

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: Adamant Village Historic District

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: Haggett Road, Martin Road, Quarry Road, Center Street, Adamant Road

City or town: Towns of Calais and East Montpelier State: VT County: Washington

Not For Publication: Vicinity: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 X 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 X 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 X local

Applicable National Register Criteria:

X A ___ B X 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.	
<hr/>	
Signature of commenting official:	Date
<hr/>	
Title : or Tribal Government	State or Federal agency/bureau

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

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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
- Object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>16</u>	<u>45</u>	buildings
<u>2</u>	<u>1</u>	sites
<u>3</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>21</u>	<u>46</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

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RELIGION/religious facility
RELIGION/ church-related residence
RECREATION AND CULTURE/music facility
COMMERCE AND TRADE/specialty store
COMMERCE AND TRADE/ Department store
EDUCATION/school
DOMESTIC /single dwelling
_____ /multiple dwelling
_____ /secondary structure
INDUSTRY/PROCESSING/EXTRACTION/extractive facility

Current Functions

(Enter categories from instructions.)

LANDSCAPE/park

DOMESTIC /single dwelling

_____ /secondary structure

COMMERCE AND TRADE/specialty store

RELIGION/religious facility

EDUCATION/school

RECREATION AND CULTURE/playhouse

RECREATION AND CULTURE/music facility

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7. Description

Architectural Classification

(Enter categories from instructions.)

MID 19TH CENTURY: Greek Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Stone, wood, metal

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

The Adamant Village Historic District is located along the boundary of the Towns of Calais and East Montpelier in the northern part of Washington County. The district consists of a linear-plan, nineteenth-century village and stone quarries located between Adamant and Sodom Ponds. The district contains commercial, religious, educational, social, and residential buildings built between 1830 and 1995. Remnants of Adamant's quarrying history, such as waste piles, derrick booms, and other equipment, remain at two quarry sites located near the village. The majority of the district, comprising approximately 280 acres, is located in Calais. There are two parcels, comprising seven acres, located in East Montpelier.

The densely settled village, clustered around the mill ruins and brook, whose power led to the growth of the village, retains the look and feel of a nineteenth-century mill village that served the surrounding farming area for 100 years. The Adamant Village historic district is composed of mainly 1½ story commercial, institutional, and residential buildings, dating from the late nineteenth through the early twentieth centuries. These buildings are primarily Vernacular or Greek Revival Style. Many of these buildings have experienced significant alterations such as new roofing, siding, and windows. There are 24 one-story studio buildings, which house pianos for the Adamant Music School. The majority of the buildings were built post-1970. They share the common design elements of a rectangular plan, gable roof, and resting on piers. There are twelve contributing and thirty non-contributing primary buildings and three contributing and sixteen non-contributing studios, garages and outbuildings. There are also two contributing and one non-contributing site. There are three contributing structures. While not meeting the 50-year-old National Register threshold, several of the non-contributing buildings are important in relating the significance of the Adamant Music School. The district consists of 43 buildings that comprise the

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Adamant Music School. The school assumed control of five nineteenth-century buildings that reflect the village's quarrying heritage, and the remaining buildings were built between 1955 and 1995. While these buildings are less than fifty years old, they reflect the importance of the music school to the community. The resources within the historic district retain a high degree of integrity such that they contribute to the district's overall integrity.

Narrative Description

Adamant is one of five villages in the Town of Calais, with the others being Maple Corner, Kents Corner, East Calais, and North Calais. The East Montpelier buildings are geographically isolated from the East Montpelier community center and have historically been associated with Adamant on a political, social, economic, and religious level.

The Adamant Village Historic District is situated in the southern portion of the Town of Calais and the northern portion of the Town of East Montpelier. These two towns are in northeastern Washington County, located in north-central Vermont, roughly seven miles from the state capital of Montpelier. The town of Calais is 38 square miles and contains 23,040 acres. The Town of East Montpelier is 32 square miles and contains 20,480 acres. The topography of Calais and East Montpelier is uneven and hilly. The soil is generally rich and fertile, and the water supply is abundant. The hilly topography of the region led to the development of the separate areas of settlement and contributed to the social and economic isolation of each village from the others.¹

The district lies largely along four tree-lined dirt roads that converge in the center of Adamant Village. Center Road leads from East Montpelier to the South; Haggett Road and Martin Road lead from the west; Adamant Road leads from the East, and Quarry Road is a low traffic road that terminates at the north end of Adamant Pond.

The primary village buildings are predominantly vernacular, gable-roofed, 1½ story, clapboarded structures set close to, and facing, the road. The core buildings front Haggett Road with buildings **HD #1** and **HD #2** located at the district's western end on Martin Road. These two buildings are also located in close proximity to the Martin Road quarry site (**HD #56**).

There are two quarry sites in the district. The primary site, the Quarry Road site (**HD #57**), is located at the northern end of the Adamant Pond and is presently part of the Quarryworks Theater site. Features such as a large infilled quarry site, maintenance shed, waste piles, scattered equipment, and the wood derrick remain. The other quarry site, the Martin Road site (**HD #56**), is located on the west shore of Adamant Pond. This site consists of several smaller infilled quarry pits, waste piles, and large granite blocks. The other two sites are the Adamant Pond dam (**HD #55**), built in the 1960s and the Adamant Park (**HD #58**), which features a river, ponds, and stone walls that are remnants from the mills.

Several of the Adamant Music School buildings were built before the 50-year National Register threshold. The Dailey House (**HD #10**), Hill House (**HD #12**), Barney Hall (**HD #46**), and Alice Mary Listening Studio (**HD #47**) are buildings that were part of the nineteenth-century village fabric. Sense Conference Center (**HD #32**), Quarry House (**HD #38**), Quarry House Annex (**HD #37**), and

¹ Jamele, Suzanne, *North Calais National Register District*, Washington County, Vermont, United States Department of the Interior, National Park Service, 2010.

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the Credit Union (**HD #45**) are two later buildings incorporated into the campus. The Maintenance Building (**HD #19**) is the sole building that was initially part of the quarry operations at the Quarry Road site (**HD #57**). The Adamant Music School built the remaining buildings. Two of these buildings and their associated garages (**HD #4 & 4a**) and (**HD #35 & HD #35a**) are owned by the school but are private residences. **HD #4** is owned by the Adamant Music School and houses the school director.

Generally speaking, the Adamant Music School buildings are not visible from the main thoroughfare. The buildings are situated in several clusters. The central part of the campus, consisting of **HD #4 -HD #9**, **HD #11**, and **HD #15**, is located behind two nineteenth-century buildings, Dailey House (**HD #10**) and Hill House (**HD #12**) that face towards Haggett Road. Buildings **HD #47 - HD #52** are one-room studio buildings located behind Barney's Hall (**HD #46**), which also faces Haggett Road. **HD#19 - HD #24** comprise the Quarryworks Theater campus and are located on the historic quarry site. This site is accessed by a long driveway at the end of Quarry Road. Buildings **HD #25 - HD #31** comprise a collection of one-room studio buildings and a restroom located at the northern end of Quarry Road. Buildings **HD #16 - HD #18** and **HD #32 -HD #40** are located along Quarry Road, with many studio buildings located in the woods.

1. Hathaway House, 1118 Martin Road, Calais, c.1830, contributing building

This is a 1½ story, five by three bay, eaves front, Greek Revival building. It has a moderate setback and is situated perpendicular to the main road. Resting on a rough dressed granite foundation, this brick building has a standing seam roof. Fenestration consists of 1/1 windows with rectangular marble lintels. Centered on the east elevation is a recessed door with 2/3 sidelights on paneled pedestals and a seven-light transom light across its entire length. A pair of 2/6 windows with lintels flank the main entrance. There are two large gabled dormers on the east and west elevations with paired windows and cornice returns. A one-story wing with clapboard siding containing a three-bay porch and three-bay garage extends from the south elevation.

2. Adamant Community Club, 1161 Martin Road, Calais, c.1895, contributing building

This is a 1½ story, two-bay by four-bay gable-front, wood-frame building. It has a moderate setback and is oriented parallel to the road. Resting on a stone foundation, the building has clapboard siding and a corrugated metal roof. A narrow porch with chamfered struts and a hip-roof extends across the front (south) gable front. There are two entrances on the south elevation and four evenly spaced 2/2 windows with peaked cornice moldings on the east and west elevations. There are four large multi-pane windows on the pond facing (north) elevation. A triangular gable panel is centered on the south gable end. A flagpole extends from the center of the pitched roof to the tip of the gable above. A small rectangular belfry and slender chimney with a corbelled cap straddle the ridge of the roof. The interior consists of wood paneling, a 25-foot-long blackboard, and four six-foot by eight-foot windows overlooking Sodom Pond to the north.

3. 1171 Haggett Road, Calais, c.1980, non-contributing building due to being built outside the period of significance

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This is a one-story, wood-frame Ranch Style building. It has a large setback from the main road. Clad in vinyl siding and a composite shingle roof, the building is oriented parallel to the main road.

3a) Garage, 1171 Haggett Road, Calais, c.2005, non-contributing building due to being built outside the period of significance

This is a two-story garage with two vehicular bays and living space on the second story.

4. Suchomel Home, Adamant Music School, 1241 Haggett Road, Calais, c.1979, c.1985, non-contributing building due to being built outside the period of significance

This is a c.1979, 1½ story, eaves front, log home. It has a very large setback from the main road and sits on a point overlooking Adamant Pond (also referred to as Bliss Pond). Accessed by a long driveway, it consists of a 35-foot by 26-foot main block with a c.1985 18-foot by 24-foot addition. It rests on a concrete foundation and has a corrugated metal roof. Fenestration consists of 1/1 windows with applied muntins on the south, north and east elevations. The west, lake-facing elevation has a series of large, fixed pane windows. A 12-foot by 8-foot, one-story, closed in porch with casement windows projects from the north elevation.

