, or may have been under, a metal one described in the original 1980 nomination. A wooden dentilated entablature extends across the entire first story and around the corner one bay. A flat sign is hung over a band of transom lights in wooden frames. A framed solid wood panel above the side door to the upper floors continues this line. The door is a modern wood door with small security light. The storefront door is recessed with a paneled reveal on the south, but the modern glass door and glass and aluminum display windows over a paneled wood base are in a canted line from the recess out to the front façade wall on the north end. At either end and at the corner, the paneled surrounds are punctuated by fluted Ionic pilasters.

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This second-generation commercial building from c. 1853 survived the 1895 fire along with the rest of this block and #32 across Center Street. Historic views show that the current roof/cornice height of 68 North Main was likely the original but that the adjacent four-bay 64 North Main (HD #34), also built c. 1853, originally had a very high roofline with very tall third story windows. By the late 1880s the roofline of #34 had been lowered to match the roofline and cornice of 68 North Main Street. The two corner buildings on Center and North Main, #32 at the northwest corner and 68 North Main at the southwest corner, were likely originally identical and still have the same roofline and cornice. Both were later adapted with storefront display windows wrapping the corners onto Center Street on the first and second stories. This second story display window modification had happened to 68 North Main by c.1900, based on a historic view of the time. This second story corner display window was still intact in 1980 but has since been infilled with brick and smaller windows.

34. Darrow Block, 64 North Main Street, c.1853/c. 1881/ mid-to later 20th century, Non-contributing due to alteration

This modern looking brick commercial block was built in c.1853 and has been modified more than once. It has four bays across the front (east) defined by narrow, simple, modern brick pilasters, and is topped by a simple, molded wood cornice. The façade of modern brick veneer was added, along with altered fenestration by 1980. The current windows (regular fenestration of four across the second and third stories) are fairly small double hung modern sash with no trim or framing. The first story former storefront has a modern wood cornice across the whole façade. The modern cornice goes underneath an earlier, dentilated and molded cornice above the doorway in the southern bay. The present doorway, also extant in 1980, is recessed within a modern arched brick opening in the modern brick first story façade. It is divided by brick pilasters with a triangular cross section aligned with those on the floors above. In each of the northern three bays there is a large modern, fixed nine-light window. The first story is occupied by the office of International Trade Services.

This second-generation commercial block was originally built in 1853 as the two-unit, four-bay Darrow Block and housed a drug store and a clothing store per newspaper notices of the time. The two units are now combined as HD #34 behind the modern façade and altered cornice. It survived the 1895 fire along with the rest of this block.

Early c.1870s photographs show the original, very high third story on the Darrow Block which contained a concert and meeting hall, finished later in 1857, on this high-ceilinged top floor. Later photos show the present lower roofline continuous with the northern section. A newspaper account³ reported that a fire in 1880, destroyed the top floor and the reconstruction lowered the roofline to match the corner building (HD #34) to the north. These photographs also show that the four bays were not originally symmetrical across the façade. The Sanborn Map of 1884

³ "Destructive Fire", *St. Albans Daily Messenger*, Dec. 21, 1880, p. 3.

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shows the four bays of HD #34 as the 2-unit “Darrow Block” with a furniture warehouse in the 3rd story. In 1889, the Sanborn map shows that the I.O.O.F. hall was in the third floor and the furniture operation was in the second floor.

HD #34 originally had two storefronts and the entrance to the upper floors of HD #34 & #33. By 1915 it had become a J.C. Penney store which combined the two store units with a new storefront. This was one of several new department stores in town.

In 1980, the alterations made it designated “non-contributing”. Despite its importance as a surviving mid-19th century commercial block and the fact that it preserves the common cornice level with HD #33, it should still be considered non-contributing due to its considerable alterations.

35. Kingman Block – north unit, 60 North Main Street, 1852, Contributing

Originally part of the three story “Kingman Block” which included adjacent HD #36 & #37, this early, common bond brick, 2-bay, Two-Part Commercial Block has a shallow corbelled cornice that is continuous across all three buildings. However, since 1980, this cornice was extended in brick above the corbelling as a parapet. (Possibly when the roof was raised and/or insulated). The upper floors have paired double hung modern multi-paned sash that replaced the non-original windows from 1980. Flat brick arches are the tops of these openings which are wider than the original (like those on adjacent HD #36 & #37). The third-floor windows are even shorter than the openings with an infill panel below them. The storefront that was extant in 1980 has been replaced with a glazed wall of three multi-paned window above a brick infill panel. The only entrance is now the side (north) entry door to upper floors and likely a vestibule with access to the first floor as well. A broad, paneled, projecting wooden sign band extends across the entire first story façade.

The Sanborn Map of 1884 shows this as part of the “Kingman Block” along with HD #36 & #37. Newspaper items and advertisements in 1852, refer to stores moving into the “Kingman Block”. In 1980, the three two-bay, two-unit sections of what was originally the “Kingman Block” were owned separately and were listed as three separate buildings.

36. Kingman Block – center unit, 56 North Main Street, 1852, Contributing

Originally part of the three story “Kingman Block” which included adjacent HD #35 & #37, this early, common bond brick, 2-bay, restrained Italianate style commercial block has a shallow corbelled cornice that is continuous across all three buildings, though with an added parapet on HD #35. The regular fenestration has 2 bays on the Main Street façade over a single storefront with recessed center entry. The windows still have molded lintel hoods and wood sills but have

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modern replacement sash. The entrance to the upper floor appears to be shared with HD #37. The current storefront has two plate glass display windows flanking the entry framed by a simple, modern painted vertical board type (T-111) siding. The modern glazed wood door has a transom, now infilled with an air-conditioning unit. A stone sill extends from the shared entry to upper floor across the storefront and forms a step up to the entry.

The Sanborn Map of 1884 shows this as part of the “Kingman Block” along with HD #35 & #37. Newspaper items and advertisements in 1852, refer to stores moving into the “Kingman Block”. In 1980, the three two-bay, two- unit sections of what was originally the “Kingman Block” were owned separately and were listed as three separate buildings.

37. Kingman Block – south unit, 54 North Main Street, 1852, Contributing

Originally part of the three story “Kingman Block” which included adjacent HD #35 & #36, this early, common bond brick, 2-bay, Two-Part Commercial Block has a shallow corbelled cornice that is continuous across all three buildings, though with an added parapet on HD#35. The regular fenestration with 2 bays on the Main Street façade and 7 bays along the south, Kingman St. elevation still have molded lintel hoods and wood sills. The sash is modern replacement, multi-paned. The c. 1910 Ralston’s decorative glass storefront with tiled entry are still extant⁴. There is a line above the storefront indicating where a metal sign had been removed. The centered recessed store entry has a fully glazed wood door, sidelights and transom and bronze framed display windows above a paneled wood base. The side entry door to the upper floors is to the north of the storefront with a modern glass door, short modern transom under a larger wood framed transom. There is an exposed steel beam above this doorway. On the Kingman Street (south) elevation, there are four windows on the first story, seven on the second story and four on the third story – all of which have the molded lintel and wood sill. The brick parapet above the flat roof steps down along the Kingman Street elevation.

The Sanborn Map of 1884 shows this as part of the “Kingman Block” along with HD #35 & #36. Newspaper items and advertisements in 1852, refer to stores moving into the “Kingman Block”. In 1980, the three two-bay, two- unit sections of what was originally the “Kingman Block” were owned separately and were listed as three separate buildings.

38. Seymour/Fishman Block, 50 North Main Street, 1896, Contributing Williams & Johnston, Architects

With four bays on Main Street and six bays on Kingman Street, this 3-story Romanesque Revival/Norman Revival Two-Part Commercial Block building is constructed of common bond

⁴ These were uncovered in 1984 after removal of a modern storefront.

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brick. The imposing quality of this corner building has been diminished by the loss of a two-story bay window and entry formerly located on the canted corner of the structure. The bay window opening has been bricked in. Also, a two-story bay window has been removed from the center of the front (east) facade. The storefront has a wide sign band that wraps around a rectangular corner that projects beyond the canted corner above. Under the sign band there is a late 20th century aluminum and glass storefront with a recessed center entry with a metal clad surround. Other features include: a decorative gable peak in the center of the facade; recessed panels; arched window openings on the third story; and stone lintels and sills; a stone header course separating the second and third stories; and a corbelled brick cornice. On the north side elevation along Kingman Street, the first story is clad in rusticated stone blocks and the entry to the upper floors, in the westernmost bay of this elevation, has a Norman Revival style, peaked stone surround with castle-like slit openings above.

On the 1896 Sanborn Map, it is labeled “Seymour Block” and contained the Oddfellows club rooms on the second story and the hall on the third story. In the early 20th century, it became the Fishman Block and contained the M.H. Fishman department store.

The storefront alteration, which removed rusticated stone columns and the canted corner entry, was made in ca. 1920s or 30s per historic views. This storefront was later modernized in the mid-20th century with a new sign and aluminum and glass display windows and doors, but essentially remained the same in form. This building and the adjacent Robert Seymour Block (HD #69) were designed by architects Williams & Johnston.⁵

39. Bailey Block, 46 North Main Street, 1896, Contributing

This four-bay, 3 ½ -story, common bond brick, Queen Anne Two-Part Commercial Block building has an altered first story storefront. There are two bay windows on the second story of the front (east) façade with denticular cornices, and ornament made of corbelled and recessed brick paneling. There is wood clapboard cladding above the bay window sashes. There are four segmental arched window openings with stone sills in third story and all window sash on the second and third stories is 1/1 topped by one-light transoms. The center facade gable is created by corbelling brick away from the face of the building; and corbelled brick in the raking eaves of this gable creates a dentil motif. The gable eaves terminate in corbelled parapets, pierced by the gable peak, with decorative urns. A tripartite window in the gable is composed of a semicircular arch window with flanking quadrant windows.

The c. 1940, Moderne/Mid-Century-Modern style storefront has an asymmetrical, angled recessed entry under an asymmetrical flat canopy edged in aluminum which swoops out over the door. The display windows are plate glass with a thin aluminum frame and mullions over a part brick, part wood panel base and with a corrugated metal surround. The sign band of corrugated

⁵ St. Albans Daily Messenger, Jun 5, 1895, p. 4.

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metal angles out from the façade and is supported by short metal-clad and brick wing walls. The door to upper floors is in the northern bay on the front façade and is in a matching Moderne/Mid-Century-Modern surround.

Though the name and date plaque say the building was completed in 1885, this is not true. The fire of 1895 destroyed the original Bailey Block and this plaque was salvaged and reused in the new construction.

40. Fuller-Bedard Block, 42-44 North Main Street, 1896, Contributing

This commercial building of common bond brick construction has 5 bays, three stories, and is of the Romanesque Revival Two-Part Commercial Block with Norman Revival touches such as the stone door surround. Two recessed storefront entries flank a semicircular stone arched center entry to the upper floors. Recessed brick paneling, containing the two bays on either side, flanks the center bay, making it appear like a slightly projecting pavilion. This central projecting bay has a semicircular arched window opening in the third story with a brick voussoir, stone keystone and stone arched trim. The window is a 1/1 topped by an arched transom and on the second story of the center bay there is a pair of narrow 1/1 windows. Paneled brick piers articulate the corners. In the side bays, second story windows are paired and slightly bowed within the window opening while the third story windows are in banks of four. The windows have stone lintels and sills and 1/1 sash. There are three ventilator oculi below the roof curb and the cornice is corbelled.

The storefronts are altered and have a very wide sign band. The south store has a Neo-Art Deco stepped arch over the recessed center doorway with canted sides and wood-framed display windows. The north store has a flat paneled sign band and frameless glass display windows over a wood flat base. It also has recessed entry with glass door and canted sides. The rear (west) elevation has paired 2/2 windows under a single segmental crick arch in the end bays of the upper floors and single 2/2 windows in the inner bays and a single opening (now doors) in the center. There are several metal fire escapes and altered first floor doors and windows.

Along with 48 North Main (HD #38), on the corner, this building incorporates unusual Norman Revival touches, such as the door surround, into the Romanesque Revival style that characterized much of the downtown reconstruction after the 1895 fire. The similarities of the two suggest that they may have been designed by the same architect or builder. On the 1896 Sanborn Map, it is listed as the "Fuller-Bedard Block".

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41. 40 North Main Street, 1896, Contributing

This narrow two-bay, three-story, Classical Revival Two-Part Commercial Block building is constructed of contrasting buff and red brick. The storefront has been altered by the addition of a pent roof and Neo-Tudor details. Colossal paneled buff brick pilasters with stone Corinthian capitals, and the broad entablature of buff brick they support, define the corners and top of the building and lend an unmistakable classical ambience to the streetscape. There are oversized flat arches with keystones constructed of buff brick over all windows on the front facade. The windows which are paired have 1/1 wood sash. Above the buff brick entablature, there is a red brick sawtooth pattern beneath the modillioned cornice which is constructed of stone. There is a two-story rear wing of concrete block and minimal fenestration.

42. 36 North Main Street, c.1880, Contributing

This three-bay, four-story, common bond brick Romanesque Revival Two-Part Commercial Block building has an altered first floor store front under a dentilated sill course. The second and third stories are punctuated by single windows with 1/1 sash topped by semi-circular arched transoms. In the two side bays these windows were originally paired and have two arched transoms above a single (replacement sash). The window bays are delineated by recessed brick panels. The dominant feature of the building is a monumental semicircular arched window opening in the fourth story outlined in corbelled brick. An historic view shows this in a contrasting light color suggesting it had been painted or clad. The arched window sash is a replacement, multi-paned sash with some operable awnings in the center.

The storefront has a narrow wooden cornice with scalloped pattern. The sign band is a flat panel as is some of the surrounding trim, with brick as well framing two display windows. The door in the side bay is a modern, glazed and paneled door. The rear (west) elevation has a four-story wooden porch and stair that leads to the ground. There is a roof deck with wooden railings.

The Sanborn map of 1884 shows that 36 North Main was extant at that time. This was the last building on North Main to survive the 1895 fire, which is confirmed by an historic photo taken between the 1891 and 1895 fires. The 1895 Sanborn map shows that it was a fully brick building, while its neighbor to the north was brick-clad frame, and thus was destroyed in the 1895 fire.

According to the 1885-1896 Sanborn Maps, this building had one of several upper floor halls along this block of Main Street. The hall was in the fourth story and lit by the monumental arched window.

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43. 34 North Main Street, c. 1860, Contributing

This is a 2 x 3 bay, three-story, common bond, brick Two-Part Commercial Block building with an altered first floor store front. The windows – two per upper floor - have wood lintels and sills and 1/1 sash. There is brick paneling in the tall, cornice topped by an entablature framed with brick sawtooth friezes. The height may relate to the original hall that occupied the third floor.

The storefront has a large pent roof canopy over a broad sign band that is tilted down slightly. The modern, aluminum-framed small display windows in an asymmetrically angled, recessed brick-clad façade. The door to the store is recessed in a north of center bay while the door to the upper floors is in the northernmost bay.

According to the 1896 Sanborn Map, this building had one of several upper floor halls along this block of Main Street. The hall was in the third story.

44. Waugh Opera House, 22 North Main Street, 1892, Contributing

Separated by an alleyway from #43, this is a 5 x 7 bay, four-story Romanesque Revival Two-Part Commercial Block building of common bond brick construction with two distinct sections of the facade. The altered first floor store fronts have three recessed entries plus the entry to the upper floors is in the second bay from the north. The 3-bay south section contains two stores on the ground floor, symmetrical fenestration of oriel (wood-framed) and simple rectangular windows, topped by three monumental arched window openings. These arches each contain a triple set of arched sashes – a segmentally arched center 1/1 flanked by quarter round-topped 1/1 sash. The arches are delineated by brick voussoirs springing from quoin-like stone detail. Centered between two windows on the third story is a round terracotta plaque with the sculpted head of a bulldog in honor of Yale University, the alma mater of building owner Dr. Theodore R. Waugh.

A narrow bay to the north of the south section contains the entrance to the upper stories and originally the opera house. It has an arched 1/1 window on the second story with blind bays above on the third and fourth stories. This section is decorated with stone quoin-like outlining, stone voussoirs and a stone checkerboard pattern over the arched window and a blind brick arch in the fourth story. The last, northern bay is wide like the southern three bays and contains a store on the ground floor, a large 1/1 window topped by a divided transom on the second story, two 1/1 windows on the third story and four narrow 1/1 windows on the fourth story. Brick corbelling at the cornice and stone quoining articulates the corners and emphasizes edges.

The storefronts are topped by a steel beam under which are simple sign bands or awnings and display windows with wooden or metal surrounds. Original brick and stone columns frame and divide the stores. The double leaf glass entry door to the upper stories is topped with a large transom. The rear and north elevations have regular fenestration with some irregularities and alterations. The windows generally have 2/2 windows and those on the second story are arched.

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There is a modern wooden stair from the second story on the rear elevation and in the southern bay is a storefront-like infill on the second story.

This is the second opera house located on this site. The first burned in the fire of 1891. This opera house replaced it in c.1892. In the 1920s, a fire partially gutted the opera house which was subsequently converted into more retail space and a third floor of apartments inserted in the theater space. A photo dated 1929 shows the altered upper floors.

45. 18-20 North Main Street, c. 1892, Contributing

This three-story, two-bay common bond brick Romanesque Revival Two-Part Commercial Block building may have its original first floor store front, though the recessed entry has a newer door of metal frame and glass. There is recessed brick paneling, symmetrical fenestration, and windows have 2/2 sash within peaked openings decorated with terra cotta hood molds. The corbelled cornice has sawtooth friezes. The brick paneling creates two monumental arches in the brickwork of the third story which are further accentuated by the arcaded corbelling above.

46. Prior Block, 6-16 North Main Street (north half), 1932, Contributing

This five-bay, four-story Two-Part Commercial Block building suggests a skyscraper influence, with its emphasis on verticality. Constructed of buff and red brick with an altered first floor facade, there are asymmetrically spaced window bays with fixed sash metal frame windows. The bracketed metal cornice has patera blocks and a name and date plaque that reads "Prior 1932" is placed between the third and fourth stories. The original, outer window bays contained three-sided projecting bay windows but these were removed and they are now flush with the façade but distinguished visually by dark bronze cladding. The storefront and entry doors are modern glass and aluminum framed with brick bases. The outer two bays have a trio of 1/1 windows on each floor and the center two bays have a single 1/1 window on each floor. The rear (west) elevation has a secondary, modern commercial entrance from Hampton Lane. Originally it was numbered 12-16 North Main Street and is now internally connected to 6-10 North Main Street, and together they are now numbered "6 – 16" North Main Street.

47. Franklin County Savings Bank, 6-16 North Main Street (south half), c.1910/1918, Contributing

Frank Lyman Austin, Architect, 1919 addition

This Two-Part Commercial Block building has four bays, four stories and is built of common bond buff brick. The first-floor store front has been altered as a modern bank. Flat arched

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window openings have rock faced brownstone sills. There are paired windows with 1/1 sash. The denticular brick cornice has an egg and dart molding beneath. The modern brick addition on the rear (west) elevation houses an elevator and offices.

There is a separate doorway in the south bay that accesses a stair to the upper floors. Modern awnings partially cover the extant brick storefront openings that are topped by brick jack arches with a slightly segmental arch over the south side door accented by brownstone keystones and corner blocks. Originally it was numbered 6-10 North Main Street and is now internally connected to 12-16 North Main Street, and together they are now numbered "6 – 16" North Main Street.

6-10 North Main was originally the Franklin County Savings Bank & Trust Co. Building and a bronze plaque identifies the date of construction as 1919. But based on historic photographs and the Sanborn Fire Insurance Co. Maps, it was actually built in two halves. The two bays on the south were built first by 1910 with a store on the first floor and was next to the earlier 2-story bank building on the north side. The second (northern) half replaced the two-story bank after 1918 and the combined two storefronts were labeled Franklin County Savings Bank and Trust Co. on the 1920 Sanborn map. The 1918 addition was designed by Burlington architect Frank Lyman Austin⁶.

48. American House, 2 North Main Street, c.1815/1870, Contributing

This four-story, 5 x 8 bay, common bond brick Italianate hotel is notable for its deeper setback from the street. The original 2 ½ -story Federal style hotel was substantially altered by the addition of another floor (c. 1875) which changed the hotel into its present Italianate form. Decorative features include incised wooden window hoods and a bracketed cornice.

Some alterations noted in 1980 have been removed such as a one-story store addition and the front (east) façade restored including its screened balconies on the second and third stories in the center bay. There are now two simple glass entry doors on the east façade and a concrete ramped deck to provide accessibility.

The major intersection, created by Lake Street (Vt. 36), and the stage road (US Rt 7) was a natural site for the establishment of the first hotel, The Phoenix House, later known as the Bliss House and then the American House (HD #48), the oldest building in the district. 9 Lake Street (HD #65) was built as an addition to the American House in c.1870. Two historic images of the hotel and corner from the 1860s and the 1870s show the hotel before and after its Italianate renovation and it has the c.1860 rear addition (9 Lake Street, HD #65) in both views.

⁶ St. Albans Daily Messenger, Dec. 28, 1918, p. 8.

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49. Farrar/Morton Block, 2 South Main Street, 1870, Contributing

This three-story, 6 x 6 bay, Italianate Two-Part Commercial Block building of common bond brick rests on a rock faced, ashlar coursed stone foundation; the stones have tooled margins. The restored ground-level store front has recessed entries between banded brick piers. Recessed brick panels define facade elements. Segmental arched windows have radiating voussoirs; third story windows have keystoned arches, the sash is 6/6 and the sills are bracketed. The cornice has brick dentils and is supported by brackets with a deep eave overhang. The south store has a three-bay storefront with recessed entry between display windows framed in paneled wood and decorative, Victorian style columns connected by flat-topped arches. The northern, corner store has the same three-bay, Victorian storefront with recessed entry on the front (east) façade and another three matching windows around the corner on the north elevation. Some of the first-floor window openings on the north elevation are infilled with recessed brick panels.

The storefronts were altered over time including in the early 20th century when the corner pier was removed and the store entrance was canted on the corner. This storefront was later modernized by 1980. The storefronts were returned to a more original style including the restoration of the corner brick pier in recent years.

The 1884 Sanborn map shows this as the “Farrar Block” and its 3rd floor is indicated to be a hall. A c. 1898 photo shows the building with a sign indicating it was a “Pythian Hall.” The Morton clothing store first of H.G. Morton and then his son, C.H. Morton was located in the corner retail unit possibly as the original c. 1870 tenant. The store was still in operation in 1930s, and later succeeded by Fred Morton.

50. 10 South Main Street, c. 1865/c. 1920 Contributing

This is a three-bay, two-story, frame commercial building whose boomtown facade obscures a gabled roof. Cementitious clapboards side the building. The storefront has a wood paneled sign band and recessed display windows framed in wood with a transom line. The bays are articulated on the storefront with paneled posts. The recessed entry to the upper story is in the northern bay. Windows have 6/6 sash; the molded cornice has brackets.

The parapet to this building was added c. 1920 and forms a continuous front with HD#s 51, 52, & 53. These were originally built c. 1865 as three detached, frame, gable-fronted store buildings. After about 1920, these early stores were modernized, connected, and expanded with false fronts and rear additions, to make them look more like commercial blocks and became four units instead of three.

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51. 12 South Main Street, c. 1865/c. 1920 Contributing

This two-story, two-bay, frame commercial building shares a continuation of HD #50's parapet and cornice. It has wood shingle siding and windows with 1/1 sash. The storefront has a recessed center entry with canted sides and wood framed display windows. Under the c. 1900 updated facade and parapet is an Italianate structure.

The parapet to this building was added c. 1920 and forms a continuous front with HD#s 50, 52, & 53. These were originally built c. 1865 as three detached, frame, gable-fronted store buildings. After about 1920, these early stores were modernized, connected and expanded with false fronts and rear additions, to make them look more like commercial blocks and became four units instead of three.

52. 16 South Main Street, c. 1865/c. 1920 Contributing

Originally a late Greek Revival/vernacular building, gable fronted to South Main Street, this structure now shares the parapeted facade of #'s 50, 51 and 53. Vinyl clapboard sides the building and the upper story fenestration is altered and now irregular. The storefront has a pent roof with asphalt shingles. There is a door in the north bay and one in the modern storefront.

The parapet to this building was added c. 1920 and forms a continuous front with HD#s 50, 51 & 53. These were originally built c. 1865 as three detached, frame, gable-fronted store buildings. After about 1920, these early stores were modernized, connected and expanded with false fronts and rear additions, to make them look more like commercial blocks and became four units instead of three.

53. 20 South Main Street, late 1880s/c. 1920, Contributing

This is a two-story, four-bay, frame commercial building. The first-floor store front has been altered and now has a three-bay stone façade and sign band. The bracketed boomtown façade obscures a gable roofed rear addition; this facade is a continuation of those of #'s 50, 51 and 52.

The original storefront may have had more ornate details. It now has stucco siding above the storefront; three arched windows have one light sash topped with arched transoms and align with the storefront bays. The northern bay has the entry to the upper floor does not have arched windows. There is a vinyl-clapboarded, gable-roofed rear addition of 1 ½ stories.

The parapet to this building was added c. 1920 and forms a continuous front with HD#s 50, 51, & 52. The northern three were originally built c. 1865 as detached, frame, gable-fronted store buildings. This building was added and attached to the other three by the 1889 Sanborn map.

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After about 1920, these early stores were modernized, connected and expanded with false fronts and rear additions, to make them look more like commercial blocks.

54. 24 South Main Street, 1925, Contributing

This is a four-bay, one-story, brick, building. The roof curb is topped with a flat, dentilated cornice. Fixed glass display windows with stone sills flank a center entry on the painted brick storefront. The storefront cornice is molded wood with a sign band of paneled brick and with wood applied rectangular accents on the corners. The side elevation (north) is clapboarded on the alley between this and HD #53 next door. A ramped entrance is on the north elevation in the alley. Its applied wooden embellishments appear to be a later addition.

55. 30-36 South Main Street, c. 1906, Contributing

This 3 x 2 bay, three-story Two-Part Commercial Block building is clad in common bond brick and embellished with Italianate elements. The first-floor store front has been altered. The facade has been re-veneered with new brick with two store and a center recessed entry to the upper floors. The store on the south has a recessed entry in the southern bay behind a corner brick post. The windows have flat arched openings and paired 1/1 sash. The rear (west) elevation of building is vinyl clapboarded. The metal cornice is supported by brackets. The rear addition is frame, 7 x 3 bay, and has windows with 2/2 sash and is vinyl clapboarded.

56. Spencer/Kelley Hotel, 38 South Main Street, c. 1912, Contributing

This is a three-story, 4 x 5 bay frame Italianate hotel. There is a 2-story, 4 x 1 bay brick veneered addition and a two-story plywood addition on the facade. A one-story, concrete block, six bay addition is on the left (south) elevation.

The brick veneered addition was built flush with the front of the two-story front porch on the attached hotel. By the 1950s, the porch had been enclosed. Currently the second story of it has a clapboarded front façade flush with the brick veneer façade – each with four windows. The ground level now has modern storefronts built out flush with the former porch above. There are two commercial units, both sheathed in modern multi-colored brick veneer. Each has a recessed entry flanked by large display windows with brick sills. A modern pent roof canopy extends across both stores and the southern store has a gable cricket above the entry. The 3rd floor of the frame hotel building, recessed behind the current second floor front façade, is still intact with clapboard siding, four windows, and a bracketed cornice.

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This was built as the Spencer House in c. 1912 and by 1963 was called the Kelley Hotel. Between the 1926 and the 1948 Sanborn maps, the 2-story side brick veneered addition was added as an office. The restaurant was within the main hotel.

57. 42 South Main Street, 1926, Contributing

This is a three-story, 5 x 8 bay, common bond brick-veneered Colonial Revival Two-Part Commercial Block building with a poured concrete foundation. Windows have flat arched openings; there are paired windows on third floor with 8/1 sash. An entablature divides the first and second floors. There is an asphalt-shingled pent roof with a modillion cornice beneath the parapeted roof curb.

A door to the upper floors is in the southern bay next to the two storefronts which share a centered recessed entry with two doors. The display windows are wood-framed with wood paneled bases. The south and north elevations have regular fenestration. The rear (west) elevation has irregular fenestration and doors in the center bay with metal fire escapes.

58. Carriage House, 2 Academy Drive, c.1880, Contributing

This carriage house has 1 ½ stories, 2 x 2 bays, clapboard siding, and is of the Stick Style. Peaked window surrounds with feet, and 2/2 sash characterize the windows. The gables are jerkinhead; the box cornice has paired open brackets. There is a large, divided picture window with transom panels in one bay and a half-glazed door in the other of the front (east) façade. Above the door is a horizontally divided 2/2 window in a peaked opening.

This outstanding carriage house is the last remaining building from a group of stable buildings that formerly occupied this site. In the 1948 Sanborn map, the structure was labeled “Welfare Renovating Shop” which explains the picture window.

59. St. Albans Armory, 18 Fairfield Street, 1915, Contributing **Frank Lyman Austin, Architect**

This 7 x 6 bay, two-story brick military style building has a 4 x 5 bay drill hall on the rear (south) elevation. The first and second stories have rusticated brick. There is a corbelled brick wash around the perimeter of building. Narrow slit windows create a fortress-like appearance. The segmentally arched, recessed entry has a deck above. A gambrel roof characterizes the rear ell. The rear of this wing (south elevation) is buttressed. Recessed panels define the side elevation bays. Windows have flat arches, marble sills, and 1/1 sash. The roof is slate and tin.

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After being located in various halls and other mixed-use buildings, the state built this armory building in 1915 to the designs of Burlington architect Frank Lyman Austin. It was the home of Company B, First Infantry of the Vermont National Guard.

60. Handy's Downtown/Handy's Dodge, 8-10 Fairfield Street, c. 1920s-50s/1982, Non-contributing due to alterations

This is a one-story, ca. 1950s concrete block auto showroom with a more modern front showroom and a c. 1920s garage attached to the rear (south). The main block is fronted by a 1982 showroom facing Fairfield Street. There are three large bays now infilled with modern display windows and a glass door. On the west elevation, the southern four bays of the main block are painted concrete with piers between bays while the northern two bays are clad in brick and have a 1982, shingled pent roof. The window openings now contain paired or triple fixed glass. The east elevation of the main block has garage door openings and larger windows in the southern bays.

The main block was connected in 1982 to the older rear shop/garage that is now offices.

This business, formerly called "Handy's Dodge", has been an important commercial fixture in the downtown for many decades. However, due to its alterations in 1982 and later, it continues to be considered non-contributing.

61. Burton Block, 10 Lake Street, 1885, Contributing

This is a 4 x 8 bay, two-story, brick Two-Part Commercial Block building. The storefront was recently renovated with fixed-glass display windows topped by a band of transom lights flanked by two deeply recessed entries. The fenestration is symmetrical; windows have flat arched openings, composition stone sills, and 1/1 sash. The denticular metal cornice has modillions and corner brackets over a pressed metal frieze of garlands. The front (north) façade is clad in white brick.

It was part of the re-building of Lake Street after an 1871 fire, one of only two buildings left of this era. The 1926 Sanborn Map indicates that it suffered a fire and labeled the property "Ruins of Fire...Part of Walls Standing", suggesting that the current appearance dates more to the later 1920s. Originally it was labeled "Burton Block" on the Sanborn Maps and housed a billiard hall in the western retail unit.

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62. Driscoll Building, 18-26 Lake Street, 1883, Contributing

This is an eight-bay, two-story Italianate Two-Part Commercial Block building of common bond brick construction. Brick piers articulate the corners and rusticated brick piers separate the storefronts. The entries are recessed on the two eastern stores. The western two stores have modern storefronts including a pent roof on the westernmost unit.

The second-floor windows with 2/2 windows have bracketed hoods. The bracketed metal cornice has been replaced by aluminum siding; within the siding is a marble name and date plaque. The exposed west elevation has a few windows. The rear (south) elevation has altered windows and doorways and a rear second floor deck and a one story shed addition on the eastern side.

It was part of the re-building of Lake Street after an 1871 fire, one of only two buildings left of this era. It was a four-unit commercial building that was one of the few in the downtown that had tenements on the upper floor.

63. Vermont Superior Court – Franklin Unit, 36 Lake Street, 1988-89, Non-Contributing due to age Truex Cullins Partners, architect

This one-story modern brick courthouse was built in 1988-89 and was designed by Truex Cullins Architects. It has symmetrical form with three, three-bay blocks connected by hyphens and the main entrance in the center block, up a prominent flight of stone steps. There is a high concrete foundation and water table. There are hip-roofed brick cupolas on the front portion each of the three blocks which have flat roofs. Behind the front (northern) three bays, the building's center section is taller, rising behind the cupolas. The rearmost bays are lower, similar in height to the front section. The windows are rectangular, modern fixed sash with mullions. The front doorway is arched, recalling the many arches found throughout the district commercial blocks, and flanked by two windows. The door is glass and metal and surrounded by glass side and transom panels within the arched opening. The building is built into a hill with a lower level accessed from the west side where a driveway extends along the side and around the back. There are additional entrances on the west and east sides each with stairs.

The red brick is similar to the brick found in many of the historic buildings throughout the district and has a similar corbelled cornice. The brick cupolas also have corbelled cornices.

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**64. St. Albans House, c. 1840/1867, Contributing
Philo Lampkin, Architect, 1867 addition**

This is a 7 x 3 bay, four-story brick and frame, mansard roofed hotel with a brick ell and clapboarded addition on the rear (south) elevation. Originally constructed as a brick, Greek Revival hotel, it was updated in the Second Empire style when the two frame upper stories were added in 1867. A two-story veranda dominates the front (north) facade; square posts rest on the ground; the second story verandah level has thin paired board posts connected with tracery and with elaborate scroll-sawn brackets. There are two entries on the ground level on either side of center. The eastern doorway has a simple, Greek Revival style classical surround; the western door trim is simpler. The doors are half-glazed and paneled. The windows have 2/2 and 1/1 sash with two large fixed single pane windows in the two western bays of the ground floor. The box cornice rests on modillions. The two-story, 3 x 2 bay brick wing, extending south on the western side, has a box cornice with gable returns. There is a (modern) four-story tower directly behind the main block. There is a two-story, gable-roofed, clapboarded, frame outbuilding connected to the rear of the main block by a one-story hyphen on the eastern side.

Built originally to lodge travelers from the stage road, it is one of St. Albans' first hotels. The hotel was substantially enlarged and updated in 1867 to take advantage of the increased traffic the railroad brought to St. Albans. An 1867 *Vermont Transcript* article notes that the St. Albans House hotel was refurbished with a "French roof" designed by architect Philo Lampkin.

65. American House annex, 9 Lake Street, c.1860/c.1875 c. 1890, Contributing

This is a 7-bay, four-story, common bond brick addition to the rear (west) elevation of the American House (#48). There are shops on the ground level, and bay windows with denticular cornices. The windows have similar incised window hood moldings to those on the American House. The ones on the fourth story are simpler with flat tops rather than the peaked hoods of the second and third stories. The brick-veneered fourth story was added later (c.1890). The bracketed cornice has a dentil molding between the brackets.

An important part of the early commercial history of the historic district and significant for its association with the American House and its post-railroad expansion. It was likely built c.1860 and then renovated in the Italianate style to match the renovation of the American House. It contained a dining hall on the second floor, kitchens and other services. There were stores on the ground level.

This addition to the Phoenix/American House is not shown on the 1853 Presdee & Edward map of the village but is shown on the 1871 Beers map. Two historic images of the hotel and corner from the 1860s and the 1870s show the hotel before and after its Italianate renovation. The addition is seen in both views as a 3 ½-story (including ground level) gable roofed structure. By

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the 1895 Sanborn Map, it had gained a full 4th floor, indicated as brick-veneered frame, and likely the bracketed flat roof it has today.

66. 11-13 Lake Street, c. 1892, Contributing

This three by four bay, common bond brick Romanesque Revival/ late Italianate style four-story Two-Part Commercial Block building has symmetrical fenestration. On the south/front façade, the central bay of the building is emphasized by paired windows. This symmetry is carried up the facade by this fenestration pattern, culminating in a semicircular arch in the bracketed cornice. The second story windows have stone lintels; those of the third story have semicircular arched openings. Windows with 2/2 sash predominate.

On the ground level, there is a storefront under a steel beam lintel with two stores and a central recessed set of three doors. The center leads to upper stories and the others into each store. The wood framed glass storefronts extend out from this with canted sides and paneled bases. The rear (north) elevation has irregular fenestration and a ground floor door. The west elevation continues the regular fenestration of the front with flat topped 2/2 windows.

67. Hampton Inn, 43 Lake Street, 2017, Non-contributing due to age

The 5-story, 12 by 4 bay, Hampton Inn hotel was built in 2017 in a contemporary style. The steel framed structure is clad in brick on the lower three floors with a raised, rusticated concrete block foundation and is clad in modern Hardie-Plank panels on the upper two floors, sides and rear elevations. A three bay, off centered, five-story pavilion contains the entrance and has brick cladding on the lower four stories and rusticated concrete block cladding on the fifth story. The regular fenestration includes modern windows with rusticated concrete lintels in the brick clad sections. A flat canopy protects the entrance. The building is built at the sidewalk edge with no setback, maintaining the traditional streetscape of neighboring properties.

68. St. Albans Foundry, 45 Lake Street, c. 1875, Contributing

This is a 1 ½ -story, five-bay wide former machine shop for the St. Albans Foundry that has since been converted into a bar. In 1980, it was described as having recessed brick panels defining the bays. However, the façade (south) is currently clad in paneled wood with a shingled wall above the storefront. This is topped by a bracketed projecting cornice edged in metal. It has a commercial appearance rather than its original industrial form. There is a glazed door in the west bay and a recessed door in the second bay from the east. The display windows of the storefront are wood framed.

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This was originally part of the only industrial complex located in the historic district. Although there is little industrial character left to the resources associated with the St. Albans Foundry. This brick and metal-clad frame building served as a wood shop and later a garage by 1912, after the Foundry closed. By 1920, it had more commercial uses.

**69. Robert Seymour Block, 14-18 Kingman Street, 1896, Contributing
Williams & Johnston, Architects**

This Romanesque Revival Two-Part Commercial Block building has five bays, and was later connected to HD #38. Four store fronts on the front (north) facade, of which two or three are original with recessed entries. Brick and stone piers separate the bays of these store fronts and the facade has asymmetrical fenestration. A number of second-story windows have been bricked in and a bank of four narrow 1/1 windows in the eastern bay. There are three semicircular arched window openings in the eastern bays of the third story with quoined surrounds and stone sills. There is a pair of very narrow, tall arched windows in the fourth bay from the east and in the western bay of the third story is an oriel window. Round arched windows have 1/1 sash. A brick belt course separates second and third stories; there is a stone sill course on the second story.

The ground floor level has four storefronts. Two or three appear largely in original form with wood-framed display windows topped by a transom band and with centered recessed entries. The eastern storefront is altered with glass and aluminum display windows. What may have been an entry to the upper stories in the second bay from the east, has been infilled with a display window. The entrance in adjacent and connected HD #38 may provide access the upper stories of this addition as well.

The rear (south) elevation has regular fenestration with flat topped 1/1 windows and a series of infilled first story former door or tall window openings.

This 1896, Romanesque Revival style 4-unit commercial building was built as part of the reconstruction after the 1895 fire that destroyed every building on Kingman Street. The 1896 map shows that it was called the "Robert Seymour Block" and was originally detached from the Seymour Block (HD # 38). It had a Masonic Hall across the upper floors of all units and a gymnasium. It was connected to the Seymour/Fishman block after 1946. This building and the adjacent Seymour Block (HD #38) were designed by architects Williams & Johnston.

70. Atwood Block, 20-24 Kingman Street, 1896, Contributing

This 4 x 5 bay, three-story, common bond brick, Classical Revival Two-Part Commercial Block building has a stone foundation and brick piers which articulate the corners. The altered first

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floor store front is brick veneer with metal framed windows and centered entry with a modern metal and glass door. There is a modern door in a side bay entry leading to the upper floors. The floors are delineated by granite sill and window head coursing. The exposed west side elevation has irregular fenestration. Windows have 1/1 modern sash. The cornice has brick corbelling. The rear (south) elevation has a three-story wood porch.

On the 1896 Sanborn map it was called the “Atwood Block” and it had tenements on the upper floors, which was not common in the downtown core at the time. A 1963 ad for the A.N. Derringer Inc. insurance brokers, shows the storefront in this building as a fully glazed, Mid-Century-Modern style arrangement with aluminum mullions in a geometric pattern. This storefront has since been replaced.

71. 30 Kingman Street, 1896, Contributing

This is a 3-story, 2 x 6 bay, common bond brick-veneered Queen Anne Two-Part Commercial Block building with an original store front with a recessed center entry flanked by cast iron columns. An altered door in the west bay leads to the upper stories. There is a second-story oriel window; all other windows have been altered. In the cornice are three patterned brick panels composed of alternating rows of headers and bricks placed at angles so their corners are tangent to the face. Above these panels is dog tooth patterned brick. (now covered in flashing) The rear (south) elevation has a second and third story 1 x 2 bay porch with turned posts.

The 1896 Sanborn map shows this building and indicates that it was brick veneered, contained a grocery store and had a rear porch.

72. 34 Kingman Street, 1896, Contributing

This is a four-bay, three-story, common bond brick, Romanesque Revival Two-Part Commercial Block building with a storefront with some original features like a cast iron column but with a set of what appear to be storm windows across the façade that may mask more original features like a recessed entry. An original recessed entry door with transom in the western bay leads to the upper floors. The front (north) façade has symmetrical fenestration. There are four 1/1 with small transoms across the second floor. On the third story, a two-bay wide central semicircular arch with a corbelled brick surround and granite keystone contains two windows. Decorative parquet brick paneling infills the tympanum above the windows. Semicircular-arched window openings flank the center bay on the third story. Windows have 1/1 sash and stone sills. Two oculi are placed below the cornice and have granite keystones. Corbelled quoining articulates the second-story windows; piers define the corners with rock faced granite inserts. Decorative paneling and corbelling characterize facade. The second and third stories have a 1 x 3 bay rear (south) elevation porch.

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It appears on the 1896 Sanborn Map and contained a furniture store on the ground floor and a dressmaker on the second floor.

73. 38 Kingman Street, c. 1900, Contributing

This four-bay, two-story common bond brick, Two-Part Commercial Block building has an altered store front of brick clad infill walls under a steel beam. There are narrow bands of glass and aluminum display windows. Two entries with modern doors are in a recessed eastern bay with a canted side. Second-story has paired 1/1 windows under flat arch brick lintels. Brick corbelling, decorative frieze, and paneling are decorative features above the windows.

Built as part of the reconstruction after the 1895 fire that destroyed every building on Kingman Street. It does not appear on the 1896 Sanborn Map but shows up first on the 1901 map with a furniture store on both its two floors. The map indicates it was brick with frame sides. It was built between and adjoining two brick buildings. Possibly this was built as an expansion by the furniture store next door in HD #72.

74. Ryan Block, 42 Kingman Street, 1895, Contributing

This two-bay, two-story, common bond brick, Queen Anne Two-Part Commercial Block building retains its original store front with cast iron supports. There is a recessed door to the upper floor in the west bay with a transom. Two corbelled recessed brick panels on second-story contain two oriel windows. Windows have 1/1 sash. The corbelled parapet terminates in a stone curb; there is a name and date plaque below reading "Ryan Block 1895".

Built as part of the reconstruction after the May 1895 fire that destroyed every building on Kingman Street. Its date stone reads 1895 and it may have been completed that quickly after the fire earlier in the year but was in place by the time the 1896 Sanborn map showed it as a 2-story brick block containing a grocery store.

75. 46 Kingman Street, 1896, Contributing

This three-story, three-bay common bond brick-veneered Italianate Two-Part Commercial Block building has an original dentilated store cornice and side entry doors that may be original with infilled transoms above. The storefront has been altered with a paneled wall infill and smaller display window. The segmentally arched windows have corbelled brick hoods, 12/12 replacement sash with a narrow infill panel above and wood sills. A stepped parapet has brick

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corbelling and a sawtooth pattern beneath. There is a second and third story 1 x 2 bay porch to the rear (south).

Built as part of the reconstruction after the 1895 fire that destroyed every building on Kingman Street. It appeared on the 1896 Sanborn Map. This building originally housed the St. Albans Gas light Company.

76. Empire Moving Picture House, 50 Kingman Street, c. 1915/ mid-late 20th century, Non-contributing due to alteration

Originally constructed as a movie theater, this building has since been converted into apartments and a restaurant. This four-bay, two story Colonial Revival commercial building has been severely altered. All that remains of the original facade is the decorative box cornice with ornamental incising and a crown molding with leaf-motif modillions. The second-story balcony on paired brackets is not original to the building. There are three replacement windows above the balcony that are sheltered under a deep canopy. The front (north) facade is painted brick on the first story with three 6/6 windows and a double leaf wood door. The upper story is clad in vinyl clapboards under the original wood cornice. There is a wood plank sign panel under the balcony.