4a) Garage, Adamant Music School, 1241 Haggett Road, Calais, c.1985, non-contributing building due to being built outside the period of significance

This is one story, 40-foot by 22-foot, wood-frame garage. It is located southeast of the main house. Resting on a concrete foundation, it has shingle siding and a corrugated metal roof. An 8-foot by 12-foot greenhouse projects from the east eaves side, and there are two vehicular bays on the south elevation.

5. Waterside Annex, Adamant Music School, Haggett Road, Calais, c.1979, non-contributing building due to being built outside the period of significance

This is a one-story, 12-foot by 12-foot, wood-frame studio cabin that houses a piano for student lessons. It is clad in wood T1-11 siding and a corrugated metal roof. Resting on concrete posts, the studio has a wood panel door with a single glass pane and 1/1 windows.

6. Waterside Hall, Adamant Music School, Haggett Road, Calais, c.1979, non-contributing building due to being built outside the period of significance

This is one story, wood-frame building with a 34-foot by 20-foot main block and a 34-foot by 20-foot addition extending from the east elevation. This building is located behind the Dailey House (HD #10). It is accessed by a driveway that leads to several Adamant Music School buildings. Resting on a concrete foundation, it has 1/1 vinyl windows, vinyl siding, and a composite shingle roof. There are two rollup windows on the east elevation and four-foot by eight-foot restroom and 6-foot by 17-foot entry addition extending from the north elevation.

This building was built c.1979 to be used as a performance studio. There is a large open area with a piano and seating.

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7. Guest House, Adamant Music School, Haggett Road, Calais, c.1979, non-contributing building due to being built outside the period of significance

This is a one-story, 34-foot by 26-foot, wood-frame Ranch Style building. Resting on a concrete foundation, it has vinyl siding, wood casement windows, and a corrugated metal roof. This building is located behind the Dailey House (HD #10). It is accessed by a driveway that leads to several Adamant Music School buildings.

8. Emma Dressler Studio, Adamant Music School, Haggett Road, Calais, c.1990, non-contributing building due to being built outside the period of significance

This is a one-story, 16-foot by 16-foot, wood-frame studio cabin. Clad in wood T1-11 siding, corrugated metal roof, and resting on concrete posts, the studio has a wood panel door with a single glass pane and 1/1 windows. The open floor plan contains a piano for student lessons.

9. Shed, Adamant Music School, Haggett Road, Calais, c.1990, non-contributing building due to being built outside the period of significance

This is an eight-foot by eight-foot, wood-frame shed. Resting on concrete posts, it is clad in T1-11 siding and a corrugated metal roof.

10. Hill House, Adamant Music School, 1251 Haggett Road, Calais, c.1870, c.1914, c.1985, non-contributing building due to alterations

This is a 1½ story eaves front, three-bay by two-bay, wood-frame building. It has a moderate setback and is oriented parallel to the main road. Resting on a concrete foundation, the building is clad in vinyl siding and corrugated metal roof. Fenestration includes 1/1 replacement windows. A one-story porch extends along the south elevation and a piano studio addition projects from the north elevation. The studio's open floor plan contains a piano for student lessons.

11. Rose Studio, Adamant Music School, Haggett Road, Calais, c.1990, non-contributing building due to being built outside the period of significance

This is a one-story, 16-foot by 16-foot, wood-frame studio cabin. Clad in wood T1-11 siding, corrugated metal roof, and resting on concrete posts, the studio has a wood panel door with a single glass pane and 1/1 windows. The open floor plan contains a piano for student lessons.

12. Dailey House, Adamant Music School, 1265 Haggett Road, Calais, c.1850, c.1985, non-contributing building due to alterations

This 1½ story, gable-front, wood-frame Greek Revival Style building. It has a moderate setback and is oriented parallel to the main road. Resting on a concrete foundation, the building is clad in vinyl siding and a corrugated metal roof. Fenestration includes 1/1 replacement windows. A one-story porch with a metal roof and slender posts extends along the south and east elevations. A studio addition projects from the north elevation. The studio's open floor plan contains a piano for student

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lessons. This house formerly had corner posts with recessed panels, cornice returns, a wide fascia board, and window hoods.

13. James Dodge House, 1289 Haggett Road, Calais, c.1830, contributing building

This is 1½ story, three by three bay, gable-front, wood-frame, single-family, Greek Revival Style dwelling. It has a moderate setback and is oriented perpendicular to the main road. A one-story porch with a knee wall and peaked center spans the south (front) elevation. Centered on the south elevation of the second floor is a tripartite 6/1 window with the center section rising higher than the flanking sections.

14. Adamant Co-Op, 1313 Haggett Road, Calais, c.1856, contributing building

This 1½ story, five by two-bay, tri-gable form, wood-frame building is located at the convergence of Adamant, Center, and Haggett Roads. Clad in wood clapboard in the gables and wood shingle siding on the first story, the building has 2/2 windows, cornice returns, and a corrugated metal roof. A one-story porch with a metal roof extends along the east and northwest elevations.

The original entrance door with sidelights was replaced with a single door, and the original window sash was replaced with 2/2 windows. There is a c.2016 handicap ramp, and c.2017 covered screened porch.

14a) Barn, 1313 Haggett Road, Calais, c.1856, contributing building

This is 1½ story, wood-frame barn to the northwest corner of the main building. It has wood clapboard siding and a corrugated metal roof.

15. Ivy Keele Rec Center, Adamant Music School, 127 Quarry Road, Calais, c.1979, non-contributing building due to being built outside the period of significance

This is a one-story, wood-frame building with board and batten siding and corrugated metal roof. A two-car attached garage projects from the east elevation, Fenestration includes 1/1 windows.

16. Edgewood Studio, Adamant Music School, Quarry Road, Calais, c.1980, non-contributing building due to being built outside the period of significance

This is a one-story, 12-foot by 12-foot, wood-frame studio cabin. It is set in the woods and accessed by a path. Clad in wood T1-11 siding, corrugated metal roof, and resting on concrete posts, the studio has a wood panel door with a single glass pane and 1/1 windows. The open floor plan contains a piano for student lessons.

17. Don Isaak Studio, Adamant Music School, Quarry Road, Calais, c.1990, non-contributing building due to being built outside the period of significance

This is a one-story, 16-foot by 16-foot, wood-frame studio cabin. It is located in the woods and is accessed by a path leading from Quarry Road. Clad in wood T1-11 siding, corrugated metal roof,

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and resting on concrete posts, the studio has a wood panel door with a single glass pane and 1/1 windows. The open floor plan contains a piano for student lessons.

18. Apassionata Studio, Adamant Music School, Quarry Road, Calais, c.1990, non-contributing building due to being built outside the period of significance

This is a one-story, 16-foot by 16-foot, wood-frame studio cabin. It is located in the woods and is accessed by a path leading from Quarry Road. Clad in wood T1-11 siding, corrugated metal roof, and resting on concrete posts, the studio has a wood panel door with a single glass pane and 1/1 windows. The open floor plan contains a piano for student lessons.

19. Maintenance Building, Adamant Music School, Quarry Road, Calais, c.1910, contributing building

Clad in wood clapboard siding and a corrugated metal roof, this wood-frame garage rests on a concrete slab. There are 1/1 windows on all four elevations. There is a vehicular door on the north elevation. This is the only building that remains from the quarry operations.

20. Alice Mary Kimball Theater, Adamant Community Cultural Foundation & Adamant Music School, Quarry Road, Calais, c.1995, non-contributing building due to being built outside the period of significance

This two-story, wood-frame building rests on a concrete slab and is clad in wood T1-11 siding and a composite shingle roof. Fenestration includes wood casement windows. There are sliding glass doors along the north elevation.

21. Studio, Adamant Community Cultural Foundation & Adamant Music School, Quarry Road, Calais, c.1995, non-contributing building due to being built outside the period of significance

This is a one-story, 16-foot by 16-foot, wood-frame studio cabin. Clad in wood T1-11 siding, corrugated metal roof, and resting on a concrete slab, the studio has a wood panel door with a single glass pane and 1/1 windows.

22. Quarryworks Theater, Adamant Community Cultural Foundation & Adamant Music School, Quarry Road, Calais, c.1995, non-contributing building due to being built outside the period of significance

This two-story, wood-frame theater building rests on a concrete foundation and is clad in wood T1-11 siding and a corrugated metal roof. A porch wraps around the north, west, and south elevations.

23. Actor's Kitchen & Dressing Room, Adamant Community Cultural Foundation & Adamant Music School, Quarry Road, Calais, c.1995, non-contributing building due to being built outside the period of significance

This is a 1½ story, wood-frame building. It is clad in wood T1-11 siding and a corrugated metal roof. Resting on a concrete foundation, the building has 1/1 windows on the east and west elevations. There is a single pedestrian door on the north and south elevations.

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24. Restrooms, Adamant Community Cultural Foundation & Adamant Music School, Quarry Road, Calais, c.1995, non-contributing building due to being built outside the period of significance

This is a one-story, 16-foot by 16-foot, wood-frame restroom. Clad in wood T1-11 siding, composite shingle roof and resting on concrete posts, the studio has two wood panel doors.

25. Kathy and Steve Gillen Studio, Adamant Music School, Quarry Road, Calais, c.1995, non-contributing building due to being built outside the period of significance

This is a one-story, 16-foot by 16-foot, wood-frame studio cabin. Clad in wood T1-11 siding, composite shingle roof and resting on concrete posts, the studio has wood panel door with a single glass pane. There is a bank of four 1/1 windows on the north elevation. The open floor plan contains a piano for student lessons.