It was constructed between the 1912 and 1920 Sanborn Maps when it was labeled “Empire Moving Picture House” and was indicated as a brick building with “iron-clad” front and rear walls and a frame east wall. It was one of two movie theaters built in the district around 1915. The other is the Bellevue (HD #29) on North Main Street. These were the first buildings built exclusively as theaters in the district. A c.1930 view of Kingman Street shows its original marquee – a vertical sign projecting from the front façade so it could be read from both Main Street and Federal Street. Its severe alterations make it non-contributing.

77. Pierce Block, 11 Kingman Street, 1896, Contributing

This substantial 4 x 4 bay, three story, common bond brick-veneered, Queen Anne style Two-Part Commercial Block building has a flat roof and fronts on the north side of Kingman Street. There is attached to the rear (north) elevation a 5 x 6 bay, 2 ½-story, frame tenement building that extends through to Center Street.

The main building rests on a rock faced, ashlar granite foundation. Granite steps lead to a canted recess with the entry. This is flanked by fixed glass display windows in wooden (original) frames which include slender Tuscan columns at the corners. Upper panels above the paired display windows may have originally been transom lights. The storefront window bases are clapboarded. Stone sill coursing divides the floors. There is a steel beam over the storefront. The window

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openings are a mixture of semi-circular arches and flat arches with brick voussoirs and corbelled “keystones”. Most windows in the brick main building and in frame tenement have 1/1 sash. On the second story of the front facade, the window openings in the two end bays are wider, arched openings with a pair of ¼-round, arched 1/1 sash on the west and a single arched 2/2 sash on the east. There is a metal bracketed cornice and a granite name and date plaque beneath the cornice.

The rear tenement/wing with vinyl clapboards is gable roofed and only has windows on the upper floor on both the north and west elevations. The west elevation of the main block was once attached to the two-story Messenger Building (formerly HD# 50, demolished) and is now exposed. There are windows on the third floor.

The 1896 Sanborn map shows this brick-veneered frame building with the rear addition as an original iron-clad frame warehouse. The main block had two retail units on the ground floor, offices on the second and a hall on the third.

**78. Welden Trust Bank, 25 Kingman Street, 1897, Contributing
W.R.B. Willcox, Architect**

Built originally in 1897 as Welden National Bank, this building is three bays wide, 2 ½ stories high, and gable-fronted to Kingman Street. The most outstanding feature is a monumental round arch two-story entry bay centered on the front (south) facade that is outlined in brownstone. This arch contains an altered entry and stained-glass window. All trim on the building is done in brownstone creating a pleasing polychromatic contrast against the brick. The entry is flanked by windows with pedimented, crosssetted surrounds. The gable includes a boxed cornice with gable returns, and acroteria and antifixae. There are also two circular date stones in the gable.

The building is now physically connected to 29 Kingman Street /Peoples Trust (HD #79).

This superb building is a distinctive example of Renaissance Revival architecture by architect W. R. B. Willcox. It is not shown on the 1896 Sanborn and first shows up on the 1901 map as the Welden National Bank. By the 1948 map, it had become the People’s Trust Bank.

79. People’s Trust Bank, 29 Kingman Street, 1896, Contributing

This 2 x 3 bay eclectic three-story building has a rock faced granite stone veneer facade and common bond brick construction on the side elevation. There are distinctive horseshoe arched window and door openings, a three-part display window on the front (south) façade, and square 1/1 or single light upper story windows. There are altered entry doors under the key-hole transom and corbelled stone blocks below the roof curb. A drive-in bank addition is on left (west) elevation.

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A c. 1930, 4 x 2 bay Georgian Revival, hip roofed addition rests on a concrete foundation on the rear (north) elevation. The building has a denticular cornice and windows with wood lintels, stone sills, and 12/12 sash.

Originally freestanding, this building is now physically connected to the adjacent building, now also People's Trust at 25 Kingman, HD #78. The building is shown on the 1896 Sanborn showing the reconstruction of Kingman Street after the 1895 fire destroyed most buildings on the block. It was originally simply labeled "bank" with an office upstairs.

80. St. Albans Firehouse, 31 Kingman Street, c.1900/ c.2000s, Non-contributing due to alteration

This was a stylistically undistinguished firehouse with 3 x 5 bays, two-story, common bond brick. Upper story windows have flat arched openings, 1/1 sash, and wood sills. Steel beams supported the three garage bay door openings in 1980 but the first story has been altered by replacement of the bay doors with a commercial storefront. A centered arched entryway is flanked by picture windows. Originally it had a flat roof with brick corbelling at cornice the roof was raised in a gable above this.

This fire station was built in c. 1900, after the previous one had been destroyed in the 1895 fire. In the interim, the fire station was in the basement level of the rear hall on the new City Hall (HD #27). It was first shown on the 1901 Sanborn map and labeled "Hose and Hook and Ladder House."

Its recent alterations into an office building have removed the distinguishing characteristics of a fire house – its truck bays. It should be considered non-contributing due to alteration.

81. U.S. Customs House and Post Office, 45 Kingman Street, 1895-8

Charles E. Kemper, Architect, 1895

William Martin Aiken, Architect, 1896

The brick and steel-framed, 5 x 6 bay, Romanesque Revival style building is 2 ½ stories and clad in rock faced, ashlar coursed, marble, rising from a rock faced, random range base with wash. These two methods of coursing divide the building from the foundation. The most distinctive features are two, two-story conically capped corner turrets. The hipped roof and turrets have copper finials and flashing. Entrances on Kingman and Federal streets have stilted arches on clustered colonnettes with decorative capitals. These entries to the raised first floor level have granite steps. The main, front entrance on Kingman Street is flanked by semicircular arched windows. The Federal Street entrance has a double leaf entry door. The window lintels

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have cavetto and roll moldings which terminate in floral motifs. There are stone gable wall dormers on the Kingman and Federal Street facades. There are also hip roofed dormers on the west, north and east elevations. Windows have 1/1 and 2/2 sash. Paired and triple grouped windows are all symmetrically arranged. There is a denticular cornice by the turrets and a modillioned cornice on the main block of the building. There is a stone chimney with modern concrete cap. A c. 1950s metal fire escape leads from the third floor (altered windows) to the ground on the rear (north) elevation. A c. 1982 entrance on the east elevation was created out of an original window.

The original plans show the first floor had mainly a large open space separated by screens and counters from the main entrances. Several adaptations for new uses over the years have left the interior altered including the addition in 1982 of the present elevator. Later materials, partitions, and features are combined with some original or early features to create a mixture in most spaces. The first floor has the most original or 1938 material still extant but modern additions and demolitions have obscured, altered or removed features. Original or 1938 features include varnished woodwork and trim, windows and doors, marble wainscoting, and the main stair with decorative iron railings. There are vaults on the first and second floors. The most alteration has occurred on the second floor where much of the floor plan was changed for later courtroom use in the 1950s. The most substantial change was the removal of sections of structural hallway walls and the insertion on the 1st floor of new steel columns. There are still several extant original doors and door frames on the second floor. On the third floor, there are also original doors and frames but the wood work has been painted. Some additional partitions have been created but the central hall plan of the third floor is still largely intact.

The building is currently (2022) undergoing an adaptive reuse rehabilitation using the federal historic tax credit program.

This Romanesque Revival building is one of the stylistically outstanding buildings in the Historic District and in the state. It is also one of the best, most intact examples of a 19th century federal customs house in Vermont. In 1895, the Federal Government built this large Romanesque Revival style building of marble to house the main post office as well as a new federal customs house. It was St. Albans' second post office; the first had been on Bank Street. The scale and sumptuousness of the building was a testament to St. Albans' regional importance. By 1938, the business of the Customs House and Immigration Service had expanded following improved highway links to Canada in the 1930s. A large new post office and custom house building was built on South Main Street just outside the district and the Kingman Street building was renovated to house just the Immigration Service Processing Center. In the 1950s, the State took over the building and used it for a District Court (Unit #3) courtroom and state offices until it was sold in 2005.

Nearly completed at the time of the great fire of 1895, the building was gutted by the fire and then immediately rebuilt, though the reconstruction took a couple years to complete. Original plans (from the collection of the State of Vermont Buildings department) are signed by two architects. The floor plans, elevations, and roof framing details bear the signature of Charles E.

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Kemper, Acting Supervising Architect who served from September 1894 to April 1895. After the fire, the interior and exterior details were developed and signed by William Martin Aiken, Supervising Architect from April 1895 to 1915. Some of the plans include some re-working of earlier Kemper plans and note adapting and incorporating “old” or post-fire structural components. The later plans were dated October 1896. The reconstructed building was extended one bay to the north. Originally the building housed a U.S. Post Office on the first floor and a Customs House on the second floor with additional offices on the third floor and a largely open plan finished basement. In 1938, plans indicate the building was adapted into the “Immigration District Headquarters,” and no longer used as a post office or customs house. The plans tell a story confirmed by the Sanborn Fire Insurance maps of the area. The map dated 1895 shows the footprint labeled “Being Built.” A Sanborn map made after the fire in 1896 shows it labeled “Ruins of Fire, Walls Only.” By the 1901 map, the present footprint is shown labeled “Post Office, Custom Ho. 2nd.” and remains consistent through the 1926 map. In the 1946 update of the 1926 map, the label reads: “U.S. Immigration Office.”

82. 7 Center Street, 1896, Contributing

This Queen Anne Two-Part Commercial Block building is 3-stories, with common bond brick, and an altered first floor fronting (south) on Center Street. The first floor with storefront has three bays while the two upper stories have two. There are two doorways in the outer bays of the first floor. The one in the west bay leads to the upper floors and has a transom above a paneled door and three steps. The doorway is framed by fluted pilasters that extend to the dentilated wood storefront cornice. The other doorway into the store is in the east bay with a French door and two steps. There is a third fluted pilaster on the eastern edge of the facade. Between the doorways is a Colonial Revival style oriel window with multi-light sash and a pent roof. The rest of the facade under the store cornice is painted brick like the upper stories.

There are two segmental arched window openings with brick voussoirs on each upper story, wood sills, and replacement 6/6 sash. The cornice is corbelled brick. The rear (north) elevation has a few windows on the third floor visible above the neighboring buildings. There is a brick chimney but no windows on the west elevation above the attached building next door (HD #83, 11-13 Center Street)

It first appears on the 1896 Sanborn Map as a three-story store. The map notes “Iron Clad 2 & 3” indicating that the upper floors had metal siding, however, they are now brick.

83. 11-13 Center Street, c. 1898, Contributing

This Two-Part Commercial Block building has 2 x 3 bays, two stories, a shed roof, and is a rectangular block. Aluminum siding hides stylistic features

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on this frame structure. Its most distinctive features are a second story oriel window and a molded cornice.

The store front has a canted recessed entry with a small step and the display windows have a wood surround with paneled bottoms. The door to the upper floor in the east bay has a modern paneled door and is topped by a transom. The windows, have 1/1 and 6/1 sash and a box cornice is placed at the top. The west elevation has three windows on the second story above the attached neighboring building (15 Center Street, HD #84) as well as a bank of windows at the rear where a porch has been enclosed.

This simple frame commercial block is part of the revitalization of St. Albans after the 1895 fire. In 1963, per an ad for the “North Country Press” which occupied 13-15 Center Street and was in the storefront of this building and was joined to the printing press building next door at 15 Center Street (HD #84).

84. 15 Center Street, c.1920, Contributing

This small, 3-bay, one-story, frame, attached commercial structure was built as a printing shop, fronting (south) on Center Street. Currently it has wide vinyl or aluminum clapboards and a center glazed entry door on a concrete stoop with metal railings that is a ramp on the uphill (east) end. The door is flanked by single light picture windows. Another picture window is in the first bay of the west elevation. These windows have applied narrow shutters. The rest of the west elevation has three high awning windows (likely in the kitchen) and a modern casement and another lower awning window north of these. There is a metal flashing cap at the roofline and very little eave overhang on the front.

This was originally constructed as a printing shop and in 1963, per an ad for the “North Country Press” was joined to the storefront next door at 13 Center Street (HD #83). In 1980, it had aluminum siding, 1/1 and 6/1 sash. It was altered into a restaurant but still has its one-story, three bay, flat roofed massing with clapboard-type siding.

85. 43 Federal Street, c. 1900, Contributing

This Queen Anne Two-Part Commercial Block is a three-story corner structure with eight bays facing Federal Street and three bays on Kingman Street. It has common bond brick construction, hinged brick and two canted corners. The altered first floor commercial store front has brick veneer infill between Queen Anne style wood posts. There are paired and tripled commercial windows in the brick bays of the storefront. The center west façade entry to the upper stories is recessed with canted sides. The upper story windows have segmentally arched openings with

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corbelled brick keystones and 1/1 sash. The cornice is of corbelled brick. There is a second and third story, 1 x 3 bay wood porch with paneled balustrades on the south elevation.

This c.1900 commercial block was part of the reconstruction after all the buildings on Kingman Street were destroyed in the 1895 fire. Not shown on the 1896 Sanborn map, it first appears on the 1901 map as a 4-unit brick commercial block. By 1920, the two northern units were combined into a restaurant and by 1946 the entire first floor was a restaurant.

86. State Office Building, 27 Federal Street, 2014, Non-contributing due to age ReArch Architects, architect

The 4-story, 9 x 12 bay, State Office Building/Vocational Rehab was built in 2014, designed by ReArch Architects in a contemporary style. The steel framed structure is clad in both brick and modern Hardie-Plank panels in an asymmetrical pattern that breaks up the simple large mass. The slightly off-centered recessed main entrance is located on the front (west) façade and is protected by a flat metal canopy. It is surrounded by glass curtain walls that extend to the south corner and are recessed as well. A metal canopy/design element follows this recessed wall and wraps around the southwest corner. The regular fenestration includes modern single or paired windows with stone lintels and sills in the brick clad sections. There is a stone water table at the top of the slate clad raised foundation. There is a stone belt course at the top of the first story and at the top of one of the brick sections. The brick sections that are full height have a corbelled cornice capped with stone. The building is built at the sidewalk edge with no setback, maintaining the traditional streetscape of neighboring properties. The State Office Building is connected to the Municipal Parking Garage (HD #92) by a second-floor bridge on the rear (east) elevation.

87. 11 Federal Street, c. 1915, Contributing

This 1 ½ -story, 5 x 11 bay, common bond brick warehouse was originally a first-generation auto repair and sales shop. The front (west) façade is brick while the sides are clapboarded frame. Fixed glass divided display windows on the north end of the front (west) facade and brick voussoirs over the doorway and south end window are the building's most distinguished features. In a large bay second from the north there is an infill panel of two fixed 24- light windows over paneling. The glass and aluminum door is shorter than the tall doorway. There are two 9/9 light windows with slightly peaked openings south of the entry. The north elevation has regular fenestration in its 11 bays with 9/9 light sashes on the first floor and 1/1 windows above in the upper level. The building is characterized by a deeper set back than the adjacent Foundry buildings.

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It was built after the St. Albans Foundry (HD #88) closed in 1911. It is not shown on the 1912 Sanborn Map and first appears on the 1920 map as a brick-veneered frame auto repair shop with a concrete floor. In the 1980s, this was Napoli's Variety Store.

88. St. Albans Foundry, 5 Federal Street, c. 1915/1989, Non-contributing due to alteration

This building was all but demolished after a fire in 1989. Only some of the perimeter walls remain as a fence for the open-air courtyard now on the site.

This building is described as part of St. Albans Foundry, since it was built between the 1912 and 1920 Sanborn Maps and appears as part of a ca. 1915 machine shop of the Foundry Manufacturing complex. By the 1946 map, it had been converted to a bowling alley. By 2008 (when the area was documented for a regulatory project), the former brick building was only a shell with no roof and being used as an open-air courtyard. It should now be considered non-contributing due to alteration.

89. St. Albans Foundry, 3 Federal Street, c.1890, Contributing

This three-bay, one-story building has two large, fixed glass windows that flank the recessed center entry. The building is of common bond brick construction and has been sympathetically and successfully converted into a restaurant that connects to 1 Federal Street (HD #90).

Sanborn Fire Insurance maps indicate this building was built c. 1890 between the 1889 and 1895 maps and survived the 1895 fire. It was shown as a one-story machine shop for the St. Albans Foundry and by 1920 had been converted into a billiard and pool hall.

**90. St. Albans Foundry & Implement Company, 1 Federal Street, c.1870/c.1890
Contributing**

This two-story corner building with four bays on Federal Street and five bays on Lake Street adjoins HD #70. A recessed canted corner entry provides access to the retail area which is characterized by divided display windows in wood frames. The transom band has been infilled with wood panels. Brick piers define the bays. The second story is frame, clad in pressed tin with a rusticated block pattern, and has 6/6 sash windows. There is a very simple molded cornice and a brick frieze above the storefronts. The doors have been altered with a former doorway and display window infilled on the Lake Street elevation while a recessed doorway to the upper story is in the easternmost bay.

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Historic photos and Sanborn maps show that this was originally a one-story brick machine shop. It was raised to two-stories with an iron-clad (stamped tin siding) frame second floor in c. 1890. The second floor added a setting up shop and office to the first-floor machine shop. It survived the 1895 fire. After the Foundry closed in 1911, the building served as a tobacco store and warehouse. Later as retail space and a restaurant.

91. 13 Catherine Street, c.1930, Contributing

This 2 x 2 bay frame, two-story Two-Part Commercial Block building retains its storefront, though altered with off-center entry on front (west) façade flanked by plate glass windows. Another plate glass window is on the south elevation of the storefront and on the north elevation there are sliding glass doors. There is a bracketed and dentilated parapet that steps down on the side elevations. The building is clad in vinyl clapboards. Windows have 1/1 sash. There is a vinyl clapboarded addition on the rear (east) elevation and a gable-roofed, one-story wing extending eastward from this. The north elevation has a large garage bay door.

This building appeared between the 1926 and 1946 Sanborn Maps. This small store building is part of the 1920s development of the business district.

92. St. Albans Municipal Parking Garage, 26 Hampton Lane, 2014, Non-contributing due to age

This 5-deck contemporary parking garage is built of concrete and has two, 5-story elevator/stair towers on the southeast and northwest corners next to the two automobile entrances. The towers are steel-framed and clad with glass and concrete curtain walls. The main structure of the garage uses a warm, brown-colored concrete with lighter color concrete used as accents. On the north elevation the name "Saint Albans" is cast into a concrete panel topped with a maple leaf. It is connected at the second-floor level to the State Office Building (HD #86) via a metal-clad bridge. It serves the Hampton Inn (HD #67) as well and has a walkway on the ground level leading to the hotel from its south elevation. A covered walkway leads from Main Street to the parking garage and Hampton Lane. This building is non-contributing due to age.

93. U.S. Post Office & Custom House, 50 South Main Street, 1938, Contributing Louis Simon, Supervising Architect & Lorimer Rich, Supporting architect 1938 Building Marcel Beaudin, Architect, 1967 Addition

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The United States Post Office and Custom House, constructed in 1938, is comprised of two main components. The two-story core is L-shaped in plan, massed beneath a transverse gable roof, running parallel to Main Street. To the northwest of this core is a one-story, flat roofed wing, which contained the post office workroom, loading dock and mezzanine. Most of the windows in building are original double hung, wood sash and frames in one of several configurations: twelve-over-twelve, eight-over-eight, six-over-six. The main entrance is set within a loggia composed of three arches. An ironwork balcony aligned above the loggia is accessed by a series of three French doors. Two symmetrical vestibules just inside the building lead to the original postal lobby, which retains many of its original features including marble wainscoting and two New Deal era murals, facing each other in the north and south walls of the lobby. The original building, faced with red brick laid in Flemish bond and trimmed with Vermont marble, was extended to the west with a two-story, flat-roofed Federal Office Building addition faced with red brick in American bond above a poured concrete basement, constructed in 1966-1967.

Features associating the United States Post Office and Custom House with the Colonial Revival style include: Flemish bond brickwork; a symmetrical front façade with a centered and detailed entry; symmetrically placed multi-glazed double hung sash; gable returns framing rondelle windows; a classically detailed cornice; and double chimneys symmetrically placed on the primary ridgeline. The building is in good condition and retains sufficient integrity for listing in the National Register of Historic Places. The 1967 addition does not detract from the original building.

The United States Post Office and Custom House is individually listed in the National Register of Historic Places as a good, intact example of a New Deal era post office and courthouse building executed in the Colonial Revival style. The vast majority of the building's original Colonial Revival design features retain their architectural integrity. The two murals, *Sugaring Off* and *Haying*, commissioned by the Treasury Department's Section of Fine Arts and painted by the artist, Philip von Saltza in 1939, are representative examples of New Deal era art projects in federal buildings, which sought to provide citizens access to high quality artwork and to promote civic values through the influence of art. Louis Simon, Supervising Architect of the Treasury Department, and supporting architect, Lorimer Rich, designed the United States Post Office and Custom House in a style compatible with a series of contemporary border inspection stations in Vermont.

For more detail, see Paul, Daniel D. (with revisions by Elizabeth Hannold), National Register of Historic Places nomination form for *United States Post Office and Custom House*. 2009/2016, listed on the National Register on 3/27/2017.

94. Franklin County Jail, 30 Lincoln Avenue, 1893, Contributing

This 2 ½-story, brick building with an irregular footprint, is an exuberant example of the Late Queen Anne style. The 5 x 3-bay main block, which originally contained the Sheriff's Office and

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residence, has a 2 x 1 bay, gable roofed pavilion on the front, southeast corner, a center entry under wood porch and a deeply recessed second floor in the northern bay. Behind the front gable pavilion, the main roof is hipped with a second hipped roof over the offset northern bay. The roofs are sheathed in asphalt shingles. There is a pair of brick chimneys flanking a hipped dormer on the south elevation and another one on the rear elevation as well as another dormer. The main block has a raised foundation of rusticated stone blocks. The double-hung windows are all very tall and narrow with 1/1 sash. There are 2 windows on both floors of the pavilion, 2 windows on the second floor of the main front façade and a doorway and two windows on the first floor, and a window in the recessed second floor northern bay. The one-story, 1 bay, flat-roofed first floor northern bay may be a later addition extending the first-floor footprint. The south elevation has 3 windows on each floor. There is an original porch across the two bays of the front entrance filling the recess next to the projecting pavilion. A second original porch covers a north elevation entrance towards the rear.

The 1893 brick and limestone structure has some outstanding architectural details. These include carved stone scrolls and finial on the front gable; a date stone, acroteria on the peaks of the hip roofs; rusticated stone windowsills and lintels, a stone belt course between stories and under a corbelled and arcaded brick cornice; and turned porch posts with cutout brackets and spindle valences.

Attached to the rear of the main block is a 2-story, 3 x 3-bay brick jail containing a cell block manufactured and built by the Pauly Jail Building Company of St. Louis, MO. The jail is connected to the main block by a 2-bay, 2-story brick hyphen. The jail has a square footprint with a hipped roof topped by a round, louvered, frame cupola. The brick walls have a corbelled and arcaded brick cornice and segmentally arched window openings with brick lintels and stone sills. There is a brick chimney on the east side. A frame, covered exit stair was added to the rear of the jail.

It is presently used as a private residence.

The following history is from the “*Courts of Justice Exhibit for Franklin County*”, Vermont Judicial History Society, 2000, written by Nancy Boone .

“The present Franklin County Jail, located on Lincoln Avenue behind the Court House, is the seventh to serve the county. Built in 1893 in an exuberant Queen Anne style, the brick and limestone structure has some outstanding architectural details: carved stone scrolls and finial on the front gable; acroteria on the peaks of the hip roofs; and turned porch posts with cutout brackets. The building originally contained the sheriff’s living quarters, as well as his office. A sheriff’s family typically provided meals, clean clothes and linens, and other services for the prisoners. ... The Jail contains cells in a 2-story wing on the rear of the building. It was closed to overnight prisoners in 1981, but reopened ten years later. Today [2000] it houses federal prisoners, mostly immigration offenders, on a short-term basis. There was precedent for holding federal prisoners in the Franklin County jail as early as 1801 when the General Assembly directed the county to hold U.S. prisoners there as necessary.”

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95. 37 Center Street, c. 1916, Contributing

This is a five by two-bay, three-story brick-veneered frame building with centered entry on front (south) façade and low slope shed roof. It has regular fenestration and symmetry. The central bay, with small single windows above the entry door, is flanked by bays with paired windows and the outer bays have single windows. The building has Italianate style decorative details including corbelled brick arcading at the cornice and corbelled brick label window lintels. The lintels are slightly arched though the window openings are not. The front doorway has the same corbelled brick label lintel as the windows and a modern 6-panel door. It is sheltered by a gable canopy on wood brackets and is up three steps with modern railings. The windows have 1/1 sash. The rear (north) elevation has a modern, wooden, covered three story porch and stair across the central three bays. The rear elevation windows do not have the label lintels of the front and sides. The roof has a deep, boxed eave overhang on the front and an exposed rafter eave on the rear. There appears to be a difference in the brick between the second and third stories, but the decorative details are the same above and below this change.

Although this tenement block, with its robust Italianate details, is similar to early c. 1870s commercial properties in the district, such as the c. 1870 American House, it doesn't appear in this location until the 1920 Sanborn Map and is not on the 1912 map. According to *St Albans* (Images of America series), the fire of 1895 burned all the buildings on both sides of Center Street. Indeed, the Sanborn maps show the line of 2-story dwellings along the north side of Center Street all gone by the 1896 map and some new buildings of different heights and dimensions, but none on this site until the 1920 map. On review, its corbelled brick details in the cornice and window lintels are similar to those found on the 1896 HD #75/ 46-48 Kingman and on the c. 1909 HD #25/110-114 North Main Street. So, there is precedent for these Italianate details in post-fire and later buildings.

96. 17 Congress Street, c.1890, Contributing

This is a three by two-bay, 2 ½-story, frame (former) house with centered entry on eaves-front (south) façade within an enclosed porch and steep gable roof. It has regular fenestration and symmetry. 1/1 windows have applied decorative shutters. The house is clad in vinyl clapboards and the roof in asphalt shingles with modern skylights. There is a concrete block exterior chimney on the east elevation. The foundation is of random ashlar stone. The attic level of the gable overhangs the wall plane below slightly. The enclosed, shed roofed porch covers the eastern two bays. The entry door on its west end is sheltered by a gable roof. A modern wooden ramp accesses the porch from the driveway on the east. There is a gable, two story rear wing that contains a garage on the east side and has irregular fenestration on the west and rear elevations. It is currently a commercial building used as an insurance office.

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This simple house appears on Sanborn maps for the first time in 1895 and is not on the 1889 map so it appears to have been built c.1890. Its symmetry and the slight gable overhang suggest Colonial Revival-vernacular but with the siding and trim covered by vinyl siding it is hard to tell. It was once part of a row of houses on the edge of the commercial downtown and between Main Street and the First Baptist Church. Based on the 1871 Beers map, it looks as though this house lot was originally part of the church's large grounds. In the 1914 City Directory the Rev. George Gould was the resident.

**97. First Baptist Church, 29 Congress Street, 1872/1886/c.1950, Contributing
Levi Newcomb, Architect, 1872
Levi J. Swett, Architect, 1886**

This was originally an 1872 vernacular Gothic Revival style brick church that was rebuilt in 1886 after a fire using the Queen Anne style. The resulting edifice in stretcher-bond brick, has elements of both styles. The building has eight bays separated by brick buttresses with stone caps. It has a slate-covered gable roof over a simplified cruciform plan. The main facade includes a left (west), three story entrance tower with corner buttresses, dentilated cornice, a Gothic arched double leaf doorway, and a tall, narrow window opening filled with glass block (formerly stained glass) topped by brick infill within the original pointed arch opening – on both the front and west sides. The main body of the facade has a large pointed arch window opening with glass block and brick infill within a gothic-arched brick surround. There is a lower bank of four pointed-arch windows along the first story. At the eastern corner of the front main body facade are corner buttresses that extend upwards beyond the roofline as a small turret.

On the side elevations, all the windows are pointed and feature stained glass. All windows include cast-iron sills that simulate stone. The Queen Anne, 2-story, side (east), gabled pavilion features decorative wood shingling, decorative vergeboard and diagonal wood siding. There is a simpler two-story brick gable pavilion on the west side. The rear (north) elevation is mostly a blind brick wall with one small high central round window opening and a small first floor window on one side. The building has a stone foundation.

According to a newspaper account (*St. Albans Daily Messenger, Dec 9, 1872*), the first church, designed by Levi Newcomb was built in 1872, had a fire in 1883, and was rebuilt in 1883-86 based on plans by L.J. Swett with a Queen Anne side pavilion and a matching parsonage. The front facade was retained and restored including the elaborate corner buttresses but one notable change with the reconstruction was the re-location of the front door from the center of the main block to the corner (west) tower. Another change is in the windows which were still Gothic arched, but the fenestration had changed somewhat. The large, Gothic-arched stained-glass window in the center of the main block was retained but nearly doubled in size over a new line of windows on the first floor. The reconstructed church had buttresses between the windows on the side elevations.

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The church was remodeled, perhaps in the 1950s. Comparison to historic photos shows the loss of the Stick Style gable valence as well as the replacement of the main and tower stained-glass windows with brick infill and glass block panels. All other massing, decorative detail, first-floor stained-glass lancet windows, and slate roof are intact.

**97a. First Baptist Parsonage, 31 Congress Street, 1886, Contributing
Levi J. Swett, Architect**

This house was built in 1886 as a parsonage in the Queen Anne style at the same time as the rebuilding of the First Baptist Church (HD #97). This is a 2 ½ - story, 3 x 4 frame house with a multi-gabled roof sheathed in asphalt shingles and an irregular footprint. Overall, Queen Anne style massing, clipped corners with second story overhang, bracketed eave corners and dentilated projecting pediment, decorative vergeboard and molded cornice, fenestration pattern with some original windows, and Queen Anne door are all intact. The entry is in a covered entry porch at the juncture of the two, one-bay intersecting blocks.

The parsonage was remodeled, perhaps in the mid to later 20th century, and much of its exterior decoration was covered with new siding, as was the brick first floor. The flared edge of the frame second floor, that originally projected over the brick first floor, was removed and the wall plane simplified. Modern wide clapboard siding covers brick first floor and upper siding with decorative shingles – but the two-tone of the newer siding preserves the red (brick veneer) first floor and white (frame) upper story character. The foundation is concrete or parged in concrete.

The first historic map to show the church and parsonage is the 1871 Beers map, even though the church was reportedly not completed until 1874. The “L”- shaped footprint of the parsonage on that map is different than the current footprint that is an irregular cruciform. The first Gothic Revival style church, built in 1872, had a fire in 1883, and was rebuilt in 1886 with Queen Anne style features designed by L.J. Swett. The present Queen Anne style parsonage was either a remodeled older building or built new at the same time as the reconstruction of the First Baptist Church with matching details to those used on the church, based on an historic view. In particular, the projecting east pavilion on the church matches the parsonage front pavilion in size and gable slope as well as in original decorative gable embellishments like sections of diagonal boards and horizontal diving trim.

98. Dr. Skeels Home and Office, 132 North Main Street, c. 1905, Contributing

This 2 ½-story, brick, four-square, Colonial Revival style building is a detached house fronting (east) on North Main Street at the corner of Hoyt Street, that also likely contained the owner’s doctor’s office. The 3 x 3-bay main block has a rear off-set hipped roof, 2 ½ story brick wing that is 1-bay deep and projects beyond the main block’s south elevation. The main block and wing

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have regular fenestration and an entrance centered on the front (east) façade under a broad, gable-roofed entry porch. There are dormers on the front/east, north, and rear/west sides of the bracketed, hipped slate roof. The front dormer has an arched pediment over three small windows, the other two have gable pediments. There is a raised foundation of rusticated stone block. The windows have flat brick arches and stone sills. Most are 6/6 double hung within a deep, wood brick mold. Above the front door, there is a Palladian-like group of three windows within a rectangular opening with the center sash arched. The front porch has a pediment and entablature supported by incised battered square columns. On the north elevation there is a centered, one-story, bowed bay window. The projecting shape is carried down through the brickwork and stone foundation.

A small hipped-roof side entry porch is tucked into the corner made by the projecting wing on the south elevation. There are two (no symmetrical) brick chimneys. One low on the south roof slope and one near the peak on the north roof slope. There is a metal spiral fire escape on the north elevation leading from the dormer. There is a modern, wood two story rear porch/stair leading down from the second story. The ghost of an original one-story porch across this elevation can be seen on the brick.

This brick, 2 ½-story Colonial Revival style foursquare replaced a former jail on this location that was destroyed in the 1895 fire. It appears to have been built between the 1901 and 1906 Sanborn Maps as a mixed-use building by Dr. Albee A. Skeels who used it as his residence and his office per the city directories of the time.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance

(Enter categories from instructions.)

Commerce
Entertainment/Recreation
Social History
Politics/Government
Religion

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Transportation
Architecture
Landscape Architecture

Period of Significance

1792 – 1963

Significant Dates

1792
1815
1849
1850
1860-61
1873- 74
1887
1891
1895-6

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Aiken, William Martin
AP Designers, Inc.
Arnold & Scangas Architects
Austin, Frank Lyman
Beaudin, Marcel
Braun, Carl Conrad
Freeman French Freeman
Hart, Joseph Coleman
Jutras Architects
Keely, Patrick Charles
Kemper, Charles E.
King-Smith, Roger
Lampkin, Philo
Newcomb, Levi
Pauly Jail Company
ReArch Architects
Rich, Lorimer
Robertson, Robert Henderson

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Ryer, Edward C.

Silloway, Thomas William

Simon, Louis

Swett, Levi J.

Whittier, Roland

Willcox, Walter Ross Baumes

Williams and Johnston

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The St. Albans Historic District located in the City of St. Albans, Franklin County, Vermont, is locally significant under National Register Criterion A in the areas of Commerce/Hospitality, Industry, Transportation, Politics/Government, Religion, and Social History/Entertainment, as well as under National Register Criterion C in the areas of Architecture and Landscape Architecture. The St. Albans Historic District defines the City's downtown core. It is an area of buildings of outstanding architectural cohesiveness which are centered around a large, landscaped, open space, Taylor Park. The park has been the heart of the city since its creation in 1792 and is bordered by a prominent line of architecturally outstanding civic and religious buildings along Church Street on the east and Main Street on the west with its rich collection of commercial architecture. The district reflects St. Albans' growth as a major commercial and governmental center in northern Vermont and the prosperity brought by the Central Vermont Railroad in the 1850's that continued through the next century. The collection of predominantly brick buildings includes local, county, state, and federal government buildings, hotels, theaters, a foundry, and business blocks with their stores, restaurants, social halls and light manufacturing. The breadth of architecture in the district conveys the City's development from the early 19th century to the mid-20th century. The main stylistic influences are Greek Revival, Gothic Revival, Italianate, Romanesque Revival, Queen Anne, and Colonial Revival with a broader range in the storefronts that also include early and mid-20th century designs. As a concentrated urban environment, St. Albans is typical of cities which flourished during the 19th century because of railroads, yet it is particularly noteworthy because so much of this commercial core is intact and retains many significant historic design features. The period of significance for the St. Albans Historic District begins in 1792 with the creation of Taylor Park and ends in 1964 with the renovation to the façade of the Bellevue Theater. This nomination serves to replace the documentation of the 1980 nomination and contains a new statement of significance that includes both the original district boundaries and properties added in this boundary increase.

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Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Introduction

The St. Albans Historic District located in the City of St. Albans, Franklin County, Vermont, is locally significant under National Register Criterion A in the areas of Commerce/Hospitality, Industry, Transportation, Politics/Government, Religion, and Social History/Entertainment, as well as under National Register Criterion C in the areas of Architecture and Landscape Architecture. The St. Albans Historic District defines the City's downtown core. It is an area of buildings of outstanding architectural cohesiveness which are centered around a large, landscaped, open space, Taylor Park (HD #1).

The earliest extant building is the American House (HD #48), a hotel that was built in 1815 on an early stage route running from Boston to Montreal (later U.S. Route 7/Main Street). Other buildings in the district built before the coming of the Central Vermont Railroad in 1850, include stores, a house, another hotel and the St. Mary's Catholic Church (HD #2), designed by Patrick Keely in 1849 (and finally completed in 1861) - one of the oldest extant Catholic Churches in Vermont. The early hotels and stores were transformed in the 1870s using the popular bold architectural styles that reflected the post-railroad growth and prosperity of St. Albans. It was during this 1850-1880 period that the institutions along Church Street replaced their first buildings with the brick and stone architectural landmarks still extant today. These include St. Luke's Episcopal Church (HD #3) in 1860, the St. Albans Academy (HD #4, now the St. Albans Museum) in 1861, the First Congregational Church in 1862 (lost to fire and replaced by HD #7), St. Paul's Methodist Church (HD #5) in 1873, and the Franklin County Courthouse (HD #6) in 1874. A comparison of an 1857 map with the 1871 Beers map of the city shows the transformation of the downtown from residential scale, detached, often framed, commercial buildings of the early 19th century into a more urban streetscape of brick business block rows. Despite the loss of many of these buildings in catastrophic fires in the 1890s, the district still has examples from this period. The entire block of North Main Street between Kingman and Center Streets has brick business blocks from c. 1852 (HD #s 33 – 37). The Farrar Block (HD #49) is the most notable example along with the Italianate transformation and expansion of the American House across Lake Street. By the time an 1895 fire destroyed much of the business district, many more brick business blocks had joined those of the 1850s, 1860s, and 1870s. The district has a few examples from the later 19th century that survived the fire including the Waugh Opera House (HD #44), a wonderful showcase of the skilled masonry of the time. The elaborate present landscape design of Taylor Park was created in 1887 with the installation of the Maiden Fountain (HD #1a), new pathways, planting beds (HD #1c) and a reflecting pool.

As St. Albans rebuilt its business district after the 1895 fire, buildings became larger and more ornate, and often included a name and date stone that announced the success of its owner, such as the Bailey Block (HD #39). The frame buildings and smaller brick blocks that were lost along Main and Kingman Streets were soon replaced with larger brick blocks using bold arches, corner towers, and bay windows to help them stand out, such as Paige Block (HD #30) and the Fishman

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Block (HD #38). The City of St. Albans separated from the surrounding town in 1896 and its Romanesque Revival style town hall (HD #27) and Free Library (HD #13) around the same time expressed the economic optimism of this transition. Other high style Romanesque and Renaissance Revival buildings of this time include the U.S. Customs House and Post Office (HD #81), and two banks on Kingman Street (HD #s 78 & 79). The commercial buildings of this period typically had retail shops on the ground level, offices, and professionals like doctors on the 2nd stories, and often included halls for social organizations like the I.O.O.F. on the top floors. A small percentage had tenements on upper floors. Taylor Park continued to anchor the downtown and monuments (HD #s 1f & 1g) were added reflecting the importance of this public space. The Armory (HD #59) was built in 1915 along the park's south side.

As the headquarters of the Central Vermont Railroad, St. Albans' prosperity and growth continued until the 1950s when the railroad operations were substantially reduced. This prompted investment and renovation into the mid-20th century which is reflected in modified storefronts and the addition of two early movie theaters (HD #s 29 & 76), though very few buildings were added after 1920 with the notable exception of the U.S. Post Office and Customs House (HD #93) built in 1938. Most of the extant buildings in the district are brick and date from the late-nineteenth century into the early-twentieth century. The last contributing buildings to be built, the 1958 New England Telephone & Telegraph Building (HD #10) and the 1950s Congregational parsonage (HD #7a), along with last known contributing alterations, the 1963 addition to St. Mark's Methodist Church (HD #5) and the 1964 façade renovation of the Bellevue Theater (HD #29) mark the end of the period of significance. No buildings were built, or major alterations made, in the district after that until the 1989 construction of a new Vermont Superior Court building (HD #63) on Lake Street. Since that time, the city has made efforts to support the preservation of buildings within the historic district and the restoration of storefronts using a design review component of the local zoning code and a façade improvement program. Since the 2010s the city and state have reinvested in the downtown and encouraged new investment from others. The result is the several non-contributing modern buildings in the district built in the last decade. Though they replaced some older, deteriorated historic buildings, they were designed to maintain and restore the urban streetscape and are compatible to the surrounding historic district through the use of traditional massing, materials and setback. The updated district, with a boundary increase and decrease, consists of a wide variety of styles within a cohesive urban context and has eighteen non-contributing resources out of a total of 112⁷.

⁷ Most of these are non-contributing due to age. Two, HD#s 60 & 88, are non-contributing due to alterations.

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Criterion A:

Commerce/Hospitality, Transportation, Politics/Government, Religion, and Social History/Entertainment

Commerce/Hospitality, Industry, and Transportation

The history and success of downtown St. Albans follows closely the history of transportation, specifically its location on a major 18th century stage route and then as the headquarters of the Central Vermont Railroad starting in 1850. Even before the railroad, St. Albans became an important regional hub in 1793 when it became the de facto Franklin County seat. About the same time, surveyor Ira Allen laid out a stage route (now Main Street) alongside the newly created town common (now Taylor Park, HD #1) as part of a road running from Boston to Montreal. This transportation route, the present U.S. Route 7, afforded easy access for settlement and St. Albans also became a way stop for travelers. The major intersection, created by Lake Street (Vt. 36), a road to the village of St. Albans Bay on Lake Champlain, was a natural site for the establishment of the first hotel, The Phoenix House, later known as the Bliss House and then the American House (HD #48), the oldest building in the district. Other inns, hotels, shops, small businesses and industry quickly followed. The St. Albans House (HD #64) established in 1840 along Lake Street, was another important local hotel. The businesses and shops clustered near the common were in small, residential-style buildings of both frame and brick. A few of these are still extant in the district on the east side of North Main Street between Bank and Congress Streets and include 81 North Main Street, the Levy, Blue Lion and Brainerd Blocks (HD #s 18, 19, 20 & 21). An early industry, and the only one within the district, was the St. Albans Foundry established in 1840 on the corner of Lake and Federal (originally "Foundry) Streets. None of the early foundry buildings are extant but a few (HD#s 89, 90 & 68) remain from the business's later periods of development.

The most significant event to St. Albans' development was the routing of the Central Vermont Railroad (CVRR) through the city in 1850 and the subsequent relocation of the CVRR shops and headquarter offices from Northfield, Vermont. J. Gregory Smith, a St. Albans resident, a member of Congress at the time (later governor of Vermont, 1863-65) and on the board of the CVRR, was instrumental in making certain the railroad would be routed through St. Albans.

This relocation increased the population, creating the need for services which spawned considerable commercial, industrial and residential development. It increased the importance of St. Albans as a county seat and as a major transportation and economic center in Vermont. Existing industries such as the St. Albans Foundry were bolstered by the move and expanded to produce castings for the railroad. The Foundry was purchased and operated by J. Gregory Smith and his brother C. Worthington Smith in 1850. From 1850 through the 1890's, the city's greatest period of development, twelve major industries were established in St. Albans, though they were all outside the district. The two early hotels mentioned were also bolstered by the railroad and the increased activity it brought and they both expanded substantially and renovated in the 1870s.

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St. Albans grew into a resort town because of the ready transportation and the nearby water recreation St. Albans Bay could offer. In 1867 a mineral spring was discovered near the railroad depot and it was used as an added enticement to travelers who wanted to "take the waters." It was named after the town's first settler, Jesse Welden. Four large hotels, of which only the American House and St. Albans House remain standing, lodged these vacationers. Another hotel building still extant is the c. 1912 Spencer House (later the Kelley Hotel) on South Main Street (HD #56). The largest and most opulent of these was the 200-room, five-story Welden Hotel, a finely appointed, mansard roofed grand hotel bordering the north end of Taylor Park on the site of the present New England Telephone building (HD #10). It burned in 1897. A travel account from 1872 described St. Albans as being "built thick enough for convenience but open enough for health." Although none of these former hotels continue to be used that way, in the last two decades one of the large downtown business blocks (HD #38) has been converted on upper floors for use as a long-term stay hotel and a new hotel, Hampton Inn (HD #67) was added in 2017.

St. Albans' expansion and prosperity in the second half of the 19th century is reflected in its urbanization and by the quality of buildings in the commercial core. The vigorous economy sustained by the railroad and other industries allowed the downtown to rebuild bigger and better after several downtown fires in the second half of the 19th century. Reconstruction after the devastating fires of 1891 and 1895 led to the current collection of architecturally distinctive brick business blocks. To the rich variety of shops and services in the district, were added by the early 20th century, department stores like Woolworths (HD #41), M.H Fishman's (HD #38), and J. C. Penney (HD #34). Elaborate Italianate style storefronts of the late 19th century such as originally on the Farrar Block (HD #49) were later renovated in the more modern styles of the 20th century, featuring large plate glass display windows in simpler wood or cast-iron frames with canted, recessed entries. The buildings built after the 1895 fire included this style of storefront that was well suited to the department stores. An example of an early 20th century renovation of a much earlier style storefront is HD #37 by the store, "Ralston's", which includes a stepped recessed glass display and entry where a tiled floor bears the store's name and a sign band of prismatic glass also including the store's name. By the 1930s, larger storefronts, formed by joining former adjacent retail units, had been modernized further with large unifying sign bands, such as the department store, M. H Fishman's (HD #38) which altered the whole first floor façade, doing away with the original elaborate canted corner entry. In the 1950s and 1960s, mid-century modern style and newer glass and steel display windows were used to refresh and update storefronts. M.H. Fishman's is an example in which the 1930s storefront was replaced with the sleeker modern design extant today. The Queen Anne embellishments on the building of projecting bay windows were also removed, streamlining the building further. There are several examples in the district of mid-century steel and glass storefronts including a great example of the Mid-Century-Modern style on HD #39. The last contributing building built in the district was the 1958 Mid-Century Modern style New England Telephone and Telegraph building. Although it was built so long after the other downtown buildings, it was significant as the "Dial Building," that was designed to provide the new type of telephone service. This type and period of telephone building became extremely common throughout Vermont and New England and was a hallmark of the major infrastructure and technology upgrade of the regional service.