26. Restrooms, Adamant Music School, Quarry Road, Calais, c.1995, non-contributing building due to being built outside the period of significance

Resting on wood posts, this is a 6-foot by 10-foot, wood-frame outhouse clad in T1-11 siding and a corrugated metal roof.

27. Claire J. Keele Stibich Studio, Adamant Music School, Quarry Road, Calais, c.1995, non-contributing building due to being built outside the period of significance

This is a one-story, 16-foot by 16-foot, wood-frame studio cabin. Clad in wood T1-11 siding, composite shingle roof and resting on concrete posts, the studio has wood panel door with nine glass panes and 1/1 windows. The open floor plan contains a piano for student lessons.

28. Art Studio #3, Adamant Music School, Quarry Road, Calais, c.1995, non-contributing building due to being built outside the period of significance

This is a one-story, 16-foot by 16-foot, wood-frame studio cabin. Clad in wood T1-11 siding, composite shingle roof and resting on concrete posts, the studio has wood panel door with nine glass panes and 1/1 windows. The open floor plan contains a piano for student lessons.

29. Sonia Morgan Studio, Adamant Music School, Quarry Road, Calais, c.1995, non-contributing building due to being built outside the period of significance

This is a one-story, 16-foot by 16-foot, wood-frame studio cabin. Clad in wood T1-11 siding, corrugated metal roof, and resting on concrete posts, the studio has a wood panel door with nine glass panes and 1/1 windows. The open floor plan contains a piano for student lessons.

30. Anne Wasily Studio, Adamant Music School, Quarry Road, Calais, c.1995, non-contributing building due to being built outside the period of significance

This is a one-story, 16-foot by 16-foot, wood-frame studio cabin. Clad in wood T1-11 siding, composite shingle roof and resting on concrete posts, the studio has wood panel door with nine

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glass panes and 1/1 windows on the south and east elevations. There is a bank of four 1/1 windows on the north elevation. The open floor plan contains a piano for student lessons.

31. V. Kolish Studio, Adamant Music School, Quarry Road, Calais, c.1995, non-contributing building due to being built outside the period of significance

This is a one-story, 16-foot by 16-foot, wood-frame studio cabin. Clad in wood T1-11 siding, composite shingle roof and resting on concrete posts, the studio has wood panel door with a single glass pane and 1/1 windows. There is a bank of four 1/1 windows on the north elevation. The open floor plan contains a piano for student lessons.

32. Sense Conference Center/Summit House, 502 Quarry Road, Calais, c.1979, non-contributing building due to being built outside the period of significance

This is a one-story log home with a standing seam roof, concrete foundation. A one-story porch with a shed roof extends from the south elevation.

33. Berries Studio, Adamant Music School, Quarry Road, Calais, c.1995, non-contributing building due to being built outside the period of significance

This is a one-story, 16-foot by 16-foot, wood-frame studio cabin. Clad in wood T1-11 siding, corrugated metal roof, and resting on concrete posts, the studio has a wood panel door with nine glass panes and 1/1 windows. The open floor plan contains a piano for student lessons.

34. Ruth Meyer Studio, Adamant Music School, Quarry Road, Calais, c.1995, non-contributing building due to being built outside the period of significance

This is a one-story, 16-foot by 16-foot, wood-frame studio cabin. Clad in wood T1-11 siding, corrugated metal roof, and resting on concrete posts, the studio has a wood panel door with nine glass panes and 1/1 windows. The open floor plan contains a piano for student lessons.

35. Log Home, 438 Quarry Road, Calais, c.1997, non-contributing building due to being built outside the period of significance

This is a 1½ story log home with a composite shingle roof and casement windows,

35a) Garage, Quarry Road, Calais, c.1997, non-contributing building due to being built outside the period of significance

This is 1½ story, wood-frame garage with wood clapboard siding, composite shingle roof, and slab.

36. Edward Keele Studio, Adamant Music School, Quarry Road, Calais, c.1995, non-contributing building due to being built outside the period of significance

This is a one-story, 16-foot by 16-foot, wood-frame studio cabin. Clad in wood T1-11 siding, composite shingle roof and resting on concrete posts, the studio has wood panel door with nine glass panes and 1/1 windows. The open floor plan contains a piano for student lessons.

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37. Quarry Annex, Adamant Music School, Quarry Road, Calais, c.1979, non-contributing building due to being built outside the period of significance

Resting on a concrete foundation, this one story, 26-foot by 44-foot, wood-frame building has board & batten siding, wood casement windows, and a composite shingle roof.

38. Quarry House, Adamant Music School, Quarry Road, Calais, c.1979, non-contributing building due to being built outside the period of significance

This is a two-story, 25-foot by 30-foot, wood-frame Raised Ranch. It has a large setback from the main road. Resting on a concrete block foundation, the building has a cantilevered second story, corrugated metal roof, and vertical wood siding.

39. Ivy Keele Studio, Adamant Music School, Quarry Road, Calais, c.1995, non-contributing building due to being built outside the period of significance

This is a one-story, 16-foot by 16-foot, wood-frame studio cabin. Clad in wood T1-11 siding, composite shingle roof and resting on concrete posts, the studio has wood panel door with nine glass panes and 1/1 windows. The open floor plan contains a piano for student lessons.

40. Fannie Thayer House, 66 Quarry Road, Calais, c.1850, c.1930, c.1947, c.2019, non-contributing building due to alterations

This is a 1½ story, wood clapboard, wood-frame, single-family building that has a minimum setback and oriented parallel to the main road.

41. Nathan Dodge House, 77 Adamant Road, Calais, c.1860, contributing building

This is a 1½ story, wood-frame, single-family building. It has a large setback and is oriented parallel to the main road. The eaves front building sits on a hill and has wood clapboard siding and standing seam roof. A closed-in porch with a composite shingle roof spans the front elevation. A c.2000 gable and bay window were added to the front elevation.

41a. Garage, 77 Adamant Road, Calais, c.1985 non-contributing building due to being built outside the period of significance

This is a one-story, gable-front garage.

42. Ladoo [Ledoux] Shop, 5052 Center Road, Calais, c.1897, non-contributing building due to alterations

This is a two-story, five by two-bay, eaves front, wood-frame building. It has a minimal setback and oriented parallel to the main road. Resting on a concrete foundation, the building is clad with vinyl siding and a corrugated metal roof. Fenestration consists of 6/6 windows. A one-story addition with corrugated metal roof extends from the south elevation,

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43. Slayton Home, 5014 Center Road, East Montpelier, c.1830, contributing building

This is a 1½ story, three by two-bay, eaves front, wood-frame, single-family Greek Revival building. It has a moderate setback and is oriented parallel with the main road. Resting on a stone foundation, it has wood clapboard siding and a corrugated metal roof. Centered on the front (west) elevation is the entrance that is protected by a gabled canopy. A one-story addition projects from the south gable end. A slender concrete block chimney rises from the ridgeline.

44. Benjamin Hatch House, 5004 Center Road, East Montpelier, c.1850, contributing building

This is a 1½ store, gable-front, wood-frame, single-family Greek Revival Style building with a side ell. Resting on a granite foundation, the house has a corrugated metal roof, 6/1 windows, cornice returns, and corner boards. The four-panel, wood door has four glass panes, ½ sidelights, and a peaked door hood. Fenestration consists of replacement 6/1 windows with peaked window hoods. The front elevation of the ell has a window unit with two closely arranged 6/1 windows. Extending from the south elevation of the side ell is a two-bay garage.

44a) Garage, 5004 Center Road, East Montpelier, c.2010, non-contributing building

This is a 1½ story garage located to the southeast of the main building. It is clad in vertical wood and a corrugated metal roof.

45. Adamant Credit Union/Post Office, Adamant Music School, 5051 Center Road, Calais, c.1960, contributing building

This is a one-story, wood-frame, Ranch Style building with a corrugated metal roof and vinyl siding. It has a large setback and is situated parallel to the main road. A one-story addition extends from the northeast corner,

46. Barney Hall, Adamant Music School, 1216 Haggett Road, Calais, c.1893, c.1947, c.1982, contributing building

This is a two-story, seven by three bay, eaves front, wood-frame building. It has a moderate setback and is oriented parallel with the road. Resting on a concrete foundation, the building is clad in a corrugated metal roof and vinyl siding. Architectural features include 2/2 windows and cornice returns. The north (front) elevation has, from east to west, three windows, a door, two windows, and a door. Centered on the front (north) elevation is a one-story porch with slender columns and a hipped roof. A one-story addition extends from the south (rear) elevation. There is a modern set of wood stairs on the east elevation accessing an entry on the east gable end.

47. Studio B, Adamant Music School, 1216 Haggett Road, Calais, c.1920, 1962, contributing building

This is a one-story, wood-frame building with wood clapboard siding, corrugated metal roof, and granite posts. Extending from the south elevation is a one-story addition that is used as a record library. This was originally a garage that was converted into a studio in 1962. The rear portion of the building contains a music library.

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48. Alice Mary Listening Studio, Adamant Music School, 1216 Haggett Road, Calais, c.1965, contributing building

This is a one-story, 12-foot by 12-foot, wood-frame cabin. Clad in wood clapboard siding and a corrugated metal roof, the building rests on stone piers. There is a twelve-pane wood window on the east elevation, 12 pane wood casement windows on the south and west elevations. The open floor plan contains a piano for student lessons.

49. JH Studio, Adamant Music School, 1216 Haggett Road, Calais, c.1980, non-contributing building due to being built outside the period of significance

This is a one-story, 12-foot by 12-foot, wood-frame cabin clad in T1-11 siding and a corrugated metal roof. Resting on stone blocks, there are 1/1 windows on the east, south, and west elevations. The open floor plan contains a piano for student lessons.

50. Harry Godfrey Studio, Adamant Music School, 1216 Haggett Road, Calais, c.1980, non-contributing building due to being built outside the period of significance

This is a one-story, 16-foot by 16-foot, wood-frame cabin clad in T1-11 siding and a corrugated metal roof. Resting on stone blocks, there is a bank of four 1/1 windows on the west elevation and 1/1 windows on the south elevation. The open floor plan contains a piano for student lessons.

51. Doris Ramsay Studio, Adamant Music School, 1216 Haggett Road, Calais, c.1980, non-contributing building due to being built outside the period of significance

This is a one-story, 16-foot by 16-foot, wood-frame cabin clad in T1-11 wood siding and a corrugated metal roof. Resting on stone blocks, there is a bank of four 1/1 windows on the west elevation and 1/1 windows on the south elevation. The open floor plan contains a piano for student lessons.

52. Studio, Adamant Music School, 1216 Haggett Road, Calais, c.1980, non-contributing building due to being built outside the period of significance

This is a one-story, 16-foot by 16-foot, wood-frame cabin clad in T1-11 siding and a corrugated metal roof. Resting on stone blocks, there is a bank of four 1/1 windows on the west elevation and 1/1 windows on the south elevation. The open floor plan contains a piano for student lessons.

53. Adamant Methodist Church, 1174 Haggett Road, Calais, c.1873, c.1914, 1918, 1927, contributing building

This is a 1½ story, wood-frame building. It has a moderate setback from the street and is situated parallel to Haggett Road. The church is composed of five closely joined sections: a 1½ story main mass, a two-story extension, a two-bay shed addition on the west, a shed-roofed entrance to the raised basement, and a square side bell tower with a hipped composite shingle roof. Clad in vinyl siding and a standing seam roof, the building rests on a concrete foundation. There are two entrances on the west elevation that are protected by a simple gable roof. These entrances were

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open and supported by Doric columns during the mid-twentieth century. They were closed in at an unknown date (**Figure 1**).

The hipped roof replaced crenellations and square corner spires in the twenty-first century. The east, west and south elevations of the tower have a louvered opening, protecting the bell. During the early twentieth century, a one-story horse barn projected from the south elevation.

During the late nineteenth and early twentieth century, there was a small gable-front building located in front of the church.



Figure 1 Bliss Store, Before conversion to church (Calais Historic Preservation Commission)

54. Sanders House, 1104 Haggett Road, Calais, c.1838, c.1890, non-contributing building due to alterations

This is a two-story, three by two-bay, eaves front, wood-frame, single-family building. It sits on a hill, facing east towards the hamlet. Clad in vinyl siding and a corrugated metal roof, the building rests on a stone foundation. The fenestration consists of 1/1 replacement windows. Centered on the east elevation is the primary entrance, which is protected by a gable roof. An ocular window is centered on the second story of the east elevation, and it is flanked by a 1/1 window on each side. A one-story pent shed roof porch extends along the south elevation.

54a) Garage, 1104 Haggett Road, Calais, c.1930, non-contributing building due to alterations

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The one-story, two-bay, wood-frame garage is clad in vinyl siding and a corrugated metal roof. It is located approximately ten feet south of the main building.

55. Adamant Pond Dam, Haggett Road, Calais, c.1960, contributing structure

Frank Suchomel built this dam c.1960. This is a fieldstone dam with a concrete cap. North of the dam is Upper Adamant Pond. Water from the Pond flows into a 50-foot-long stone-lined channel, and then into a 50'-long stone box culvert that runs due south diagonally underneath Haggett Road. The culvert opens onto HD #58. Falls and Ponds. On either side of this channel is green space. There was a secondary dam located further north. The dam "stored water for Ben Hatch's mill, which was below the house across the road."²

56. Quarries, Martin Road, 1897-1921, Calais, contributing site

There are approximately five quarry pits and several waste piles on this site. There is evidence of concrete platforms, most likely for derricks and other machinery.

57. Quarry, Quarry Road, 1897-1970, Calais, contributing site

The site consists of a quarry pit with a wood derrick, assorted machinery, and cut stones. The abandoned quarry is filled with water and/or waste and is surrounded by an area of secondary growth. Abandoned machinery surrounds the quarry pit, and there are large blocks of granite stacked at its edges.

57a. Derrick, C. 1900, contributing structure

This is an approximately 50-foot tall, wood derrick. It is located in the dense woods to the north of the quarry. This derrick remains standing. It is braced by cable stays anchored to the ground and metal support brackets at the base. The boom is missing. The second derrick has collapsed and lies parallel with the ground.

57b. Derrick, C. 1900, contributing structure

This is an approximately 50-foot tall, wood derrick. It is located in the dense woods to the north of the quarry. This derrick has collapsed and lies parallel with the ground.

58. Falls and Ponds, Calais, c.1850, c.1960, c.2005, non-contributing site

This is a .08-acre site that was part of a larger parcel. Beaver Brook Meadow runs under Haggett Road from HD #55 and leads to a 50-foot-long stone box culvert on the south side of Haggett Road. The culvert connects to an impoundment featuring two ponds. The impoundments are lined with granite blocks, poured concrete and field stone walls. A stone slab spans the pond at the narrow midsection, creating a two ponds. There are remnants of concrete dam and penstock at the east end of the lower pond. A waterfall cascades over the dam's crest. A rebuilt, ten-foot high stonewall runs along the south bank of Beaver Brook Meadow immediately below the dam with a small, four-foot high section projecting perpendicularly to the north.. Further research is required to determine the historic use of the wall There is a long stone-lined channel carrying water from the ponds into

² Hewitt, Arthur Wentworth.

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Beaver Meadow Brook and eventually to Sodom Pond. In the 1980s, Elbridge Toby deeded the land to Frank Suchomel, and it is now a park-like setting. It was originally the site of sawmill and grist mill.

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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

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Areas of Significance

(Enter categories from instructions.)

Community Planning and Development (1830-1942)

Industry (c. 1880-1971)

Education (1942-1971)

Commerce (1936-1941)

Architecture (1830-1910)

Period of Significance

1830-1971

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

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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 Adamant Village Historic District qualifies for inclusion in the National Register of Historic Places under two criteria and five areas of significance. Under Criterion A: Community Planning and Development, the area encompassed by the historic district reflects the industrial, commercial, social, and educational history of Adamant Village. The period of significance for this area begins in 1830, the date of the earliest building, and concludes in 1942, the date of the opening of the Adamant Music School. It is also eligible under Criterion A: Commerce for its important contributions to the cooperative movement, in which a commercial organization is owned and run jointly by its members. The period of significance for this area begins in 1934 with the founding of the Adamant Store and ends in 1941 with the founding of the Adamant Credit Union. As the home of the Adamant Music School from 1942 to the present, the Adamant Village Historic District is eligible under Criterion A: Education. The period of significance for this area begins in 1942, the date of the opening of the school, and ends in 1971, the 50-year threshold date. It is also eligible under Criterion A: Industry for its granite quarries and related industrial sites. The period of significance for this area begins c.1880, the date of the first Adamant quarries, and ends in 1971, the 50-year threshold. There were quarry operations up to the mid-1970s. Under Criterion C, the district possesses significance in the area of Architecture as a well-preserved example of a historic New England village featuring popular domestic architectural styles from the early nineteenth to the late nineteenth century. The period of significance for this area begins in 1830 and ends in 1910, the date of the last contributing building.

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

Criterion A: Community Development and Planning

The Adamant Village Historic District is eligible for the National Register under Criterion A for its association with community development and planning. The village initially grew up around the village industrial resource, the local sawmill. The sawmill was located on a small brook that connected two ponds. Once granite was discovered along the shores of Adamant Pond, the influx of quarry workers brought new commercial enterprises, including dry good stores, blacksmiths, saloons, and other mercantile operations. To accommodate the itinerant laborers, there were many tenements in Adamant.

Criterion A: Commerce/Co-operative Movement

The Adamant Village Historic District is eligible for the National Register under Criterion A for its association with the co-operative movement in Vermont. Since the 1930s, the Adamant community has been the nucleus for progressive leadership in Washington County. In the early twentieth century, the Adamant community formed the Adamant Co-Op. The success of the Adamant Co-Op led to the formation of the Co-operative Credit Union and the Washington Electric Cooperative. In

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1947, the Rutland Herald reported that “the cooperative movement has become the mainspring of economic and social life in Adamant.”³ The Adamant Co-op is the oldest continually operating cooperative store in Vermont.

Criterion A: Education/Adamant Music School

Adamant Village Historic District is significant under the Criteria A for Education for the presence of the Adamant Music School campus, which includes 43 buildings covering approximately 200 acres. Started by New York City residents, Edwine Behre, Alice Mary Kimball, and Harry Godfrey, the school initially started in the former parsonage and slowly accumulated existing buildings in the community and added several structures between 1942 and the present day.

Criterion A: Industry/Quarries

Adamant Village is eligible for the National Register of Historic Places for local and statewide significance under Criterion A for its contribution to patterns of granite processing and extraction. The Quarryworks Theater site features a quarry pit, a standing derrick, a maintenance building, and assorted machinery. Several of the buildings in Adamant village served as boarding houses and tenements for the quarrymen.

Criterion C: Architecture

Under Criterion C, the district possesses significance in the area of Architecture as a well-preserved example of a historic New England village that exhibits popular domestic and institutional architectural styles of the nineteenth century.

Historic Context

Settlement

While formerly part of the Town of Calais, Adamant is comprised of land in both Calais and East Montpelier. The village is characterized by two large ponds, with the northern Adamant/Bliss Pond located in Adamant, and the southern Sodom Pond is located in East Montpelier. The northern shoreline of the Sodom Pond serves as part of the border between the two municipalities. The majority of Adamant Village is located in the Town of Calais, with two houses located in East Montpelier. Historically, sawmill, gristmill, and blacksmith shop straddled the line between the two communities with owners, employees, and customers living in both communities.