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In the 1980 nomination, many of the storefronts had signage and designs that reflected the style of the 1970s. Since 2012, the city has had a façade improvement program in the historic district which has assisted in the restoration and redesign of many storefronts often using historic photos as the basis for the work. An example is on the Farrar Block (HD #49) where the current storefront is a restoration of the original Italianate design as seen in an historic photo from the late 19th century. It replaced two previous storefront renovations that had covered or removed the original material.

Politics/Government

Since 1792 when Franklin County was formed, St. Albans has always served as the county seat despite being on its western edge. Other, more central towns vied to be the county seat, but were not successful. St. Albans paid for the construction of the first courthouse in 1803 on the Church Street site of the present courthouse. After the growth of the town spurred by the railroad, the county replaced the earlier building with a grand new courthouse in 1874 (HD #6) in the Renaissance Revival style. The town contributed to the project and used some rooms on the first floor for town offices. This building continues to serve the county today. Much more recently, a second court building was added in the historic district in 1989 on Lake Street to house the Vermont Superior Court – Franklin Unit (HD #63). There have been several county jails located throughout the town over time but the last one built by the county was an elaborate building constructed in 1893 behind the Church Street courthouse. This former jail (now 30 Lincoln Avenue, HD #94) fabricated and installed by the Pauly Jail Building Company, which supplied cell block assemblies by mail-order in the turn-of-the-20th century period.⁸

By 1801, with a population of about 950, St. Albans was prospering enough to warrant the establishment of a Post Office by the Federal government. An early location for the post office was on Bank Street. When the Welden House hotel was built in the same location, it incorporated the post office within it. In 1895, the Federal Government built a large Romanesque Revival style building of marble to house the main post office, St. Albans' second⁹, as well as a new federal customs house. On a prominent corner lot (Kingman and Federal) near the train station, the building was under construction when it was heavily damaged in the 1895 downtown fire. It was quickly rebuilt with an enlarged footprint (HD #81) and is now one of the architecturally outstanding buildings in the district. The scale and sumptuousness of the building was a testament to St. Albans' regional importance. By 1938, the business of the Customs House and Immigration Service had expanded following improved highway links to Canada in the 1930s. A new post office and custom house building¹⁰ (HD #93) was built on South Main Street and the Kingman Street building was renovated to house just the Immigration Service Processing

⁸ *The Burlington Free Press*, "Franklin County's New Jail," November 11, 1893, 1.

⁹ Paul, Daniel D. "United States Post Office and Custom House" National Register of Historic Places nomination form, 2016.

¹⁰ The 1938 Federal Courthouse and U.S. Post Office at 50 South Main Street was individually listed on the National Register of Historic Places in 2017. It is an outstanding example of a Georgian Revival style civic building.

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Center. In the 1950s, the State took over the building and used it for a District Court (Unit #3) courtroom and state offices until 1989. Though it was later sold in 2005 to nearby People's Trust the building has not been used in over 20 years.

St. Albans was incorporated as a village by act of Legislature, on November 18, 1859. From 1874 until about 1896, village offices were on the first floor of the county courthouse. The village became a city by 1897 and separated politically from the larger town that included St. Albans Bay. This occurred as St. Albans was recovering from the 1895 fire. What started in 1896 as a new town hall design became the first City Hall (HD #27) when it was completed. In addition to city offices, it initially housed the fire department on the ground level of the rear hall, the public library which had been housed in various locations before, and a municipal courtroom. The rear hall, which is now a gym, was originally designed to be a drill hall/armory and rented to the state. Within a few years, the city built an equally elaborate Romanesque Revival style, Free Library Building (HD #13) on Maiden Lane. The library was designed to accommodate a Grand Army of the Republic Memorial Hall. It also built a Fire Station (HD #80) on Kingman Street. By 1915, the state had built a new Armory (HD # 59) on Fairfield Street. New state office buildings were built outside the district in the 1990s on Houghton Street and more recently, in 2014, a new state office building (HD # 86) was built in the historic district on Federal Street.

Religion

In the 19th century, six churches¹¹ of different denomination were established within a few blocks of Taylor Park, Only one, the Universalist Church on Bishop Street, is no longer extant. The earliest church organized in the village was the First Congregational Society but its first church building was not constructed until a few decades later. The present imposing Romanesque Revival style First Congregational Church (HD #7) of 1892-1894 is the third church to be built on this site. The previous two, built in 1826 and 1862, burned. The earliest church building built in the village may have been a Methodist Episcopal building in 1819. It was replaced by the present St. Paul's Methodist Church (HD #5) in 1873. A Protestant Episcopal church was built in 1825 and was replaced by the present St. Luke's Episcopal Church (HD #3) in 1860.

The Immaculate Conception Blessed Virgin Mary Roman Catholic Church (known commonly as St. Mary's, HD # 2), built in 1849 (though not fully completed until 1862), is currently the earliest church building in the district and may be one of the oldest extant Roman Catholic church buildings in Vermont. St. Albans was one of a handful of Catholic parishes in Vermont when the Diocese of Burlington was established in 1853. Roman Catholic services were provided in St. Albans irregularly starting in 1825 and then more consistently in 1830 by a Burlington priest. The first dedicated priest to serve in St. Albans in the 1840s soon started raising money to build a church. St. Mary's was the result and is the only extant St. Albans church that was its congregation's first building. The 1871 Beers Map shows a "Priest's House"

¹¹ Four of these churches were included in the 1980 district and one, the First Baptist Church was just outside the boundary on Congress Street but is now included as HD #97 along with its parsonage/HD # 97a. .

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next to the church and the Convent of Notre Dame across Fairfield Street (just outside the district). On the 1884 Sanborn map, the convent property is shown with a greenhouse and orchard. There was a small Catholic school built behind the church which is no longer extant. By the 1895 map, the earlier brick priest's dwelling became the ell to a larger main house built in c.1890 (HD #2a) in the fashionable Colonial Revival style. There is another St. Albans Roman Catholic church, Holy Angels, located west of the district on Lake Street, which was established in 1873 by a French-speaking parish. Holy Angels anchored the working-class neighborhood of immigrant railroad workers from French Canada. This large residential neighborhood, west of the railroad tracks on what was called the "Western Reserve," was established in the 1850s and 1860s. Initially, the community there was a mix of Irish and French-Canadian railroad workers who were predominantly Catholic. After Holy Angels was built as a French-speaking church, St. Mary's Church served mainly the English-speaking parishioners. The make-up of the Western Reserve neighborhood shifted to become largely French Canadian. Many French-speaking fraternal groups and organizations served the community in the later 19th century.

The Universalist Society was established in 1859 and met in the county Courthouse. After a dormant period, it was revived in 1880 and built its first church building on Bishop Street in 1883. The building was gone by 1980. The First Baptist Church (HD #97) was built in 1870 in a Gothic Revival style on Congress Street at the head of Maiden Lane and in view of Taylor Park. It was partly burned in 1883, losing its steeple. It was rebuilt soon afterward without its steeple in largely its present, more Queen Anne style form along with a matching parsonage (HD #97a) next door.

The First Congregational Church (HD #7) and St. Paul's Church (HD #5) both had Mid-Century Modern style rear additions in the 1950s and 1963, respectively. A new parsonage (HD #7a) for the First Congregational Church was built in the 1950s on Bank Street. It is a Mid-Century suburban residence.

Social History/Entertainment

The large 19th century population of St. Albans village supported many institutions and the town was a regional hub of government and tourism. A *St. Albans Weekly Messenger* commentary in 1857 urges the completion of the planned "Darrow Hall", which remained unfinished five years after the commercial building was built, because "The want of a suitable Hall for concerts and other public purposes has long been seriously felt in this village..."¹². The article goes on to report the formation of an Association to complete the hall. The Sanborn Fire Insurance Company map of 1884 paints a picture of the later 19th century social life of the town. Among the hotels, inns, shops, and restaurants are a large Music Hall and an Armory Hall on Lake Street and Waugh's Opera House (HD #44) on Main Street. All of these were mixed use buildings with the theaters or halls on the top floor and offices and shops on the lower floors. The Farrar Block (HD #49) had a third-floor hall where the Knights of Pythias met. Several billiards halls are

¹² "The St. Albans Concert Hall Association", *The St. Albans Weekly Messenger*, Nov. 26, 1857, p.2.

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listed and there was a skating rink on Kingman Street. By the 1895 and 1896 maps, many more of the 3 and 4-story commercial blocks listed “halls” and “club rooms” on their upper floors where fraternal organizations like the Odd Fellows (I.O.O.F.) and Masons as well as other groups could meet. One of the features found in commercial blocks of the mid-late 19th century was often a double-height top floor to accommodate meeting halls, although meeting halls were listed in buildings with regular height upper floors as well. The 4-unit commercial building at 14-18 Kingman Street (HD #69) had a Masonic Hall across the upper floors of all units. The I.O.O.F. relocated from the original, tall 3rd floor¹³ of the c. 1852 Darrow Block (now HD #34) to the top two floors of the 1896 “Seymour Block” (later M.H. Fishman Building, HD #39). Billiard and pool rooms were joined in the early 20th century by a bowling alley in the former Foundry machine shop (HD #89). Every few years with each new Sanborn Map, there was a new location for the “Armory Hall” until 1915, when a dedicated Armory building (HD #59) with a drill hall was built on Fairfield Street. When the new Free Library (HD #13) was built on Maiden Lane in 1902, it included a G.A.R. hall for Grand Army of the Republic veterans’ group.

The early 20th century brought a new form of entertainment and a new building form with moving picture houses. Bult in c. 1915, the Bellevue Theater (HD #29) on Main Street and the Empire Moving Picture House (HD #76) on Kingman Street became the first buildings in the district dedicated entirely to theater use. In 1938, the Welden movie theater was added to the rear of the Collins Block (HD #26).

Criterion C: Architecture and Landscape Architecture

Architecture

The breadth of commercial and civic architecture in the district has examples spanning over two hundred years and includes many notable and architecturally outstanding buildings. Three major periods of construction are represented in the Historic District. Numerous buildings are included which were erected before the 1850's and exhibit the Late Federal and Greek Revival style which prevailed during that first-generation era. Buildings of the second-generation era, constructed between 1850 and 1895, reflect the commercial, industrial, and religious growth brought about by the presence of the Central Vermont Railroad Headquarters and which established St. Albans as one of the major towns in Vermont. During this time, public zeal also prompted erection of several outstanding and grandiose buildings such as the Franklin County Courthouse (HD #6), St. Albans Academy (HD #4) and several prominent churches (HD #s 2, 3, 5, and 97). Most of these buildings, in a row along Church Street, form a prominent and showy backdrop to Taylor Park, which was transformed from a town common into a designed urban park in this period. Several first-generation buildings were expanded and boldly updated in contemporary fashion.

¹³Historic photos show that the Darrow Block’s third floor was originally (c. 1860) very tall matching a high-ceilinged hall. Later the roofline was lowered quite a bit, though still three stories. This reconstruction may have been due to a fire. This may also be why the I.O.O.F. hall was relocated to a newer block in 1896.

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The styles representing this period are of an eclectic variety, consisting primarily of the Italianate, Gothic Revival, Romanesque Revival, Renaissance Revival, and Queen Anne styles. Subjected to numerous fires during the last 30 years of the 19th century, St. Albans effected a resurgence of building after each disaster, most of which was commercial. After 1871 and 1891 fires, the downtown became denser and marked by the building of larger, architecturally elaborate brick business blocks. The third period started in 1895 with the rebuilding after the village's biggest fire and continued through the early 20th century. It was marked by the construction of commercial architecture with more urban massing which completed and solidified the appearance of the downtown for a century. It is also a period in which several architecturally outstanding detached buildings, such as the U.S. Customs House and Post Office (HD #81) and the City Hall (HD #27) complemented the dominant brick commercial blocks. The third-generation buildings, many built within two years of the fire, using similar styles and motifs, comprise the majority of the historic district.

First Generation Period: Pre-1850

There are seven examples of early 19th century, pre-railroad buildings. These include the 1849 Gothic Revival style St Mary's Church (HD #2), designed by well-known architect Patrick Keely. The church looks much as it did originally save for the loss of its spire to fire. Other first-generation buildings within the district include the American House (HD #48), built in 1815 as a stage coach inn and the earliest building in the district; a row of small commercial buildings on North Main Street (HD #s 18, 19, 20 & 21) that were built in the 1820s through 1840s in Late Federal and Greek Revival styles originally; one of the few houses in the district, 12 Congress Street (HD #16) built in the Greek Revival style in 1845; and the St. Albans House (HD #64), built originally in the Greek Revival style in 1840. A slightly later Greek Revival brick house (HD #9) was built on the north side of the common in c.1855. However, these other early buildings have been altered and now architecturally reflect later periods of history when they were refurbished and/or expanded. The only area where the early 19th century form of residential scale and style commercial architecture is still somewhat conveyed is the short block on the east side of North Main between Congress and Bank Streets. Though there have been alterations, the early 19th century character can still be read through the eclectic, general massing and rhythm of gable-fronted detached buildings. The major alterations to the early buildings on this block and to early buildings elsewhere in the downtown tell an important story of renewal and reinvention in the post railroad period of growth and prosperity. The earlier anchors of the commercial downtown were renovated and expanded, instead of being replaced completely, with a bold use of 1870s architectural fashion. Stories were added and /or the buildings were connected to neighbors to increase capacity. Examples are the 1815 American House (HD #48), the 1844 Brainerd Block (HD #21), and the 1824 Blue Lion (HD #20) that are all now wonderful examples of the Italianate style; and the 1840 St Albans House (HD #64), which is the only remaining example in the district of the French Second Empire style.

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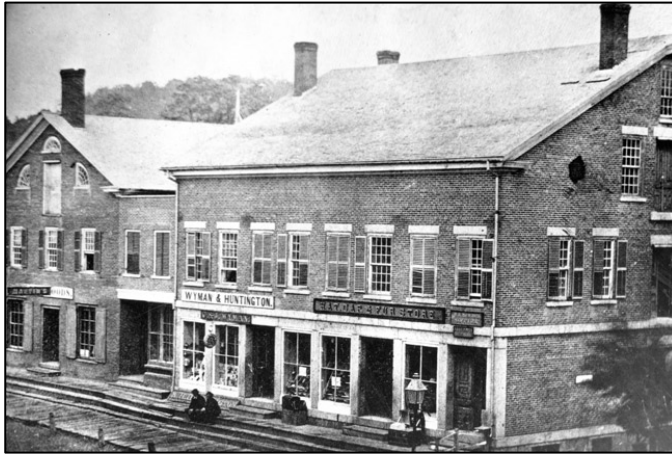


Figure 1. Top - An historic view shows the Blue Lion (HD #20) on the left and the Brainerd Block (HD #21) on the right as they looked before 1870.

The photo shows their original Late Federal and Greek Revival style and also that these originally detached commercial buildings were connected later.

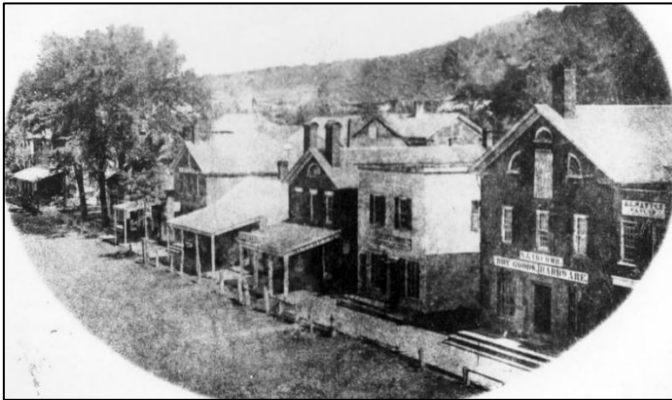


Figure 2. Center - Despite later modifications, this block with four early properties (HD #s 18, 19 & 20 on the right) is the only part of the district that still conveys the sense of the first period of commercial architecture with detached buildings based on house forms.



Figure 3. Bottom Left: The original appearance of the c.1815 American House Hotel (then the Bliss House, HD #48) is shown in an early, c. 1860s view, looking west from Taylor Park;

Figure 4. Bottom Right: The later expansion and renovation of the building in the popular Italianate style of the 1860s and 1870s added two floors, a flat roof with heavy paired brackets, and hooded window lintels. Also renovated in the same style were the hotel's rear additions along Lake Street (HD #65).

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Second Generation Period: 1850 - 1895

During the post-railroad period, 1850 to 1895, the downtown was transformed by major investment in civic and religious architecture as well as major reinvestment after several catastrophic fires in the downtown in 1871, 1891, and 1895. Over this period the whole western side of Main Street bounded by Lake Street on the south and Hoyt on the north was destroyed and redeveloped except for the American House (HD #48), 34 North Main Street (HD #43), and one block between Kingman and Center (HD #s 32-37). The many new commercial blocks built in this period established the character of parts of the streetscape still present today.

On Church Street, St. Luke's Episcopal Church (HD #3) was built in 1860, designed in the Gothic Revival style by J. Coleman Hart. The St. Albans Academy (HD #4, now St. Albans Museum) was designed in the Renaissance Revival style by Thomas Silloway in 1861 and is one of three outstanding examples of the style in the district. By 1875, the impressive line of civic and religious buildings along Church Street, also included the 1873 St. Paul's Methodist Church (HD #5) designed by Levi J. Swett in the High Victorian Gothic Style and the 1874 Franklin County Courthouse (HD #6) designed by Edward C. Ryer, another outstanding example of the Renaissance Revival style¹⁴. In 1872, the original Gothic Revival style building of the First Baptist Church (HD #97) was built, designed by Levi Newcomb and was rebuilt in 1886 after a fire with a design by Levi J. Swett that added Queen Anne features to the Gothic Revival style church. These added architectural variety to the downtown which, by 1880 included both simple, small frame and brick commercial blocks of the 1860s as well as elaborate commercial blocks using the popular Italianate and French Second Empire styles.



Figure 5. This post-1871 fire view of Lake Street, looking southeast shows the expanded and renovated St. Albans House (HD #64) with a line of elaborate brick commercial blocks designed in the Italianate and French Second Empire styles that were so popular in the 1860s and 1870s, during the expansion and urbanization of the downtown.

A fire on September 17, 1871, destroyed twenty-five buildings on the south side of Lake Street and part of the St. Albans Foundry. On Thanksgiving eve 1891, a fire broke out behind what is now the Prior Block (HD #46) and burned from the Franklin Bank to the Locke Block (now occupied by HD #66) where it jumped across Taylor Park and burned down the First Congregational Church. The current First Congregational Church HD #7, designed in an exuberant Romanesque Revival style by architect, Robert Robertson, replaced it in 1894.

¹⁴ The third example of the Renaissance Revival style is the 1896 Welden Bank (HD #78) on Kingman Street.

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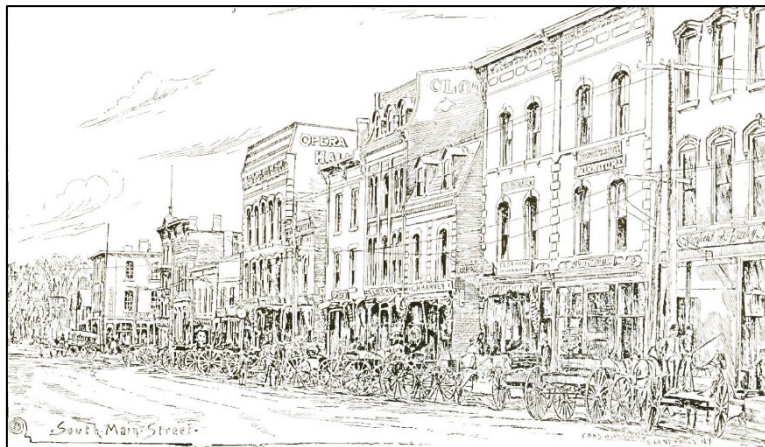


Figure 6. Top: A drawing from an 1889 promotional publication shows North Main Street looking southwest. The pre-1895, second-generation character of the commercial district was dominated by the Italianate and French Second Empire styles. A few of these buildings remain including the Farrar Block (HD #49) on the far left, the American House (HD #48), to its right, and the Waugh Opera House (HD #44) four buildings down to the right.

(Centennial History of St. Albans, by the Board of Trade, Glens Falls, NY: Chas. H. Possons publisher, 1889)

Figure 7. Bottom: Several fires led to massive reinvestment and rebuilding, further urbanizing the former village center. This view looking northwest on North Main Street from HD #45, was taken after the 1891 fire but before the 1895 fire. Large and small blocks are mixed here and include a few first-generation frame buildings at the Kingman Street corner. Many of the brick buildings survived the 1895 fire and are examples in the district of second-generation commercial architecture. Of note here (second from left) is the original appearance of the 1892 Waugh Opera House (HD #44) before it was converted to all apartments and offices after a fire in the early 20th century.



Although large sections of the 19th century downtown were lost in the 1891 and 1895 fires, a few blocks survived and provide examples of both the high-style later second-generation commercial architecture, seen in the views above, as well as the smaller scale, simpler commercial buildings of the early second-generation. Two areas that remain from the 1860s show the contrast and variety of that era.

The block of North Main between Kingman and Center survived the 1895 fire and represents the earliest form of the connected commercial block architecture in the district. These three-story blocks built in c. 1852-54, with some alterations, are still readable, especially on the southern blocks' upper floors. The distinctive cornices are still extant for the most part. There is a similar simple brick cornice on HD #32, across Center Street, which was the only building to survive the fire on the next block. The shallow, banded brick cornices, simple form of the brick buildings,

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and projecting molded upper story window lintels identify them as early commercial examples using a restrained Italianate style. They all appeared on the 1871 Beers map. The three southern buildings with a lower, continuous cornice (HD #s 35, 36, & 37) were identified collectively as the “Kingman Block” and the two north of that (HD #34) were identified as the “Darrow Block.” The building on far northern corner of the block was built at the same time as well (HD #33). Early photographs (Figure 8) show the original, very high third story on the Darrow Block which contained a concert and meeting hall, finished later in 1857, on this high-ceilinged top floor. Later photos (Figure 9) show the present lower roofline continuous with the northern section. A newspaper account¹⁵ reported that a fire in 1880, destroyed the top floor and the reconstruction lowered the roofline to match the corner building to the north. Based on later 19th century photographs, sometime after the roofline of the Darrow Block was lowered, the northernmost building on the block (HD #33) was altered with the large display window on the second floor. This northern block remains intact from that late 19th century renovation. The Darrow Block (HD# 34) has the same roofline height but has been altered with a single new facade and cornice that unified the two units into one. This changed the fenestration and storefronts and so is considered non-contributing now.