Calais and East Montpelier are located in the northern part of Washington County, cornering on to Lamoille and Caledonia counties. This region was settled relatively late in Vermont history. Although the town of Montpelier was chartered in 1781, the first permanent settlement did not occur until 1787.

Calais Settlement

³ *Rutland Daily Herald*, Rutland, Vermont, October 8, 1947.

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The 36-square mile township of Calais was granted to Colonel Jacob Davis and Stephen Fay, both residents of Charlton, Massachusetts, and sixty-eight other men.⁴ The land that now comprises both Montpelier and East Montpelier was initially chartered to Timothy Bigelow and his associates in 1781. Jacob Davis and his nephew Parley Davis surveyed the town of Calais in 1787.

The land that now constitutes the town of Calais was surveyed and divided by European land speculators during the late eighteenth century, taking advantage of muddled Anglo-European territorial claims in Vermont in the wake of the Revolutionary War. The Peace of Paris (1783) transferred the region between white nation-states by fiat, without reference to the Abenaki inhabitants, with whom there was no separate treaty or legal conveyance.⁵

The Calais charter was granted with a resolution passed by the General Assembly at Arlington, Vermont, on October 21, 1780. The charter comprised 23,040 acres of land, and the fees for granting the land were 480 pounds in silver or the equivalent in continental currency. The Town of Calais was officially created through a Vermont Act of Incorporation on August 15, 1781. Although the town was chartered ten months earlier, the original proprietors were slow on paying the charter fees, creating a lag in the town's official recognition. Eventually, Colonel Jacob Davis, who also held an interest in the towns of Montpelier and Derby, covered the remaining fees.

One of 42 towns granted in 1781, the Calais proprietors initially met in Charlton, Massachusetts. Most of these men were land speculators who obtained charters and sold lots to settlers, and they often looted and divided the land "with no knowledge of the topographic character of the town."⁶

The charter members ordered Colonel Jacob Davis to survey the 1st Division of Calais in 1783. Davis, accompanied by Captain Samuel Robinson, and a Mr. Brush, from Bennington, made camp while surveying was on the west shore of Long or Curtis Pond and called 'Grand Camp.' The committee "found their way to Calais with their necessary stores, and after running four lines on the north side of the first division, they abandoned the survey."⁷

During the summer of 1786, Captain Samuel Robinson, E. Waters, J. Tucker, E. Stone, General Parley Davis came from Charleston to Calais, to continue to survey the land.⁸ The surveying party traveled to Middlesex, "laden with provisions, cooking utensils, blankets, axes, surveying instruments, etc."⁹ They "passed a distance of 13 or 14 miles to the camp, erected by the party who commenced the survey three years previous."¹⁰ The 1786 surveying committee completed the survey of the first and second division lots and returned to Charlton. The following spring, Moses Haskell, considered

⁴ Johnson, John. *Kents Corner Historic District Calais, Washington County, Vermont*. United States Department of the Interior, National Park Service, 2006.

⁵ Haviland, William A. and Marjory W. Power. *The Original Vermonters: Native Inhabitants, Past and Present*. Hanover: University Press of New England, 1994.

⁶ Johnson, John. *Kents Corner Historic District Calais, Washington County, Vermont*.

⁷ Child, Hamilton, *Gazetteer and Business Directory of Washington County, for 1783-1889*.

⁸ Ibid.

⁹ Ibid.

¹⁰ Ibid.

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the first white Calais settler, "felled the first tree in 1787."¹¹ Haskell was soon followed by Francis West, Abijah Wheelock, Asa Wheelock, and Peter Wheelock.

Francis West was born in 1761 in Tisbury, Massachusetts, on the island of Martha's Vineyard. He arrived in Montpelier in the spring of 1787 and went to the northern border of Montpelier, and "commenced his labors in clearing the forest, striking the first ax into a tree in the town with a view toward settlement."¹² West built his crude hut, followed by a permanent dwelling on what he thought was Montpelier land. When the boundaries were formalized, "his home was found to be all in the town of Calais, although removed from the Montpelier line by only about eight feet."¹³

Following close behind Francis West, Abijah Wheelock, Asa Wheelock, and Peter Wheelock left Charlton, Massachusetts, in June 1787, "with two yoke of oxen and a wagon."¹⁴ These early settlers spent the warmer months clearing the land and returned to Massachusetts for the winter.

After clearing the Calais forest, the Wheelocks returned to Charlton in October 1787. Abijah and Peter Wheelock returned the following spring, accompanied by Moses Stone, and built crude log houses. Rather than returning to Charlton like previous years, the Wheelocks "remained and raised large families. They were hardworking, honest men. Their descendants are numerous and, like their progenitors, have ever been citizens respected in the community."¹⁵

These early Calais settlers faced a challenging environment in the untamed northern forest. They "endured every hardship and made many shifts to protect their families."¹⁶ Even after forty families had settled in Calais, there still was no road in the town, and "pleasure wagons or well-nigh any wagon, except the ox cart, were long unknown here, and young and old either walked or rode a horse when going about."¹⁷

The settlers found a wilderness where "the woods and streams were filled with game and fish. In this virgin land, the settlers found that the summers were long and hot, the rainfall was then much greater ... and every crop that can grow in these latitudes came quickly to maturity and produced tremendously."¹⁸ Working with "primitive tools and primitive methods," the settlers worked "all through the summer months and in the winter" in complete isolation.¹⁹

It is believed that the town was named by Colonel Davis, who "had become prejudiced against the custom, so common among the settlers, of giving the name of the old home to the new."²⁰ Rather than repeating a name previously used in southern New England or across the Atlantic Ocean, Davis' "attention was naturally drawn to France, rather than England, by her attitude toward this

¹¹ Waite, Marcus Warren. *Pioneers of the Town of Calais, Vermont*. Montpelier, VT: Vermont Historical Society, 1932.

¹² *The Vermonter - The State Magazine*, Vol. 19, Nos. 10-11, Oct.-Nov., 1814

¹³ *Ibid.*

¹⁴ Child, Hamilton, *Gazetteer and Business Directory of Washington County, for 1783-1889*.

¹⁵ *The Vermonter - The State Magazine*, Vol. 19, Nos. 10-11, Oct.-Nov., 1814

¹⁶ *Ibid.*

¹⁷ *The Vermonter - The State Magazine*, Vol. 19, Nos. 10-11, Oct.-Nov., 1814

¹⁸ *Ibid.*

¹⁹ *Ibid.*

²⁰ Hemenway, Abby Maria, *The History of Washington County in the Vermont Historical Gazetteer*. Vermont Watchman and State Journal Press: Montpelier, 1882.

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country at that time.”²¹ With his choice of Calais and Montpelier, Davis reflected the nation’s gratitude towards France and its assistance during the American Revolution. It also reflected the pro-French attitudes of Thomas Jefferson, but this Jeffersonian appreciation would dissipate by the time of his second Presidential term when his embargo act had a profound impact on Vermonters and their trade relations with Canada.

East Montpelier Settlement

The first Montpelier settlement was established along the North Branch in 1787. The original grantors envisioned the central portion of the town growing on high ground around Montpelier Center, but the availability of transportation routes and mill sites attracted early settlement along the riverbanks. By the time statehood was achieved and the settlement was organized as a town, Montpelier had a population of 113. The early years of the community saw rapid growth with an influx of settlers who built saw and grist mills, roads, schools, churches, and inns.

During the early nineteenth century, the City of Montpelier increased from 890 residents in 1800 to 3,725 in 1840. The first three significant settlements were Montpelier Village, East Montpelier Village, and North Montpelier Village. These communities developed along the Winooski River and its tributaries, taking advantage of waterpower to operate gristmills, sawmills, and other small industries.

In 1848, “residents of the Village of Montpelier became concerned that the subordination of village affairs to rural town government would curtail development in the commercial center and seat of state government.” The village petitioned the State of Vermont, resulting in splitting the area into the City of Montpelier and the Town of East Montpelier.

By the late 1840s, there were more than 150 small farms in the town with over 3,500 sheep and 1,100 milk cows. A sizeable woolen mill was built in North Montpelier in 1838. By the middle of the 1800s, the villages hosted tan yards, brickyards, blacksmith shops, and shoe shops. Farming dominated the town’s economic activity. Subsistence farming during early settlement gradually gave way to commercial farming, as farmers specialized first in sheep and then in dairy cows. By the 1880s, the town’s landscape was dotted with substantial frame farmhouses, dairy barns, and a variety of outbuildings. Farms were primarily located at the northern fringes of East Montpelier. As the community of Adamant developed, a few dwellings sprouted up, forming the southern Adamant village limits.

South Calais

The present-day Adamant village consists of the entirety of Calais second division proprietor lot 57 as well as parts of lots #56, #58, #49, #50, and #52. Colonel Jacob Davis owned Lot #57 and Lot #48. Job Merritt owned lot #56, and John Mower owned lot #58. Lots #49 and #50 were put aside for the college and church, respectively. Arriving from Charlton, Massachusetts, in 1787, Davis was the first settler of Montpelier and Calais. Davis “was a man well qualified for the task, and possessed

²¹ Johnson, John.

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of sufficient energy and foresight to carry the proposition to a successful end.”²² He was responsible for giving both towns their names.

During the late eighteenth and early nineteenth century, South Calais was sparsely populated by small farms. The village was along the stage route between East Montpelier Center and Kents Corners, but there was only a public watering trough in the village.²³ Adamant did not acquire a significant population until the opening of the first granite quarry.

During the first half of the nineteenth century, the town of Calais grew steadily in population to form the unincorporated villages of Adamant, East Calais, North Calais, Kent’s Corner, Maple Corner, and Pekin. In the first decades of settlement, the population increased nearly tenfold from 1790 with just 43 residents to 1800 with 443 people.¹² In 1801, there were 80 taxed individuals, with 1,679 acres of improved land and \$182 worth of houses. By 1830, the town taxed 252 people who owned 3,690 acres of land valued at \$1,559 and 541 houses/lots valued at \$1,401. There were 14 mills and stores, two practitioners of medicine, one merchant, and one trader.¹³ The population had risen to 1,709 by 1840.

By the mid-nineteenth century, Vermont began to experience the widespread migration to the fertile lands in the Ohio River Valley, with nearly half of the state’s population moving. These emigrants were largely hill farmers. In the Town of Calais, by 1850, the population had dropped by almost 300 to 1,410 residents.²⁴ Despite the decrease of residents in the town, development and prosperity began in earnest in East Calais between 1850 and 1880.

Criterion A: Community Planning and Development

Life in Adamant 1780-1880

As the the self-sufficient early settlers cleared the land, they cultivated wheat, oats, Indian corn, potatoes, flax, rye, beans, barley, peas, turnips, and orchard fruits (primarily apples). By the early 1790s, Calais farmers produced a considerable surplus of crops in need of processing. This, coupled with the desire for processed boards to erect their new houses and the village’s location near a water source, prompted the construction of gristmills and sawmills that became the economic stimulus for residents, commerce, and industry. Throughout the nineteenth century, there was a sawmill located in the village center, near the present-day park (**HD #58**). The earliest known operators of the sawmill and gristmill were James Dodge and then Gustavus Adolphus Andrews. They lived in the house immediately across the street at **HD #13**.

During the heyday of the quarry industry, the village blacksmiths were “kept busy full-time caring for the more than 50 horses stabled in the village” with the horses required to transport the granite “from the quarries either to Montpelier or to the Fairmont station of the Montpelier and Wells River Railroad in East Montpelier.”²⁵

²² Waite, Marcus W.

²³ Cate, Weston A. Jr., *Forever Calais: A History of Calais, Vermont*. Calais Historical Society: Calais, Vermont, 1999.

²⁴ Hemenway, Abby Maria, *The History of Washington County in the Vermont Historical Gazetteer*. Vermont Watchman and State Journal Press: Montpelier, 1882.

²⁵ Cate, Weston A. Jr.

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Prosperity and Development, 1880-1930

As the nineteenth century progressed, Adamant continued to develop with industry and commerce ensuring an economically strong village center. This prosperity brought new residents, who required housing and expanded business enterprises. The sawmills churned out finished boards and building tradesmen provided the ornate details that reflected popular architectural styles.

One of the first stores in Adamant was operated by Marshall Bailey who purchased **HD #53** in 1893. Two years later, he announced that he would “sell cheap for cash my store and building in which the store is situated, two dwelling houses and barn, eight acres of land, situated in Sodom in Town of Calais.”²⁶ Augustus Bliss purchased the store and property that same year and took “possession of the store, and his family will move into the new house.”²⁷ Fred Horr was a subsequent owner.



Figure 2 Dailey & Jacobs Store (Calais Historic Preservation Commission)

William Dailey ran a store and tenement at **HD #10** as well as the sawmill in the village center. Dailey eventually sold a “two-story building used for a store, and a barn thereon”²⁸ to F.R. Robinson and the transaction included “store fixtures, safe, clock, oil tanks, lamps, etc.”²⁹ Rodney and Angie

²⁶ *Argus and Patriot*, Montpelier, Vermont, July 10, 1895.

²⁷ *Vermont Watchman and State Journal*, Montpelier, Vermont, October 23, 1895.

²⁸ Town of Calais Land Records, Calais Town Clerk, Calais, Vermont.

²⁹ *Ibid.*

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Campbell, natives of Nova Scotia purchased the store in 1913. The store burnt to the ground in 1914, and Campbell moved the extant building from the rear of **HD #12**. In October 1914, Rodney Campbell "bought the 'Hill House' and is preparing to move it to the site of the store lately burned."³⁰

The Adamant Post Office was located in the Augustus A. Bliss store (**HD #53**) and then the Dailey store (**HD #10**). Minnie Horr had the post office at the Co-Op store, and then Clarence Fitch took over. It was also located at **HD #45**.

Barney Hall (**HD #46**) served as Adamant's community center for several decades. Joseph Barney "came to work on the quarries" and built Barney Hall in 1893.³¹ He most likely built the building and business to accommodate the local quarry workers. There were two living apartments on the first floor "and upstairs in the hall ... it was one big hall with a stage at the end ... the south end."³²

In 1893, E.C. Kinney asked Barney if he could use the dance hall for Sunday school services. Barney stated that they could rent the hall for \$1.50 for dances and \$3.00 for religious services.³³ While the community used Barney's Hall intermittently for religious services, the place was primarily a social hall, geared towards the itinerant quarry workers. Interviewed in 1987, Elbridge Toby recalled that "there was one good-sized room and they had a pool table ... and men used to gather there and play pool, and on a Saturday night, they would have a dance."³⁴ Barney held a New Year's Ball at his hall in 1894, featuring Downing's Orchestra.³⁵

Barney's Hall was the site of several types of social functions. In May 1898, there was a basket sociable, and dance at Barney's hall that cost 50 cents. During the same month, approximately 60 couples were "in attendance at the dance at Joseph Barney's in Sodom last evening, many attending from this city, Barre, Woodbury, and Worcester."³⁶ In December of 1898, "a dance was gotten up by Roy Dailey at Barney's hall."³⁷ Miss Ethelyn Gould "gave a dramatic recital at Barney's Hall Thursday evening to an interested audience" in January 1900.³⁸ In 1900, "the stereopticon show at Barney's hall Saturday evening was a failure, as the stereoscope did not come. Those in attendance enjoyed the evening as best they could in dancing."³⁹ In February 1904, seventy-five people showed up a dance at Barney's hall. In 1901, "the Granite Lodge of Good Templars was instituted in Barney's hall Friday evening. Saturday afternoon, a juvenile temple was instituted with the name 'Myrtle. A good number have already joined both lodges, and good times are anticipated."⁴⁰ In addition to the abundant social activities, the hall served as a meeting hall for organizations such as the Quarrymen's Union.⁴¹

³⁰ *Montpelier Evening Argus*, Montpelier, Vermont, October 17, 1914.

³¹ Interview with Elbridge Toby.

³² *Ibid.*

³³ *The Main House: A Little Bit of History*. Vermont Historical Society, Barre, Vermont.

³⁴ Interview with Elbridge Toby.

³⁵ *Vermont Watchman and State Journal*, Montpelier, Vermont, May 1898.

³⁶ *Argus and Patriot*, Montpelier, Vermont, May 13, 1898.

³⁷ *Vermont Watchman and State Journal*, Montpelier, Vermont, December 28, 1898.

³⁸ *The Daily Journal*, Montpelier, Vermont, January 23, 1900.

³⁹ *Vermont Watchman and State Journal*, Montpelier, Vermont, June 6, 1900.

⁴⁰ *The Daily Journal*, Montpelier, Vermont, April 4, 1901.

⁴¹ *Montpelier Evening Argus*, Montpelier, Vermont, December 23, 1903.

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Barney hired M.W. Wheelock in 1902 to sell the building. Wheelock placed an advertisement in the *Montpelier Daily Journal*:

¾ acre land and house, 24 x 50; 3 minutes' walk to P.O. at Sodom. On first floor are two tenements, one of three rooms and one of four. Owner rents the two for \$10.00 per month. On the second floor is a dance hall, 24 x 50. Cellar, 24 x 36, divided for two families. Price \$1,400. Terms Easy.⁴²

In January 1897, Alfred Ladoo [Ledoux] “bought the new blacksmith shop (**HD #42**) lately built by Myron Dailey. He is completing it and is to go into it at once.”⁴³ In 1899, Mr. Coffin, “a blacksmith, has moved his family into Myron Dailey’s house (**HD #43**)”⁴⁴ In 1902, Benjamin Hatch “sold his blacksmith shop and building to William Dailey. He has also bought from Mr. Dailey the Dailey Mill, which has been used for sawing, planing, turning butter boxes, and various other kinds of woodwork which he intends to make a specialty in the future.”⁴⁵ Following the purchase of the mill, Hatch built “a new mill blacksmith’s shop south of his mill.”⁴⁶



Figure 3 Schoolhouse (Calais Historic Preservation Commission)

Prior to its construction, the Adamant community held school classes on the second floor of one of the village’s residences. In June 1895, the *Vermont Watchman* reported that the “new schoolhouse

⁴² *The Daily Journal*, Montpelier, Vermont, January 20, 1902.

⁴³ *Vermont Watchman and State Journal*, Montpelier, Vermont, January 3, 1897.

⁴⁴ *Vermont Watchman and State Journal*, Montpelier, Vermont, November 8, 1899.

⁴⁵ *Montpelier Evening Argus*, Montpelier, Vermont, April 8, 1902.

⁴⁶ *Vermont Watchman and State Journal*, Montpelier, Vermont, August 13, 1902.

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will be ready for use in the fall.”⁴⁷ There were 23 students enrolled in the Adamant Schoolhouse (School #9) during the 1897 academic year. The schoolroom had ten single seats and 15 double seats. There were three windows on each side and two in the back.