On South Main Street, built c.1865, was a row of detached gable fronted frame buildings (HD #s 50-53) that continued the first-generation style of commercial architecture. These were built among a few other small frame buildings housing services and shops and were the edge of the commercial district. The rest of the block to the south had houses until later in the 19th century when the commercial district extended to Stebbins Street with the construction of larger brick and frame buildings. After about 1920, these early stores were modernized, connected, and expanded with false fronts and rear additions, to make them look more like commercial blocks. They are notable today in the district as a two-story row of frame buildings in an otherwise largely brick downtown.

¹⁵ “Destructive Fire”, *St. Albans Daily Messenger*, Dec. 21 , 1880, p. 3.

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Figure 8. Top: An early view (pieced together) of the second-generation style Kingman and Darrow blocks – on North Main between Kingman Street and Center Street, looking northwest. The Kingman block (three 2-bay units with a total of six window bays) is on the left and the slightly higher Darrow Block (a four-bay unit with originally taller roofline) on the right.

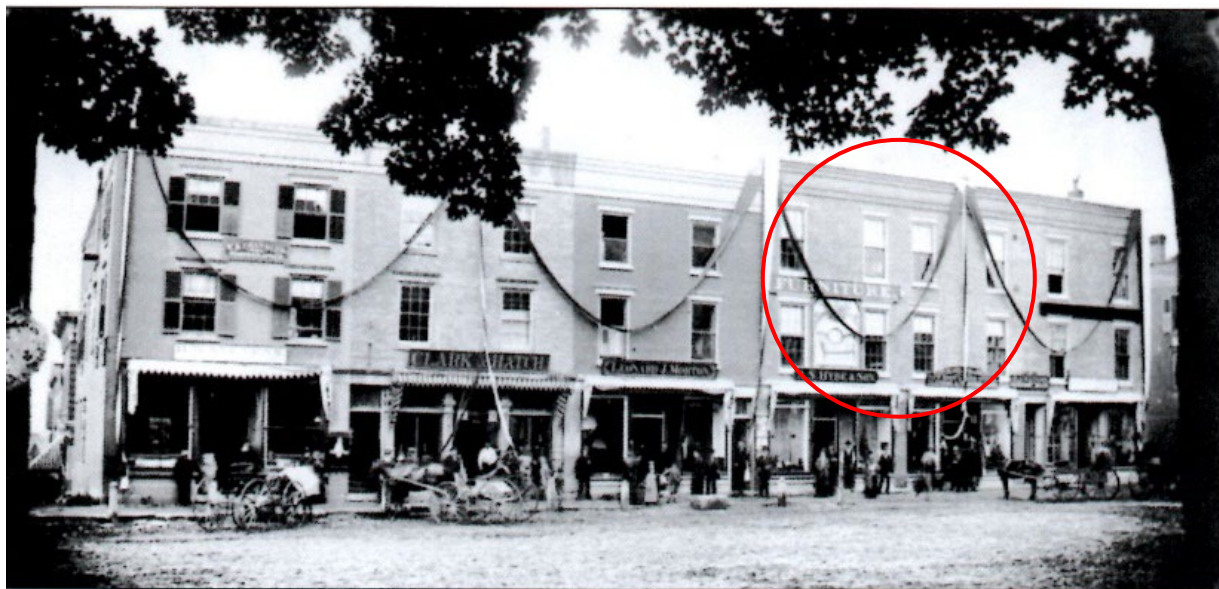


Figure 9. Bottom: A c. 1880-90 view of the Kingman Block (HD #s 37, 36, & 35, on the left) and the Darrow Block (HD # 34) to the right – with the lowered roofline matching the northern block (HD #33) after an 1880 fire. The Darrow Block that had the very tall roofline originally continued to contain the 3rd floor I.O.O.F. Hall, even after the roofline was lowered.

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Figure 10. A c. 1915 view of South Main, looking northwest with three first-generation style, gable-fronted, frame commercial buildings, built c. 1865 (now expanded as HD #s 50-53) second from left.

Third Generation Period: 1895 - 1964

On May 19, 1895, the city's most catastrophic fire leveled 130 buildings on nearly 75 acres of land. The fire started in the paint shop and lumber yards of the W. B. Fonda Co. plant on the corner of Stebbins and Catherine streets burning all the buildings on the east side of Catherine Street as far as the St. Albans House (HD #64). From this point, sparks, carried by a brisk southerly breeze, carried the fire north of the St. Albans Foundry and it swept up Kingman to Main destroying everything from Main south as far as building HD #42¹⁶, leaving the rest of that block to Lake Street intact. As noted above, none of the stores (HD #s 33-37) on Main Street between Kingman and Center Streets were damaged as well as one building (HD # 32) across Center Street, but everything to the north of that corner building on the west side of Main Street went up in flames. All the buildings in the section bounded by Center, Federal, Hoyt and the west side of Main Street burned to the ground. All buildings on the north side of Hoyt Street with the exception of one house on the north corner of Main and Hoyt were destroyed and the fire crept up half the next block on Federal Street. Within five years this entire area was completely redeveloped, the bulk of reconstruction being completed within two years.

¹⁶ Author's note: the map of the fire suggests that HD #42 burned, but Sanborn maps from before and after the fire as well as an historic photograph taken before the 1895 fire, show that HD#42 with its striking monumental arched window survived the fire.

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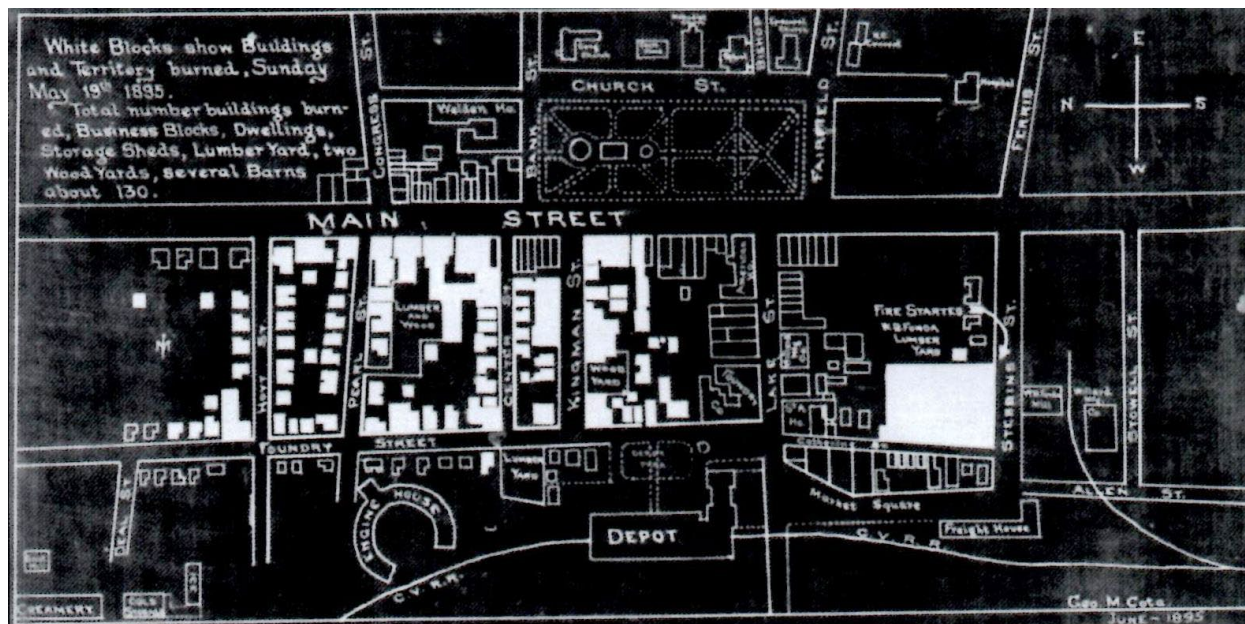


Figure 11. A diagram showing the extent of the 1895 fire with all the destroyed buildings shown in white (From *Images of America: St. Albans* by Louise Haynes, Charlotte Pedersen, and the St. Albans Historical Museum, Charleston, S.C.: Arcadia Publishing, 2010)

Although St. Albans had rebuilt after the previous fires becoming increasingly urban each time, the period after the 1895 fire represents a shift and therefore appears to be a third generation of construction. The scale and speed of the rebuilding effort meant that the eclectic and varied 19th century character that dominated the commercial core was transformed into one of much more cohesive scale and design. It is likely that just a few architects designed most of the 1896 buildings for a fewer number of owners, after some post-fire consolidation. It is known that Williams and Johnston, who designed the 1896 City Hall (HD # 27) and two schools in town, also designed the Seymour Block (HD # 38) and the Robert Seymour Block (HD # 69) after the fire.¹⁷ Levi J. Swett was a St. Albans architect who designed and supervised the reconstruction of the First Baptist Church after fire in 1886-87, supervised the construction of City Hall, and may well have designed other blocks at the time. A new Renaissance Revival bank built in 1896 on Kingman Street (HD #78) was designed by Burlington architect, W. R. B. Wilcox.¹⁸ Common themes in the brick post-fire buildings including the use of arches, both monumental and arched, canted corners, and similar masonry details suggest a number may have been designed and /or built by the same firms. Many buildings used the Romanesque Revival style both in high style, such as the City Hall and Free Library (HD #13), and in more vernacular forms as well as the Renaissance Revival and Queen Anne styles. Examples of the third-generation commercial

¹⁷ *Burlington Free Press* (June 10, 1895, p.5 – “Rebuilding in St. Albans” – “Plans for several handsome blocks to replace those burned in St. Albans’ big fire have been drawn by Williams & Johnston of Ogdensburg.”

St. Albans Messenger (June 5, 1895, p. 4 – “Williams and Johnston...have been selected to make plans and specifications for two elegant blocks for Messrs. Seymour, on Main and Kingman streets.”

¹⁸ Other Burlington architects advertising in local newspapers at the time included S.P. Saxe & Sons, C. W. Buckham, and A. Carter.

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buildings include both the prominent corner, Fishman Block (HD #38) which originally had robust Romanesque/Norman Revival style bay windows, a round cast iron corner tower, and rusticated stone trim as well the Fuller-Bedard Block (HD #40) two doors down that shared many of the same decorative details and materials. Between them, HD #39 also had bay windows and more Queen Anne details.

The Paige Block (HD #30) and its neighbor (HD #31) have similar features including monumental and arcaded arches. Some post-fire buildings using the monumental arch may have been picking up on the striking arched themes of the nearby surviving buildings such as the Waugh Opera House (HD #44) and 36 North Main (HD #42).



Figure 12. Top: This early 20th century view shows the southwest corner of Main and Kingman Streets with (l. to r.) HD #s 44 -38.

The buildings lining Kingman Street were all built after the fire and include regular commercial blocks along the south side (HD #s 69-75, and 85) which use similar brick corbelling and arches as decorative motifs. On the north side, there is the more elaborate Pierce Block (HD #77) with canted corners and large arched windows. Also on Kingman Street, are three architecturally striking detached buildings built right after the fire. Two in the Romanesque Revival style are the U.S. Customs House and Post Office (HD # 81) of rusticated marble and the People's Trust Bank (HD #79) built of rusticated granite and with an unusual Moorish arch window. The third is the



Renaissance Revival style Welden Bank (later Peoples Trust, HD #78) of red brick trimmed with brownstone, designed by W. R. B. Wilcox.

Figure 13. Bottom: A c. 1930 view, looking east on Kingman from Federal Street shows the streetscape largely as it appears today.

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Besides the Paige Block, another third generation building with canted corners and arches is the Collins Block (HD #26). A slightly later example with canted corners is HD #25.

Some post-fire commercial blocks utilized the Italianate style, executed in brick to embellish the buildings. Examples include the 1896 46-48 Kingman (HD #75), the c. 1916 37 Center Street (HD #95), and the c. 1909 110-114 North Main Street (HD #25).

In the early 20th century, the 1915 Bellevue Theater (HD #29) created a dramatic façade using a monumental archway along with Colonial Revival style details. When the business district expanded on South Main Street in the 1920s, the two brick commercial blocks built (HD #s 55 & 57) used the Colonial Revival style as well. One of the two single family houses in the district, the 1896 Morton House (HD #8) is a great example of the residential Colonial Revival style, as is the main block of St. Mary's Rectory (HD #2a) added in c. 1890. The 1932 Prior Block (HD #46) is the only building built in the 1930s. Rather than Colonial Revival, it combined Queen Anne style features like multi-story bay windows and a bracketed cornice with streamlined 1930s style brickwork. The only additions to the district after the Prior Block were the construction in 1958 of the New England Telephone and Telegraph building and the c.1960 suburban residential style parsonage (HD #7a) of the First Congregational Church. Two of the churches (HD #s 5 and 7) also expanded with rear additions in the 1950s and 1963. These are the few examples of Mid-Century Modern style buildings in the district but there are mid-century storefronts including a sophisticated Mid-Century Modern style aluminum and glass storefront with a swooping, asymmetrical flat awning on the Bailey Block (HD #39).



Figure 14, left and Figure 15, right: views of North Main Street in the 1930s.

Although there are strong architectural themes among the many 1896 buildings that dominate the district, there is also variety in the streetscape. An example is the three commercial blocks in a row, HD #s 43, 42, and 41, which represent the early second-generation, late second-generation and third-generation commercial architecture. They are extremely different stylistically. HD #41, built in 1896, uses red- and buff-colored brick to create a dramatic, two-toned Classical Revival façade which includes stone Corinthian capitals. HD #42, built in c. 1880, uses Romanesque Revival styling and has a striking, monumental arched window on the top floor. HD #43, built in c. 1860, is much smaller with very restrained Italianate brick detail.

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The district is notable for its rich collection of commercial architecture and outstanding civic and religious architecture spanning two centuries. The district includes both individually eligible buildings as well as others that may lack individual distinction but together form a visually cohesive entity. The variety of buildings in the district with their layers of renovations tells the story of St. Albans remarkably well. Yet the many different components are linked through the urban density, common materials and details, and the common setbacks of both its commercial and institutional buildings. The district has eighteen non-contributing resources out of a total of 112.¹⁹ New construction on Lake, Federal, and North Main Streets, has maintained or restored the urban style of streetscape with little or no setback from the sidewalk. The use of brick, regular fenestration, and traditional forms make the new buildings compatible with the historic district. The use of playful accents in cladding and other details distinguish them as being of the late 20th and early 21st century periods.

Landscape Architecture

Called St. Albans' "Living Room," centrally located Taylor Park (HD #1) has always been a center for civic life. It was first used as a town common and green in c.1790 on land that was subsequently donated to the town and county by John Smith and Colonel Holloway Taylor in 1799. The roughly five-acre park at the heart of St. Albans is surrounded by the major institutions and commercial blocks of the city. In its early decades it was used variously as a muster ground, dog and animal pound, sugar bush, a baseball field and course for other athletics. On it was located the stocks and whipping post of the early justice system, which were in the northwest corner near the dog pound and in proximity to the county courthouse. There was reportedly an early schoolhouse and even a store on the common. The green was fenced in the 1830s and at other times as seen in historic stereopticon views from the 1860s. It had random dirt footpaths and a curving road crossing it roughly diagonally from the northwest corner to the center of the east side. The common – particularly its western side - was used for regular public markets, assemblies, and concerts. In the mid-19th century, it served as an amenity for the hotels on its north and west sides with paths oriented to these establishments.

In 1870 it was named "Taylor Park" in honor of one of the original donors and in 1887 Governor J. Gregory Smith donated the elaborate three-tiered cast iron and granite "Maiden" fountain (HD # 1a, seen in Figure 16) at the north end. The addition of the fountain, which was intended as a drinking fountain, was the beginning of the park's more formal re-making. Along with the maiden fountain, there was also a small canal or artificial lake crossed by a decorative iron bridge donated by the St. Albans-based Vermont Construction Co. and planting beds.

¹⁹ Most of these are non-contributing due to age. Two, HD#s 60 & 88, are non-contributing due to alterations.

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According to a section on park history in a 1981 report by Robert Burley Associates, Architects and Planners entitled “Downtown Revitalization, St. Albans, Vermont”:

“The year after the fountain was donated, the Ladies Village Improvement Society, acting jointly with the Park Trustees, raised about \$2000 to be used for Park improvements. Marshall Mason, Superintendent of Streets, was probably responsible for the design.” [p.84]

Figure 16. c.1890s view of the Maiden Fountain, looking northwest

The formal design of pathways and features dominates the character of this 19th century urban park. The present design represents a combination of more romantic “Landscape Garden” style design popular in the 1870s and the more formal Classical Revival style landscape design popular in the 1880s and 1890s. The complex axial pathway design with a central mall is characteristic of the Classical Revival style and is consistent with the 1888-1890 installation date for most of the paths. However, the curving nature of the two northern paths along with the lyrical fountain design and earlier cobble edged pathway design represent the more romantic earlier style. The northern section of landscaping appears to have predated the other paths. When the fountain was installed in 1887, the original curving footpath or road that led diagonally across the park from the northwest corner was incorporated into the curving paths of the fountain’s landscape design. The c. 1888-90 design is generally symmetrical about a central north-south axis, though some of the symmetry has been eroded with the introduction of new elements. The long straight paths along each side of the park were originally bordered by lines of elms that have been replaced after blight with maples and other shade trees. Most of these have now matured but those along the outer edges of both the Church Street and the Fairfield Street paths have been removed. A few, much older sugar maples from an 1838 planting still grace the park. The main Maiden Fountain (HD #1a), is still well preserved and recently restored. The c. 1888 canal/bridge was replaced c. 1920s with a more formal, narrower concrete-walled reflecting pool which had two simple fountain jets and formed a visual connection between the Maiden Fountain and circular planting bed (HD #1c). The pool, fountain, and planter formed a central mall on the northern end of the park. The pool was removed around 2010 and a rectangular planter (HD #1b) of the same dimension replaced it. The central axis, which continues south

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from the mall in a narrower path, intersects diagonal paths forming “X” and diamond patterns and which connect to all sides of the park.

The park is St. Albans’ main public gathering space and in the 20th century, was where the town erected its monuments. Although path materials, park furniture and smaller monuments have been changed and/or added over time, the design of the park and its character of tall trees above open lawns and low plantings with geometrically arranged formal paths have not changed over the past century. Taylor Park was documented in the Historic American Landscape Survey in 2016 (HALS VT-5).

Known Architects of Extant, Contributing District Buildings

AP Designers, (Bellevue Theater, 1964 façade renovation, HD# 29)

AP Designers, based in Burlington Vermont, was the firm of interior designer, John R. Austin (1937 – 2011). Austin graduated from Syracuse University. The “AP” stood for “Austin Progressive.” Robert Frary was another designer in the firm. The firm was new in 1962 when they got the job of designing the interior of the Youth Pavilion for the 1964 World’s Fair in New York. Austin moved to Naples Florida in c. 1980, where he continued his design work, specializing in landscapes and waterfalls.

Austin, Frank Lyman (1874 - 1942) (1919 addition to the Bank Block, HD #47 and the St. Albans Armory, HD #59)

Frank Lyman Austin was born in Burlington, Vermont, the son of a local contractor and grandson of a carpenter. His father, Zachary Taylor Austin, changed his firm’s directory listing from “Builder” to “Builder and Architect.”²⁰ Frank trained as an architect while working for his father and in 1904 opened his own office in Burlington. It is not known if he had any academic training as an architect. The firm grew into one of the most prominent in Burlington in the early 20th century and was responsible for dozens of public buildings in the state. Austin designed schools, courthouses, armories, libraries, fire stations, and auditoriums as well as some homes and office buildings. Austin’s son, Lyman Dinsmore Austin, joined the firm in 1939 and trained as an architect as well. In addition to the Armory and Bank Block, other n=building she designed in St. Albans, include the 1911 Fairfield Street School²¹ and the 1914 O’Leary House on High Street²².

Beaudin, Marcel (1929 -) (U.S. Post Office – 1962 addition, HD #93)

Marcel Beaudin was born in Barre, Vermont in 1929 and has made his career designing in the International and Mid-Century-Modern style. Before attending college in the 1950s, Beaudin worked in New York City as a designer of tombstones and mausoleums. Here he met the

²⁰ Fisher, Courtney. National Register of Historic Places nomination for the Champlain School, Burlington, VT. Listed on the register 12/10/1982.

²¹ “Frank Lyman Austin” Wikipedia page

²² Andres, Glenn M. & Curtis B. Johnson. *Buildings of Vermont*, p. 209.

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sculptor Peter Grippe, who was working for the architect Le Corbusier.²³ According to a 2010 Homes Tour brochure by Preservation Burlington, “Beaudin decided to pursue an architectural career after meeting modernist master Le Corbusier in New York City in the early 1950s. He earned his degree from the Pratt Institute in Brooklyn and returned to Vermont in 1957 to work for architect Julian Goodrich. Three years later he opened his own practice.” Beaudin and Associates, Architecture and Planning started in 1959. His homes, apartment buildings, institutional buildings, boat-related buildings, and others are found throughout central and northern Vermont as well as across the country.

Freeman, French, Freeman (1937 -) (New England Telephone, HD#10)

In 1937, Architect John French (1903 – 1992) joined the husband and wife team of William (1908 – 2004) and Ruth Reynolds (1913-1969) Freeman to form Freeman French Freeman. The Freemans had both studied at Cornell School of Architecture. French went to Boston’s Wentworth Technical Institute. The firm grew into one of the premier architectural firms in Vermont and has been responsible for many now iconic buildings during its 85-year history. The early designs of the firm included Art Deco buildings like the 1939 Barre Auditorium and the 1949 Department of Motor Vehicles in Montpelier as well as International Style buildings in the 1950s and 1960s like the 1958 Union Mutual Fire Insurance Company building in Montpelier, the 1958 Burlington Federal Savings Bank in Burlington, and the 1963 Given Health Sciences Building at UVM (with Skidmore Owings & Merrill).