The Adamant Schoolhouse featured “students of all ages and abilities grouped in a single classroom,” and they were required to operate at least three months of the year in order to receive state financial aid.⁴⁸ (Figure 3) Following the 1897 school year, the superintendent recommended the following improvements the building:

Ventilator in ceiling, sink; schoolroom, and cellar need cleaning; one or more registers should be added to the furnace as the schoolroom is not sufficiently heated in cold weather.⁴⁹

Looking back in 1966, the Reverend Hewitt recalled the schoolhouse:

Beside the road, just out of the hamlet on the upper side, is the little district schoolhouse with one room. It is a yellow building with red trim. In that old fashion which is swiftly passing away, it has three windows on a side, and two doors in front. Sunny and pleasant, at least it resembled a church more than the dance hall did, for it had a bell in a little campanile above its front gable. Thither we moved our organ, or books, and our little congregation.⁵⁰

One of the earliest signs of organized religion in Adamant was when the Reverend Orin Davis “held a meeting at South Calais” in 1883⁵¹ Ten years later, E.C. Kinney, of the American Sunday School Union, started a Sunday school. Kinney recalled:

One of my trips brought me into this settlement[Adamant]. I saw a man banking his house for the winter. I asked him the name of the district. He said, ‘Sodom,’ I asked if they had any religious services there. He said ‘No.’ Then I asked when they had any, he said, ‘I don’t think since the other Sodom was destroyed.’ I found that they had no schoolhouse at the time, but two dance halls. I tried to get use of one of the rooms for a service. The proprietor said that if I wanted it for a dance, it would be \$1.50, but for a religious service, he would ask \$3.00. Mr. Weeks, the man I saw banking his house, gave us the use of his home for a service. Thirty-seven came, and Mrs. Bailey was chosen for the superintendent.⁵²

During the late nineteenth-century, Barney’s Hall served as the religious center with different itinerant preachers using the facilities. Eventually, the raucous Saturday evening activities could not coexist with the Sunday morning worship. While the social hall was a suitable short time solution, the congregation found it difficult to promote divinity in a house of sin.

⁴⁷ *Calais Independent*, Calais, Vermont, July 4, 1952.

⁴⁸ Noble, Deborah, *District 6 School House National Register Nomination*, Lyndon Caledonia County, Vermont, United States Department of the Interior, National Park Service, 2006.

⁴⁹ Town of Calais Annual Report, Calais, Vermont, 1897.

⁵⁰ Hewitt, Arthur Wentworth.

⁵¹ *Vermont Watchman and State Journal*, Montpelier, Vermont, November 21, 1883.

⁵² Hewitt, Arthur Wentworth.

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In 1908, Adamant residents Alexander Robinson (**HD #54**) and Benjamin Hatch (**HD #44**) invited a Plainfield minister, Reverend Arthur H. Hewitt, to preach in Adamant. Hewitt taught on Sundays for four years in rotating locations for a stipend of three dollars. At the time, Hatch was the superintendent of the Sunday school. Hewitt described the church at the time:

The great brown building in the center of Adamant, overtopping all others, was the place where I was to preach. On the first floor lived Tom Bailey, and the upper story was the community dance hall. The great hall was lighted by many windows to the north and the south. There was a little organ at which Laura I. Robinson, Aleck's wife, played. The pulpit was a dining room table covered with a white cloth, on which a cheap old pictorial Bible lay open. The pews were a motley disarrangement of low backed, old fashioned dining room chairs, unpainted and discordant, each to all others. There sat my eager audience of Scots, Baileys, Otts, Robinsons, and others, farmers and quarrymen.⁵³

When Hewitt arrived in 1908, the Sunday school was

Held in different homes for a while. After the schoolhouse was built, the Sunday school was held there. The dance hall where Sunday school was held, had a pool table in one end. The Sunday school was held in the other end of this same room. The hall now is your parsonage. Quite a change, inside and out.⁵⁴

⁵³ Hewitt, Arthur Wentworth.

⁵⁴ Ibid

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Figure 4 Adamant Methodist Church, 1929 (HD #53)(Calais Historic Preservation Commission)

When the schoolhouse was built in 1895, the church held Sunday school classes there **(Figure 4)**. They eventually returned to Barney's hall.

The pool table was gone, but there was not a trace of church membership or organization of any kind, except the Sunday school. This had three teachers and a superintendent. The session was at two, the preaching service at three.⁵⁵

Between 1908 and 1914, the church services shared space with the dance hall. Reverend Hewitt held services every Sunday until "the Sodomites shot a thunderbolt into the congregation of the Lord."⁵⁶ As the dances occurred on Saturday nights, the congregation had to clean up prior to Sunday services, which was "too much work" and the "they got relief in the obvious way. They

⁵⁵ Ibid

⁵⁶ Ibid.

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turned us into what Bishop Quayle calls ‘God’s out of Doors.’”⁵⁷ The congregation sought a new house of worship, and for a brief period, services were held in the schoolhouse **(HD #3)**.

While the schoolhouse was better than sharing a billiards room, the schoolhouse “was far too small, and tall men do not fold up easily into fourth-grade benches,” and Adamant needed a church building.⁵⁸ Hewitt approached Alexander Robinson **(HD #54)** about the issue. Robinson responded, “I don’t know any building we could get, and it would cost too much to build.”⁵⁹ Hewitt inquired about “the vacant old store just above the dance hall?” in which Robinson stated, “it’s a cold wreck of a building.”⁶⁰

In 1913, parishioners purchased the former Augustus Bliss store from George W. and Adeline Sanders. The building was remodeled into a church for between one and two thousand dollars.⁶¹ On December 28, 1913, the parishioners “left the little old schoolhouse and held services in our own church for the first time, and fourteen men and women made a public confession of Christ and became probationers in His Church.”⁶² Hewitt described the church:

The other building, lovelier yet, as it ought to be, stands on still higher ground, the little church. White as snow, it has green shutters and windows of small colonial panes. There is a green triangle of lattice in the gable, green lattice over the belfry openings in the great square tower, which is pinnacled at the four corners. The tower is at the front left corner of the church. There are two doors, each covered by a porch of two white pillars. One door enters a classroom in the tower; the other is the main entrance to the church, just under the middle of the front gable. The audience room finished in a green wall, and a cream ceiling has dark oak pews and wide pulpit of snowy white with three small oak panels. Besides the little auditorium, there are two classrooms with walls of colonial yellow. Such is the House of God in Adamant.⁶³

Adamant in the Twentieth Century

During the 1930s, a church committee started to look for a new parsonage. The committee “learned that, just below the church, in the very center of the hamlet,” that the church “could buy the great two-story house with two tenements on the ground floor and the dance floor upstairs.”⁶⁴ The building was the former Barney’s Hall **(HD #46)**. The cost for purchasing and repairing the building “would be immense” as the building “was in such condition that it had to be remade entirely.”⁶⁵ The church converted the dance hall into a community center and built a stage for plays and school recitals. They converted the downstairs into the parsonage. Hewitt described the parsonage as it looked in the 1930s:

⁵⁷ Ibid.

⁵⁸ Ibid.

⁵⁹ Ibid.

⁶⁰ Hewitt, Arthur Wentworth.

⁶¹ *History of the Adamant United Methodist Church*, 1984. Vermont Historical Society, Barre, Vermont.

⁶² Hewitt, Arthur Wentworth.

⁶³ Ibid.

⁶⁴ Ibid.

⁶⁵ Ibid.

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Yet whatever wayfarer now wanders through Adamant will look with admiration on the loveliest buildings in the hamlet. The first of these stands in a high place beside the road and above the wide brook, which gushes from the granite milldam. It is the two-story white house with solid green shutters having a crescent moon cut in the upper panels. The house has a porch of white colonial pillars, and a gigantic chimney stands at the eastern gable, built up from the ground out of the rough slate from dismantled pasture walls. If you enter the house, you will see that this chimney belongs to a fireplace built of similar great slate stones, in a beautiful rounded arch with a whole rainbow of keystones, and a mantel above and a hearth before it, all of the wide slate. This fireplace stands at the east end of a great living room. For the whole lower floor of this house is the parsonage in Adamant. There is no finer one within the Vermont Conference and only one or two which approach it in value. Electricity has not yet reached Sodom, but all other convenience and improvements are in this house. Upstairs, what was once the dance hall, our enemy; what was once the preaching place whence we were expelled, it is now a fine parish hall, with stage, kitchen, and the best of furniture.⁶⁶

When the Adamant Church joined the Methodist Conference, it no longer required a Parsonage, for they shared a minister with Plainfield.

In 1932, Adamant schoolhouse repairs included a new heater, new front steps, and repointing of the foundation. Five years later, the Adamant Schoolhouse had no running water, despite recommendations. During the 1939-1940 academic year, the Adamant community held "card parties to raise funds for improvements to the school. A new floor for the school is needed, a project now being worked for."⁶⁷ The following year, the Adamant schoolhouse took "an important step toward becoming a standard school with the installation of new window lighting and the laying of a hardwood floor."⁶⁸ During the 1941-1942 school year, the town closed the Adamant school because most of the student body was from East Montpelier. The school remained closed for ten years with Adamant children attending school at Maple Corner.

During the 1952 school year, the school reopened. The school closed after the 1954 academic year. Between 1941 and 1962, with the exception of the two years in the 1950s, the Adamant School was vacant. The Adamant Community Club took ownership of the building in 1962, and it has since been administered by the Adamant Community Arts Center, a 501(c) (3) organization. The organization leases the building for a variety of arts and performance events, and it is used by community members for educational, social, and recreational gatherings. The Community Club hosted membership meetings of the Adamant Co-Op. It is used for birthday parties, wedding receptions, and family gatherings. It has hosted concerts, discussions, and film programs, and for several summers, it was transformed to the Adamant Drive-in with a sheet hanging from the front porch roof for a screening of family films. Since the installation of a composting toilet and a Rennai heater, the Club has sponsored several community dinners and folk music concerts.

Criterion A: Commerce/Cooperative Movement

⁶⁶ Ibid.

⁶⁷ Calais Town Report, Calais, Vermont, 1940.

⁶⁸ Calais Town Report, Calais, Vermont, 1941.