Hart, Joseph Coleman (1828-1862) of NY. (St. Luke’s Episcopal Church, HD #3)

Architect Joseph Coleman Hart was the author of *“Designs for Parish Churches, in the Three Styles of English Church Architecture - With an Analysis of Each Style”* (1857). In 1850, census records have him living in Jersey City, NJ., but he later moved to New York City. He designed the 1857 St. Michaels Episcopal Church in Brattleboro, VT and the 1859 St. Mark’s Episcopal Church in Ashland, NH.²⁴

Keely, Patrick Charles (1816 – 1896) of New York (St. Mary’s Church HD #2)

Keely was an Irish-American architect who designed hundreds of Roman Catholic churches particularly in New York, Boston and Chicago. He also designed at least sixteen cathedrals, including the 1867 Immaculate Conception Cathedral in Burlington, VT and all of New England’s Roman Catholic cathedrals: (Bridgeport and Hartford CT, Portland ME, Boston, Fall River and Springfield MA, Manchester, NH, and Providence, RI). He designed St. Peter’s Church in Rutland, VT and St. Bridget Church in West Rutland, VT.²⁵

Kemper, Charles Edward (1859 – 1942), Acting Supervising Architect & **William Martin Aiken, (1855-1908)**, Supervising Architect, Office of the Supervising Architect of the Treasury (U.S. Post Office & Customs House HD #81)

²³ Knight, Brian. *Modern Architecture Survey of Burlington, Vermont*. 2011

²⁴ Information from webpage: <https://geneagraphic.com/members//getperson.php?personID=I318897&tree=1>

²⁵ Information from “Patrick Keely” Wikipedia page with footnoted sources.

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Kemper, was Assistant and Chief Clerk in the Supervising Architect's Office when Jeremiah O'Rourke resigned as Supervising Architect in 1894. Kemper was made Acting Supervising Architect from 1894 to 1895, when William Aiken was appointed. Not much is known about his career as an architect or otherwise.

Aiken was appointed in 1895 and served until he resigned in 1897. Aiken was born in Charleston SC and was educated at the University of the South from 1872 to 1874 and MIT. He taught architecture in Charleston and later at MIT in Boston until 1879. He served in the office of Henry Hobson Richardson until 1883 and then in other offices until 1886 when he started his own practice in Cincinnati, OH. After his time as the Supervising Architect of the Treasury, he left to practice architecture with Bruce Price and also consulted with the City of New York. Some of Aiken's other federal buildings included the 1896 Denver and Philadelphia Mint buildings, the 1897 Pueblo Federal Building in Pueblo CO, an 1897 federal Courthouse and Post Office in Mankato, MN, the 1897 Allegheny Post Office in Pittsburgh, PA, the 1898 US Post office in Saginaw MI, and the 1898 Customs House in Clarksville, TN. In 1906, he wrote an article "The Architecture of our Government Buildings", in the publication *The Making of America*, edited by Robert M. La Follett, Charles Higgins, & William M. Handy.²⁶

Lampkin or Lambkin, Philo (1828 – 1905?) (St. Albans House 1867 renovation, HD# 64)

The Vermont Transcript of St. Albans reported on July 26, 1867, that the St. Albans House was being renovated with a new French roof and that "Mr. Philo Lampkin was the architect and master mechanic ...". Not much else is known about Lampkin. He is not listed in the 1883 Childs directory and does not appear in census records of the time. However, a U.S. Patent was issued to "Philo Lambkin of St. Albans" in 1869 for a portable fence design. Ancestry.com has a reference to a Philo Lambkin born in 1828 in Swanton Vermont and who died in 1905. There were census records from the 1881 and 1891 census of Canada listing Philo Lambkin who was born in the USA in 1829 and lived in Stanbridge, Missiquoi District of Quebec. His occupation was listed as "mechanic" in 1881 and "house builder and farmer" in 1891.

Newcomb, Levi (1822-1898) (First Baptist Church, HD #97)

Levi Newcomb was an architect practicing in northern New England and Boston. He was included as an architect living in the St. Albans area on a list of professional licensees printed in the Vermont Transcript dated July 21, 1865. He is known to have designed the Welden Hotel as well as the Vermont Central and Vermont and Canada shops and depots in St. Albans, Burlington, and Essex Junction while employed by the railroad in 1865 and 1866. He designed the 1867 Italianate style North School in Portland, Maine. By 1869, he was listed in a Boston directory under the firm name L. Newcomb and Son, having gone into business with his architect son, Edgar Allen Poe Newcomb. Among the firm's notable commissions were the 1873 Second Empire style Boston & Lowell Railroad Station on Causeway Street in Boston and the 1876 Gothic Revival Dobson Building in Boston (later the Modern Theater). According to Levi

²⁶ Information with footnoted sources from the "William Martin Aiken" Wikipedia page.

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Newcomb's obituary he also designed the First Universalist Church presumably of Boston, and dormitories for Tufts and Dartmouth Colleges.

Robertson, Robert Henderson (1849-1919), of New York (First Congregational Church HD #7)

Robertson was born on April 29, 1849 in Philadelphia. Robertson's father, Archibald Robertson, was a descendant of the McIntyre Iron Company in New York's Adirondack region. Robertson graduated from Rutgers College in 1869. He began his architectural training in Philadelphia, in the office of Henry A. Sims. Soon after, he moved to New York and married Charlotte Markoe. By 1873, he worked in the office of Edward T. Potter. Robertson established the firm Potter & Robertson with William A. Potter, whom he had met while working in the office of Edward Potter. They dissolved their partnership in 1881, occasionally collaborating until Potter retired in 1902. Robertson was responsible for at least 56 substantial projects from 1881-1909, including large country houses (including the Webb estate house and barns, Shelburne Farms in Shelburne, VT starting in 1899; and the 1892-93 Pruyn "camp" Santanoni in the Adirondacks) and town houses, churches (including in New York City the 1884 St. James's Church and 1889 Phillips Presbyterian Church) and institutional buildings, railroad stations (including Mott Haven Depot in the Bronx and Canandaigua in upstate New York), banks, and some of New York's earliest skyscrapers. Heavy Romanesque buildings that relied on the use of heavy, rocky brownstone for articulation was among his trademark features in the 1880s. Early skyscrapers designed by Robertson include the Lincoln Building (ca. 1885), the Corn Exchange Bank (1893-94), and the American Tract Society Building (1894-95).

Ryer, Edward Clark (1839 – 1908) of Burlington (Franklin County Courthouse, HD #6)

Vermont architect, Edward C. Ryer was born in 1839 in New York City. He opened his office in Burlington in 1866, according to the Burlington Free Press of May 18, 1866²⁷. Items in Burlington newspapers indicated that he was "Solicitor of Patents" in the mid-1870s.²⁸ A notice in the Burlington Free Press of March 22, 1878 noted that E. C. Ryer was managing the Philadelphia office of a patent attorney. He died in Philadelphia in 1908²⁹. Ryer designed several buildings and cemeteries in Burlington: the 1869 Kilburn & Gates Mill, the 1869 Weston's Market on College Street the 1870 Burlington High School (demolished), the 1871 Chittenden County Courthouse, the 1871 Lakeview Cemetery and Sexton's Residence, the 1874 Adams School on Union Street (maybe demolished), and the 1874 Bacon Block on Church Street. He designed the 1876 St. James Church in Au Sable Forks, NY.

Silloway, Thomas William (1828 – 1910) of Boston (St Albans Academy/St. Albans Museum HD #4)

Silloway was an American architect, based in Boston, who designed hundreds of churches on the east coast. He studied under Ammi B. Young and began his own practice in 1851. In 1858, he

²⁷ Information with footnoted sources from the "E.C. Ryer" Wikipedia page. This page reported that he left architectural practice to join the Vermont Mutual Life Insurance Company in Montpelier but this seems at odds with newspaper items of the same time period.

²⁸ *Democrat and Weekly Sentinel* (Burlington VT) February 5, 1876, p2.

²⁹ Death certificate through Ancestry.com

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designed the second Vermont State House after a fire largely destroyed the first one by Ammi B. Young. In St. Albans he also designed a large machine shop of the Vermont Central Railroad (later Central Vermont) as well as the second structure of the First Congregational Church in 1862 (none of these are extant) and later in 1871, the John Newton mansion, now known as Redstone Villa off Smith Street. Silloway became a Universalist minister in 1862, but continued to practice architecture.

Simon, Louis Adolphe (1867 – 1958), Supervising Architect of the Treasury & **Lorimer Rich (1891 -1978)** (U.S. Post Office HD #93)

Louis Simon was born in Baltimore, Maryland in 1867. He was educated at the Massachusetts Institute of Technology. Following a tour of Europe, he opened an architectural office in Baltimore, Maryland, in 1894. Simon served as Supervising Architect in the Office of the Supervising Architect, U.S. Department of the Treasury from 1933 until 1939, when the office was moved to the Public Works Administration / Works Progress Administration. He had been associated with the office from 1896. From 1915 to 1933, during the tenure of Acting Supervising Architect James A. Wetmore, a lawyer and a political appointee, Simon was responsible for the direction of much of the design work. Most of Simon's buildings, notably post office buildings, were designed in the Colonial Revival style.³⁰

Lorimer Rich was one of a few of the Treasury Department's consulting private architects during the 1934-1939 construction period. According to the National Register nomination for the U.S. Post Office and Custom House,³¹ Rich designed a variety of public buildings including amphitheatres, dormitories, and federal buildings. "Notable among the many post offices credited to Rich is the PWA Moderne style Madison Square Station Post Office, in New York City (1935). However, perhaps his best-known work is the 1921 Tomb of the Unknowns at Arlington National Cemetery, a commission that Rich won through a national competition early in his career and undertook in conjunction with sculptor Thomas Hudson Jones."³²

Swett, Levi J. (1831-1912), of St. Albans (St. Paul's Methodist Church, HD #5; First Baptist Church, HD #97 & 97a, Brainerd Block, HD #21)

Swett was a local St. Albans architect who practiced in the 1870s, 1880s, and 1890s. He oversaw the construction of the City Hall (HD#27). He was born in Readfield, Missouri but moved to Boston at age 4 where he attended school, became a carpenter and studied architecture. He moved to St. Albans to become a contractor. Newspaper accounts list him as the architect of the John L. Streitt residence on Bank Street in 1868 and the Brainerd Block (HD #21) renovation in 1870. He later worked as a bridge builder for the Central Vermont Railroad and was the superintendent of construction for the Vermont Asylum in Waterbury and other state buildings.

³⁰ "Louis A Simon" Wikipedia article with source citations.

³¹ Paul, Daniel D. National Register nomination for U.S. Post Office and Custom House (2009 & 2016).

³² Ibid

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Whittier, Roland Myles (1918 - 2017) (St. Paul's Methodist Church, HD# 5 – 1963 rear addition)

Whittier was born in Woodsville, NH in 1918. He studied architecture at the Wentworth Institute of Technology, Boston. After World War II, he worked for the Burlington firm, Freeman French and Freeman. He was one of the first licensed architects in VT with an architectural license listed as #17. In 1947, he and Julian Goodrich, who worked at the same firm, started their own architectural practice, Whittier & Goodrich. In 1954, Whittier started the Whittier Associates eventually employing a staff of 14. The Whittier Associates focused on public schools and college buildings. He designed many elementary and high school buildings in VT throughout the 50's and 60's. Later in his career he went on to design numerous projects for state universities and colleges including the Bailey Library at the University of Vermont and projects at Castleton, Lyndon and Johnson State Colleges.³³

Willcox, Walter Ross Baumes (1869 – 1947) of Burlington (Peoples Trust Bank HD #78)

Willcox was born in Burlington, Vermont and studied architecture at MIT, the University of Pennsylvania, and Drexel University. He practiced architecture with partner H.J. Sayward in Burlington until 1907 when he relocated to Seattle, Washington. He practiced on his own in Seattle until he moved to Eugene Oregon and practiced there until 1940. The partnership designed the Department of Medicine at UVM.

Williams and Johnston of Ogdensburg NY (City Hall HD #27; Seymour/Fishman Block, HD # 38; Robert Seymour Block, HD #69)

Williams was an 1885 UVM graduate who entered architectural practice with the son of James P. Johnston who took over his father's Ogdensburg practice.

Additional St. Albans History

Early Settlement

Chartered as a town six miles to a side (actual measurements after it was surveyed turned out to be 9 x 5 miles) by New Hampshire Governor Benning Wentworth in 1763, St. Albans established itself early as a town of importance. Major settlement of the town began after the Revolutionary War, though none of the original 64 grantees ever settled in St. Albans, having either sold or transferred their rights to Ira and Levi Allen who in turn profited from the resale of these properties. Settlers were initially attracted to St. Albans because of the rich farmland the area had to offer. In 1793, with a population of about 250, it served as the county seat of the newly create Franklin County promising a considerable future as a place of trade and settlement. By 1801, with a populace of about 950, St. Albans was prospering enough to warrant the establishment of a Post Office by the Federal government.

³³ Obituary for Roland Myles Whittier: <https://www.corbinandpalmer.com/obituary/Roland-Whittier>

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The location of the village was determined by the charter that stipulated the common be situated as near to the center of the town as the physical characteristics of the land would permit. This site, now known as Taylor Park (HD #1) was selected and staked out in 1792 on land owned and subsequently donated by Colonel Holloway Taylor.

Confederate Raid

The most notorious event in St. Albans' history was a Confederate raid in 1864. St. Albans has the distinction of being the only New England town attacked during the Civil War. The raid was part of a broader scheme, never fully implemented, to harass northern towns in the hope of diverting Union troops and attention from the South. Canada was used as a base for purposes of diplomatic immunity. The essence of the plan was to rob banks and firebomb buildings. On October 19, 1864, twenty-one Confederate soldiers, led by Lt. Bennett H. Young, drifted incognito into St. Albans and at the prearranged time of 3:00 p.m., grouped to rob three banks while the balance of the raiders rounded up and detained passersby in Taylor Park.

The raiders were forced to flee after word spread and the militia was alerted and sent after them. Horses were stolen from several stables in town and the raiders fled safely to Canada. Their firebombs did not ignite any buildings. Elinus J. Morrison, the contractor of the Welden Hotel construction site (located at the present site of the New England Telephone Building HD #10) was the only person killed.

In all, the Confederates made off with \$208,000. In what threatened to turn into a major diplomatic dispute, the U.S. protested the harboring of the raiders by Canada. The upshot of this was that \$88,000 was recouped but the raiders were not brought to trial. There was, however, no further harassment by the South. The banks that were robbed have since been torn down or destroyed by fire. A plaque on the former Franklin and Lamoille Bank (now TD Bank, HD #47) commemorates the raid and the original site of the Franklin County Bank.

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Engineering Record (1895)
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Rutland Weekly Herald (1862)
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Vermont Daily Transcript (& Vermont Transcript) (1864-1868)
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Previous documentation on file (NPS):

preliminary determination of individual listing (36 CFR 67) has been requested
 previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey # _____
 recorded by Historic American Engineering Record # _____
 recorded by Historic American Landscape Survey # _____

Primary location of additional data:

State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other

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Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property c. 35 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|-----------------------|----------------------|
| 1. Latitude: 44.81305 | Longitude: -73.08538 |
| 2. Latitude: 44.81451 | Longitude: -73.08339 |
| 3. Latitude: 44.81367 | Longitude: -73.07819 |
| 4. Latitude: 44.80886 | Longitude: -73.08025 |
| 5. Latitude: 44.80923 | Longitude: -73.08482 |
| 6. Latitude: 44.81034 | Longitude: -73.08622 |

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary of the St. Albans Historic District begins at Point A, located at the southeast corner of Federal and Center Streets; it then proceeds in a generally easterly direction along the south side of Center street to Point B; thence proceeding generally north across Center Street and continuing on the western property line of HD #95 to Point C, at the northwest corner of said property; thence proceeding easterly along the northern line of said property and continuing in a line to Point D, near the southwest corner of the parcel of HD #29; thence proceeding northerly to Point E, on Hudson Street near the northwest corner of the parcel of HD #26; thence proceeding easterly along the northern side of Hudson Street to Point F, at the southwest corner of the parcel of HD #25; thence proceeding northerly along the rear property lines of HD #s 25, 24, 23, 22, & 98 to Point G on the south side of Hoyt Street; thence proceeding easterly along the south side of Hoyt Street to Point H at the southwest corner of Hoyt and North Main Streets; thence proceeding southerly along the west side of North Main Street to Point I, a point near the northeast corner of the City Hall (HD# 27) property; thence proceeding easterly across North Main Street and continuing along the south

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side of Congress Street to Point J, near the northwest corner of the parcel of HD # 15; thence proceeding northerly across Congress Street to Point K at the northwest corner of the parcel of HD# 96; thence proceeding easterly to Point L, at the northeast corner of the parcel of HD #97 & 97a); thence proceeding southerly along the eastern line of said property, continuing across Congress Street to a Point M at the southeast corner of the parcel of the St. Albans Free Library (HD #13); thence proceeding easterly to a Point N near the northeast corner of the parcel of HD# 8 & 8a; thence proceeding southerly along the eastern line of said property to Point O on the south side of Bank Street; thence proceeding easterly on the south side of Bank Street to Point P, at the northeast corner of the parcel of HD #7 & 7a; thence proceeding southerly along the eastern line of said property and continuing along the eastern line of the parcel of the Franklin County Courthouse/HD #6 to Point Q, where said property line turns eastward; thence proceeding easterly to Point R at the northeast corner of the parcel of HD #94 on the western side of Lincoln Avenue; thence proceeding southerly on the west side of Lincoln Avenue to Point S, the southeast corner of said parcel; thence proceeding westerly along the southern line of said parcel to Point T, at the northeast corner of the parcel of St. Paul's Church/HD #5; thence proceeding southerly along the east side of said parcel to Point U, at the southeast corner of Said parcel; thence proceeding westerly along the south side of said parcel to Point V, the northeast corner of the parcel of the St. Albans Museum/HD # 4; thence proceeding southerly along the eastern line of said parcel, across Bishop Street to Point W, on the south side of Bishop Street; thence proceeding easterly along the south side of Bishop Street to Point X, at the northeast corner of the parcel of St. Luke's Church/HD #3; thence proceeding southerly on the eastern line of said parcel to Point Y, at the southeast corner of said parcel; thence proceeding southeasterly along the northern line of the parcel of St. Mary's Church and parsonage/HD #s 2 & 2a to Point Z, the northeast corner of said parcel on the west side of Lincoln Avenue; thence proceeding southerly along the west side of Lincoln Avenue to Point AA, on Fairfield Street & the southeast corner of said parcel; thence proceeding northwesterly along the north side of Fairfield Street to Point BB at southwest corner of the parcel of St. Luke's Church/HD # 3; thence proceeding southerly across Fairfield Street and along the east side of Academy Drive to Point CC opposite the parcel of HD # 58; thence proceeding westerly along the southern lines of parcels of HD #s 58 and 60 and across South Main Street to Point DD on the west side of South Main Street and at the northeast corner of the parcel of the U.S. Post Office/HD #93; thence proceeding southerly along the west die of South Main Street to Point EE at the northwest corner of South Main Street and Stebbins Street; thence proceeding westerly along the north side of Stebbins Street to Point FF at the southwest corner of the U.S. Post Office/HD # 93 parcel; thence proceeding northerly roughly along the west parcel lines of HD #s 93, 57, 56, & 55 to Point GG, at the northwest corner of the parcel of HD #55; thence proceeding westerly along the southern parcel lines of HD#s 63 and 91 to Point HH on the east side of Catherine Street; thence proceeding northerly along the east side of Catherine Street to Point II, at the southeast corner of Catherine and Lake Streets; thence jogging briefly east along the south side of Lake Street to Point JJ, opposite the southwestern corner of the parcel of HD # 90; thence proceeding northerly along the east side of Federal Street to the point of beginning.

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Note: For the purposes of identifying Longitude and Latitude coordinates, a six-point polygon has been drawn around the entire district boundary and shown on District Map as #s 1 through 6 in white.

Boundary Justification (Explain why the boundaries were selected.)

The importance of the intact Taylor Park (HD #1) to the district cannot be overstated. The buildings on Main and Church Streets that outline Taylor Park create a courtyard effect, reinforcing the aesthetic value of this open space in its downtown environment. Particularly striking are the monumental buildings with their picturesque towers and buttresses that line the east side of Taylor Park on Church Street which is elevated above Main Street (HD #s 2-7). The modern building of Handy Dodge (HD # 60) on the corner of Fairfield and South Main helps to visually define the southern edge of this open space as does the Armory (HD #59) next to it. The Brainerd Block (HD #21), HD # 11, the New England Telephone building (HD #/10), HD # 9 and the Morton House (HD # 8) make up the northern enclosure for the park. The viewshed of the park extends further north on Maiden Lane to include the St. Albans Free Library (HD#13) on Maiden Lane and at the head of Maiden Lane, the First Baptist Church (HD #97).

Because Taylor Park is the focal point of the downtown, the boundaries of the St. Albans Historic District were originally drawn in 1980 to encompass those buildings which surround this open space and which reflect a quality of urban texture which the park seems to have inspired as noted above, this has been expanded to include the 1886 First Baptist Church, within viewshed of the park – as well as its 1886 parsonage (HD # 97a) and a c. 1890 church-owned house next door (HD #96). However, the district also encompasses the downtown commercial and civic core of the city that extends beyond the direct viewshed of the park a few blocks north to Hoyt Street and south to Stebbins Street along Main Street as well as west on commercial side streets: Center, Kingman and Lake. In 1980, Main Street boundary ended one property short of the full block on the north near Hoyt Street and one property short of the full block on the south near Stebbins Street, These two properties that were left out are consistent with the character and history of the downtown and have been added in this boundary increase. They are 132 North Main Street (HD #98), a c. 1905 doctor's office and residence on the north; and the 1937 U.S. Post Office & Federal Building (HD #93), on the south which is already listed individually on the National Register. A number of buildings in the original boundaries were lost on Center Street, but one that is consistent with the character and history of the district was left out. This is c. 1900 37 Center Street (HD #95) and the boundary was increased to include it.

The buildings included in 1980 on Federal and Catherine Streets do not relate visually to the park but were important as representatives of St. Albans' industrial growth and a connection to the adjacent Central Vermont Railroad Historic (entered on the National Register January 21, 1974). Today, this edge has been eroded in integrity by several losses on Federal Street between Lake and Kingman, but this stretch is still anchored on either end by intact

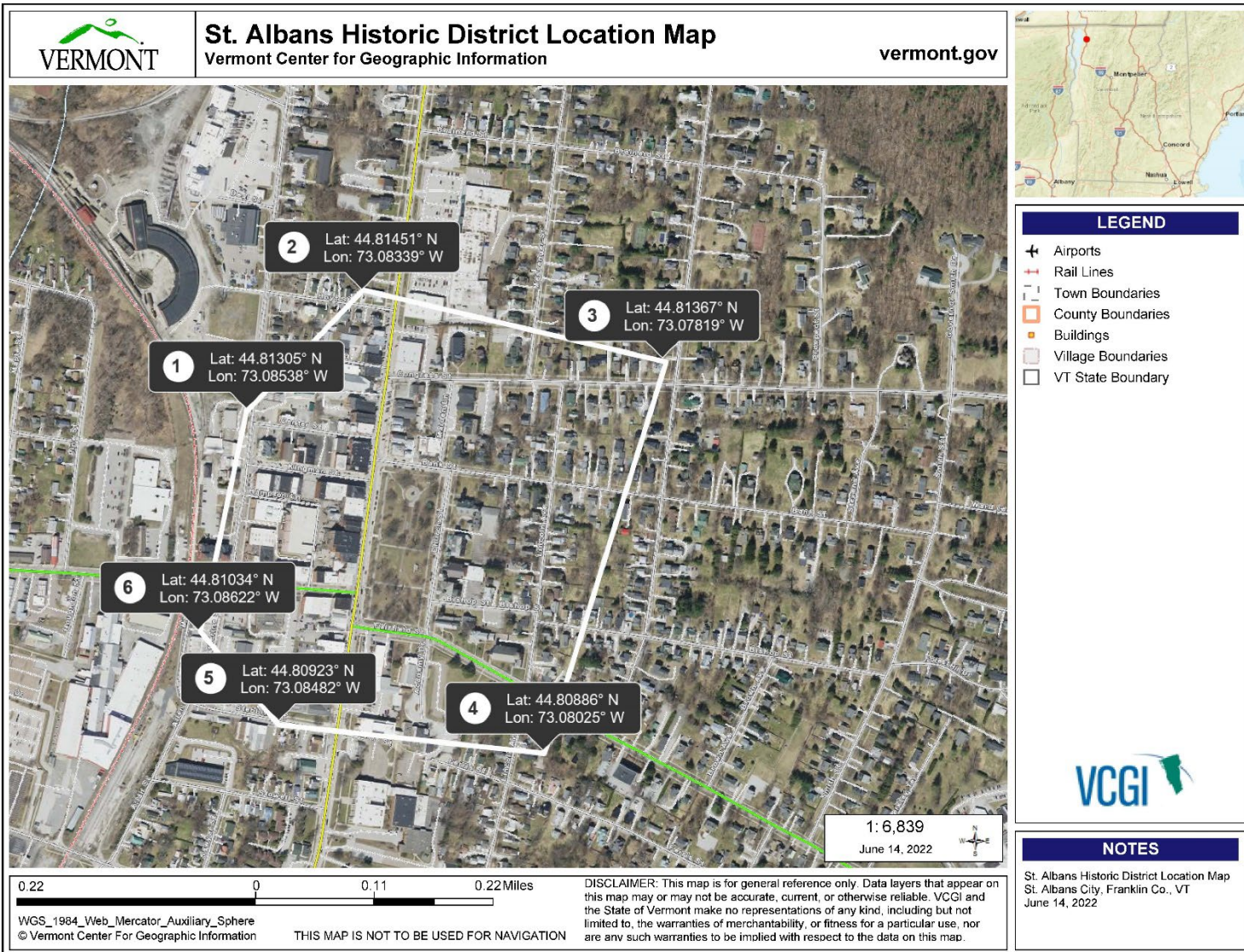
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resources: HD #85, on the north and HD#s 89 & 90, on the south. Within this block are also the intact HD# 87 and the new State Office Building HD #86 which provides urban continuity. On Catherine Street, however, only one (HD #91) of the three contributing properties in 1980 are still extant. The two that are gone defined the southern border on Catherine Street. Where they were torn down, a new shopping center was built that straddles the original boundary line. The boundary was decreased here to avoid that new shopping center building and was pulled back to end on the south side of HD #91. The district does not include adjacent residential and newer commercial areas.

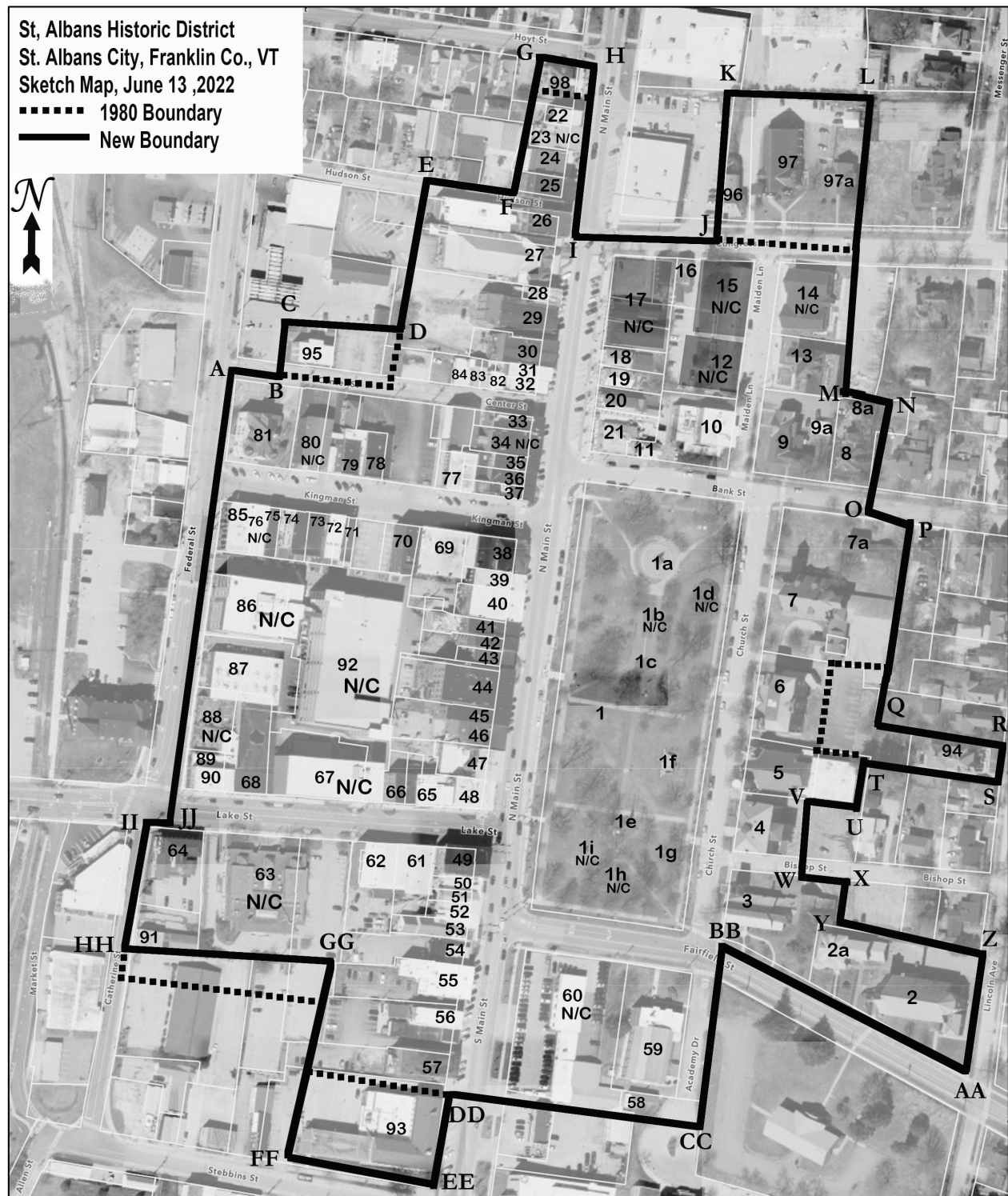
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11. Form Prepared By

name/title: Lyssa Papazian, Historic Preservation Consultant
organization: for The City of St. Albans
street & number: 13 Dusty Ridge Road
city or town: Putney state: Vermont zip code: 05346
e-mail lyssa@lyssapapazian.com
telephone: (802) 536-5262
date: August 22, 2022

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: St. Albans Historic District 2022 Amendment, etc.

City or Vicinity: St. Albans City

County: Franklin

State: Vermont

Photographer: Lyssa Papazian

Date Photographed: as indicated below

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 73. Taylor Park (HD 1) and North Main Street, looking south. [8/10/21]
- 2 of 73. Taylor Park (HD 1) from North Main Street, looking east toward Church Street. [8/10/21]
- 3 of 73. Taylor Park (HD 1) and west side of North Main Street, looking west. [11/16/21]
- 4 of 73. Fairfield Street looking northeast towards east side of Church Street with HD 4 (St. Albans Museum), HD 3 (St. Luke's), & HD 2 (St. Mary's). [11/16/21]
- 5 of 73. Taylor Park (HD 1) and Church Street, looking north with HD 6 (Franklin Co. Courthouse), HD 5 (St. Paul's), & HD 4 (St. Albans Museum). [8/10/21]
- 6 of 73. East side of Church Street, looking southeast with HD 7 (1stCongregational), HD 6 (Franklin Co. Courthouse), & HD 5 (St. Paul's). [11/16/21]
- 7 of 73. North side of Bank Street looking northwest with HD 11 (9 Bank), HD 10 (NE Telephone), & HD 9 (29 Bank). [11/16/21]
- 8 of 73. Bank Street looking west with HD 7a (36 Bank Street), on left, and HD 8 (35 Bank), on right. [7/12/22]
- 9 of 73. Maiden Lane looking north with HD 12 (10 Maiden), HD 15 (20 Congress), HD 97 (1st Baptist), HD 14 (30 Congress), HD 13 (St. Albans Free Library), & part of HD 9 (29 Bank). [11/16/21]
- 10 of 73. North side of Congress Street looking northeast with HD 96 (17 Congress), HD 97 (1st Baptist), & HD 97a (1st Baptist Parsonage). [11/16/21]
- 11 of 73. Congress & Main Streets looking west with HD 17 (part of 89 Main), HD 28 (Campbell Block), HD 27 (City Hall) & HD 26 (Collins Block). [11/16/21]

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- 12 of 73. Congress & Main Streets looking west with HD 17 (part of 89 Main), HD 28 (Campbell Block), HD 27 (City Hall) & HD 26 (Collins Block). [11/16/21]
- 13 of 73. East side of North Main Street looking northwest with HD 25 (110 N Main), HD 24 (116 N Main), HD 23 (120 N Main), HD 22 (126 N Main) & HD 98 (132 N Main). [8/10/21]
- 14 of 73. West side of North Main Street looking southwest from edge of HD (HD 98/132 N Main). [11/16/21]
- 15 of 73. East side of North Main Street looking southeast from the corner of Congress with HD 17 (89 Main), 18 (81 N Main), HD 19 (77 N Main), HD 20 (Blue Lion), & HD 21 (Brainerd Block)[11/16/21]
- 16 of 73. East side of North Main and Bank Streets looking southeast from Center St. with HD 18 (81 N Main), HD 19 (77 N Main), HD 20 (Blue Lion), & HD 21 (Brainerd Block). [11/16/21]
- 17 of 73. Northeast corner of Main & Bank Streets, looking northeast with HD 17 (89 Main), HD 18 (81 N Main), HD 19 (77 N Main), HD 20 (Blue Lion), HD 21 (Brainerd Block), & HD 11 (9 Bank). [8/10/21]
- 18 of 73. North Main Street looking northwest from Bank St. with HD 33 (Darrow Block), HD 32 (72 N Main), 31 (78 N Main), HD 30 (Paige Block), HD 29 (Bellvue Theater) and buildings beyond on left; & 21 (Brainerd Block) on right. [8/10/21]
- 19 of 73. West side of North Main Street looking northwest with HD 32 (72 N Main), 31 (78 N Main), HD 30 (Paige Block), HD 29 (Bellvue Theater), HD 28 (Campbell Block), HD 27 (City Hall), & HD 26 (Collins Block). [11/16/21]
- 20 of 73. Northwest corner of North Main & Kingman Streets, looking northwest with HD 78 (Welden/Peoples Bank), HD 77 (Pierce Block), HD 37, 36 & 35 (Kingman Block, 54 to 60 N Main), HD 34 & 33 (Darrow Block, 64 to 68 N Main), & HD 32 (72 N Main). [11/16/21]
- 21 of 73. West side of North Main Street from Lake to Kingman Streets, looking southwest with HD 48 (American House), on far left, through HD 38 (Seymour/Fishman Block), on near right. [11/16/21]
- 22 of 73. West side of North Main Street looking northwest from Taylor Park, with HD 43 (34 N Main), HD 42 (36 N Main), HD 41 (40 N Main), HD 40 (Fuller-Bedard Block, 42-44 N Main), HD 39 (Bailey Block), & HD 38 (Seymour/Fishman Block, on corner). [8/10/21]
- 23 of 73. West side of North Main Street looking northwest with HD 46 (part Prior Block), HD 45 (18-20 N Main), HD 44 (Waugh Opera House), HD 43 (34 N Main), HD 42 (36 N Main), HD 41 (40 N Main), HD 40 (Fuller-Bedard Block), HD 39 (Bailey Block), & HD 38 (Seymour/Fishman Block). [11/16/21]
- 24 of 73. West side of North Main Street looking southwest to the corner of Lake Street with HD 49 (part of Farrar/Morton Block, beyond Lake Street), HD 48 (American House, on near corner of Lake Street), HD 47 (6-10 N Main), HD 46 (Prior Block), HD 45 (18-20 N Main) & HD 44 (part of Waugh Opera House). [11/16/21]

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- 25 of 73. Northwest corner of Lake & North Main Streets looking northwest from Taylor Park. with HD 66 (part 11-13 Lake), HD 65 (9 Lake), 48 (American House) & HD 47 (part 6-10 N Main). [11/16/21]
- 26 of 73. West side of South Main Street looking west from Fairfield Street with HD 53 (20 S Main), HD 52 (16 S Main), HD 51 (12 S Main), HD 50 (10 S Main), & HD 49 (Farrar/Morton Block). [11/16/21]
- 27 of 73. West side of South Main Street looking northwest with HD 56 (part Kelley Hotel), HD 55 (30-36 S Main), HD 54 (24 S Main), HD 53 (20 S Main), HD 52 (16 S Main), HD 51 (12 S Main), HD 50 (10 S Main), HD 49 (Farrar/Morton Block) & North Main beyond. [11/16/21]
- 28 of 73. West side of South Main Street looking southwest to Stebbins Street, the south edge of the historic district with HD 93 (US. Post Office), HD 57 (42 S Main), & HD 56 (Kelley Hotel). [11/16/21]
- 29 of 73. South side of Fairfield Street looking southeast with HD 59 (Armory) & HD 60 (Handy's). [11/16/21]
- 30 of 73. Lake Street looking west with HD 61 (part 10 Lake), HD 62 (Driscoll Building), HD 63 (VT Superior Court), on the south (left) side of the street; HD 90 (St. Albans Foundry), HD 68 (45 Lake), HD 67 (Hampton Inn), HD 66 (11-13 Lake), & HD 65 (part 9 Lake) on the north (right) side. [11/16/21]
- 31 of 73. South side of Lake Street looking southeast to South Main Street with HD 49 (Farrar/Morton Block, HD 61 (10 Lake) & HD 62 (Driscoll Building). [11/16/21]
- 32 of 73. South side of Lake Street looking southeast from Federal Street with HD 65 (VT Superior Court) & HD 64 (St. Albans House) with Catherine Street on right. [11/16/21]
- 33 of 73. North side of Lake Street looking northwest with HD 90 (St. Albans Foundry), HD 68 (45 Lake), HD 67 (Hampton Inn), HD 66 (11-13 Lake), & HD 65 (part 9 Lake). [11/16/21]
- 34 of 73. South side of Kingman Street looking southwest with HD38 (part Seymour/Fishman Block), HD 69 (Robert Seymour Block), HD 70 (Atwood Block), HD 71 (30 Kingman), HD 72 (34 Kingman), & beyond. [11/16/21]
- 35 of 73. South side of Kingman Street looking southwest with HD 92 (St. Albans Parking Garage), HD 71 (30 Kingman), HD 72 (34 Kingman), HD 73 (38 Kingman), HD 74 (Ryan Block), HD 75 (46 Kingman), HD 76 (Empire Moving Picture House), & HD 85 (43 Federal). [7/12/22]
- 36 of 73. South side of Kingman Street looking southeast with HD 71 (30 Kingman), HD 72 (34 Kingman), HD 73 (38 Kingman), HD 74 (Ryan Block), HD 75 (46 Kingman), HD 76 (Empire Moving Picture House), & HD 85 (43 Federal). [7/12/22]
- 37 of 73. North side of Kingman Street looking northwest to Federal Street with HD 81 (U.S. Customs House), HD 80 (Fire House, 31 Kingman), HD 79 (Peoples Trust), HD 78 (Welden National Bank), HD 77 (Pierce Block), & HD 37 (part Kingman Block). [11/16/21]

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- 38 of 73. North side of Kingman Street looking northeast from Federal Street with HD 81 (U.S. Customs House), HD 80 (Fire House, 31 Kingman), HD 79 (Peoples Trust), & HD 78 (Welden National Bank). [7/12/22]
- 39 of 73. Center Street looking east from Federal Street with HD 95 (37 Center), HD 84 (15 Center), HD 83 (11-13 Center), HD 82 (7 Center), on left; HD 20 (Blue Lion), in center; and rear sections of HD 77 (Pierce Block), HD 79 (People's Trust), & HD 80 (Fire House), on the right. [11/16/21]
- 40 of 73. North side of Center Street looking northeast with HD 84 (15 Center), HD 83 (11-13 Center), HD 82 (7 Center), & HD 32 (72 N Main), on left; & HD 20 (Blue Lion) across Main Street. [11/16/21]
- 41 of 73. East side of Federal Street looking southeast with HD 81 (U.S. Customs House), HD 85 (43 Federal), HD 86 (State Office Building), HD 87 (11 Federal), HD 88 (5 Federal), HD 89 (3 Federal), HD 90 (St. Albans Foundry), & HD 64 (St. Albans House). [11/16/21]
- 42 of 73. East side of Federal Street looking northeast from Lake Street with HD 81 (U.S. Customs House), HD 85 (43 Federal), HD 86 (State Office Building), HD 87 (11 Federal), HD 88 (5 Federal), HD 89 (3 Federal), & HD 90 (St. Albans Foundry). [11/16/21]
- 43 of 73. Academy Lane looking northwest with HD 58 (2 Academy Dr.) & HD 59 (Armory) on left with Taylor Park (HD 1) and Church Street beyond with HD 3 (St. Luke's) on right. [11/16/21]
- 44 of 73. Maiden Fountain (HD 1a) in Taylor Park (HD 1), looking north. [8/10/21]
- 45 of 73. Taylor Park (HD 1), looking south, with Circular Planting Bed (HD 1c) and part of rectangular bed (HD 1b) and in background Civil War Monument (HD 1f) on left and Flagpole (HD 1e) on in center. [8/10/21]
- 46 of 73. Taylor Park (HD 1), looking northwest with Circular Planting Bed (HD 1c), rectangular planting bed (HD 1b), and Maiden Fountain (HD 1a) in distance. [11/16/21]
- 47 of 73. Civil War Monument (HD 1f), looking east with parts of HD 6, HD 5, & HD 4 on Church Street in background. [8/10/21]
- 48 of 73. World War I Monument (HD 1g), looking east. [8/10/21]
- 49 of 73. St. Mary's Parsonage (HD 2a) and St. Mary's Roman Catholic Church (HD 2, 44 Fairfield Street), looking northeast from Fairfield Street. [8/10/21]
- 50 of 73. St. Luke's Episcopal Church (HD 3, 5 Church Street), looking southeast from Church Street. [8/10/21]
- 51 of 73. St. Albans Academy/ St. Albans Museum (HD 4, 9 Church Street), looking southeast. [8/10/21]
- 52 of 73. St. Paul's Methodist Church (HD 5, 11 Church Street), looking east. [11/16/21]
- 53 of 73. Franklin County Courthouse (HD 6, 17 Church Street), looking northeast. [8/10/21]
- 54 of 73. First Congregational Church (HD 7, 27 Church Street), looking northeast. [11/16/21]
- 55 of 73. Morton House (HD 8, 35 Bank Street), looking north. [11/16/21]

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- 56 of 73. Carriage House (HD 8a, 35 Bank Street), looking east from Maiden Lane. [11/16/21]
- 57 of 73. St. Albans Free Library (HD 13, 19 Maiden Lane), looking northeast. [11/16/21]
- 58 of 73. Brainerd Block (HD 21, 65 North Main Street) and 9 Bank Street (HD 11), looking northwest from Bank Street. [11/16/21]
- 59 of 73. Blue Lion (HD 20, 71 North Main Street) and Brainerd Block (HD 21, 65 North Main Street), looking southeast. [11/16/21]
- 60 of 73. St. Albans City Hall (HD27, 100 North Main Street), looking west. [11/16/21]
- 61 of 73. Paige Block (HD 30, 80 North Main Street), Bellevue Theater (HD 29, 86 North Main Street), and Campbell Block (HD 28, 92 North Main Street), looking southwest. [11/16/21]
- 62 of 73. American House (HD 48, 2 North Main Street), looking west. [11/16/21]
- 63 of 73. Farrar/Morton Block (HD 49, 2 South Main Street), looking south. [11/16/21]
- 64 of 73. 30-36 South Main Street (HD 55) and 24 South Main Street (HD 54), looking southwest. [11/16/21]
- 65 of 73. 42 South Main Street (HD 57) and Kelley Hotel (HD 56, 38 South Main Street), looking northwest. [11/16/21]
- 66 of 73. U.S. Post Office & Federal Building (HD 93, 50 South Main Street), looking southwest. [11/16/21]
- 67 of 73. St. Albans Armory (HD59, 18 Fairfield Street), looking southeast. [11/16/21]
- 68 of 73. St. Albans House (HD 64, 60 Lake Street), looking southwest. [11/16/21]
- 69 of 73. Peoples Trust Bank (HD 79, 29 Kingman Street) and Welden National Bank/Peoples Trust Bank (HD 78, 25 Kingman Street), looking northwest. [7/12/22]
- 70 of 73. U.S. Post Office and Customs House (HD 81, 45 Kingman Street), looking northwest. [11/16/21]
- 71 of 73. St. Albans Foundry & Implement Company (HD 89, 3 Federal Street on left and HD 90, 1 Federal Street, on right), looking southeast. [11/16/21]
- 72 of 73. Franklin County Jail/30 Lincoln Avenue (HD 94), looking northwest. [1/6/22]
- 73 of 73. First Baptist Church (HD 97, 29 Congress Street), looking northwest. [1/6/22]

Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.