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Historic Context: Commerce/Cooperative Movement

The co-operative movements find their roots in Europe. Benjamin Franklin formed the first known Co-Op in the United States known as the mutual fire insurance company, founded in 1752. The first known consumer Co-Op was Boston's Workingman's Protective Union in 1845. The Cooperative League of the United States of America organized in 1916 to promote consumer cooperatives. According to a 1920 article, the basic tenets of the cooperative movement are based on the following principles:

THE first claim to favorable consideration made by the cooperative movement lies in the fact that cooperation is the embodiment of industrial democracy. Membership is voluntary and open to all. Shares are of low denomination and may usually be paid for in installments. At meetings, each member has one vote and no more, regardless of the amount of stock held. In order to ensure comparative equality in the financial status of members, the number of shares that may be held by any one member is limited.⁶⁹

When dairy became Vermont's primary agricultural output, many Vermont farms belonged to regional cooperative organizations such as the Milk Producers Union, the Boston Cooperative Milk Company, and the New England Milk Producers Association. Vermont farmers formed the Vermont Cooperative Creameries in 1920, which bought supplies for the creameries and sold Vermont products in regional markets. The successes of Vermont's agricultural cooperative organizations led to the formation of similar organizations such as the Vermont Maple Syrup Association in 1893, the Vermont Horticultural Society, the Union Agricultural Council, and Shoreham Cooperative Apple Producers Association.⁷⁰

An example of the non-agricultural based co-operative movement took root in Barre in 1901 when the Union Co-operative Store opened in the basement of Barre's Socialist Labor Party Hall. Geared towards the Italian immigrant population that worked in Barre's quarries, the Union Co-operative Store and bakery provided

Food and necessary items for a community that would otherwise have found it difficult to acquire these items due to budgetary constraints. Throughout America, immigrants facing an industrial economy marked by an increasingly impersonal price/market network often relied upon these co-operative organizations for their community's stability.⁷¹

With the co-operative movement embedded in Barre's immigrant quarry worker population, there was already a strong tradition established in Washington County. In 1920 there were 2,600

⁶⁹ Parker, Florence E. and A. J. Zelenko, "Coperation and Profit Sharing," *Monthly Labor Review*, Vol. 10, No. 6 (JUNE, 1920).

⁷⁰ Ibid.

⁷¹ Bailly, Nathaniel, *Union Co-operative Store Bakery National Register Nomination*, Washington County, Vermont. United States Department of the Interior, National Park Service, 2002.

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consumer co-ops in the United States in which an overwhelming majority were located in general stores. Close to 80 percent were in towns with populations of less than 2,500.⁷²

Adamant Cooperative

Known as the Red House during the late nineteenth and early twentieth centuries, the building at Haggett Road (**HD #14**) was primarily a tenement, housing up to three families at a time. In 1915, Fred and Minnie Horr, who formerly ran the Bliss store (**HD #53**), “bought the red house on the corner, owned by Walter Smith” and started a store.⁷³

During the winter of 1934-1935, the Reverend Ebbett gathered a group of neighbors to form “study groups on the cooperative consumer movement” to address the failing Horr store.⁷⁴ They used literature available from the Cooperative League of U.S.A. During the Great Depression, “the number of cooperatives increased because of available federal funding, the need for alternative economies in a time of high unemployment, and the advocacy of many individuals and organizations.”⁷⁵

In August of 1935, eleven families contributed five dollars to provide working capital and incorporated the Adamant Cooperative. The Adamant Cooperative incorporated under the cooperative law of Vermont, being the first consumer cooperative under that Act.

Cooperatives grew and thrived during the 1930s, due to the roles the cooperative movement played in many of Franklin Roosevelt’s New Deal programs. While co-operative stores were not necessarily one of Roosevelt’s actions, the spirit of the cooperative movement permeated through other programs. The Farm Credit Act of 1933 established Production Credit Associations that made production loans to farms and created a system of banks for agricultural cooperatives. The 1934 Federal Credit Union Act allowed credit unions to be chartered at the federal level.⁷⁶

The Co-Op took orders for groceries one week, and they delivered them the following week by car or horse and wagon, depending upon the traveling or the size of the load. It purchased local farm products and maple syrup from the Vermont Maple Sugar Cooperative. It picked up eggs from farmer members and sold to stores and restaurants in Montpelier and Barre with the overflow going to Swift & Co. Mr. Ebbett supervised and delivered goods to the members, “bringing flour, sugar, lard, salt, canned goods.”⁷⁷ A Co-Op member recalled in 1985 that Ebbett “felt the best he could do for his parish here was something economical.”⁷⁸

⁷² Zimbelman, Karen, “A Deeper Dive into Co-op History,” National Co-op Grocers Website. Accessed February 16, 2020.

⁷³ *Barre Daily Times*, Barre, Vermont, April 13, 1915.

⁷⁴ Knupfer, Anne Meis, *Food Co-ops in America: Communities, Consumption, and Economic Democracy*. Cornell University Press, Ithaca, New York, 2013.

⁷⁵ *Ibid.*

⁷⁶ Painter, Diana J. and Mella Rothwell Harmon, *Co-op Gas & Supply Company Historic District National Register Nomination*, United States Department of the Interior, National Park Service, 2018.

⁷⁷ *Burlington Free Press*, Burlington, Vermont, July 21, 1985.

⁷⁸ *Ibid.*

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In 1940, Minnie Horr sold the Adamant Cooperative the building for \$600. During the ensuing year, volunteers remodeled the building and installed electricity, electric gas pumps, and a new refrigerator.

After World War Two, 30 to 40 leaders of the Co-Op movement took a motor tour of co-ops on the east coast. The tour organizer "wished his group to see a typical Vermont Co-operative and Credit Union and the Adamant Cooperative, the first consumers' Co-Op in the state, was selected for the visit."⁷⁹ Harry Morse and Elizabeth Dailey served as the reception committee, and Laura Robinson(**HD #54**), Freeman Walker, Alice Graham, and Clarence Fitch were responsible for guest entertainment.

In 1947, the *Rutland Herald* wrote:

The story of the revival of the town of Adamant, an agriculture and granite quarrying community in Washington County not far from the state capital, may provide interesting and profitable lessons for other Vermont villages in rural areas that are threatened with extinction... Adamant was on the verge of becoming a ghost village 12 years ago. Its revival and return to thriving vitality are attributed to the organization of two cooperatives. We do not expect that the Adamant story will furnish any particularly useful tips to small Vermont communities today, but the time may come again when the Co-Op idea will have a strong appeal to residents of small rural communities.⁸⁰

Washington Electric Cooperative

In 1939, East Montpelier and Calais residents gathered together to discuss the possibility of cooperative power in Washington County. With the New Deal's Rural Electrification Act (REA) of 1935, the community explored the possibility of generating electricity from water power at Adamant, North Calais, and East Calais. While 90% of urban dwellers had electricity by the 1930s, only 10% of rural dwellers did, and roughly nine out of ten farms had none. Private companies hadn't been interested in building costly electricity lines into the countryside and assumed the farmers would be too poor to buy the electricity once it was there.⁸¹

Franklin D. Roosevelt's administration created the REA to encourage farmers to create cooperative electricity companies. It then channeled funding to these co-ops through low-interest loans to finance the construction of generation and distribution facilities and power lines to bring electricity to farms.⁸² As a result of these meetings, the Adamant/East Montpelier community formed the Washington Electric Cooperative. In most communities across the nation, the National Grange led the fight for rural electrification, and farmers familiar with the cooperative model took advantage of the program by establishing electrical cooperatives. In Adamant, the pre-existing co-operative community led the rural electrification efforts. By 1939, the REA had helped establish 417 co-ops,

⁷⁹ *Barre Daily Times*, Barre, Vermont, July 26, 1947.

⁸⁰ *Rutland Daily Herald*, Rutland, Vermont, October 8, 1947.

⁸¹ "Rural Electrification Administration," Roosevelt Institute, February 2011.

⁸² *Ibid.*

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which served 288,000 households. By 1939, 25% of rural households had electricity. By the time FDR died in 1945, electricity had run on an estimated 9 out of 10 farms.⁸³

The Washington Electric Cooperative held its first public meeting in the Grange Hall at Maple Corner.

It had been hard to get people to come. Meetings had been held before about getting Green Mountain Power and had always ended in disappointment. As Mr. Kelly talked, people became optimistic and began to suggest sources of water power. We even considered the radical idea of a diesel engine. Several strangers sat listening in the dark shadows at the back of the lamp-lit hall. One made a long rambling speech against socialistic schemes ending: 'And you'll have to admit I told you.'⁸⁴

At that time, it was anticipated that approximately 25 miles of the line would be strung to serve about 77 members. By 1947, the cooperative expanded to include about 640 miles of wire, servicing over 1900 rural users of electricity.⁸⁵

An early cooperative member recalled in 1964:

On a May night in 1940, for the first time since the power was turned on, I drove along the County Road. In houses, dark last year or with lamps dimly burning, every window was a blaze of light. There was music everywhere – cows listening to records, housewives to radios. I stopped, found one friend happily running a new vacuum cleaner over an already immaculate rug. I hurried on to my own dark house and turned on every one of our new 100-watt bulbs. The miracle had come.⁸⁶

On November 28, 1941, members of the Adamant Consumer Cooperative gathered together to explore establishing a credit union. The community members gathered at the Adamant schoolhouse (**HD #2**). It was the first in the state to organize under a new Vermont State Law that governed credit unions.

In 1947, Governor George D. Aiken “threw the switch at the East Montpelier Diesel plant of the cooperative, which sent an electric current to the comparatively few original members of the cooperative.”⁸⁷ The *Burlington Free Press* covered Aiken’s speech:

‘It seems incongruous and unjust that any farming community should be denied the right to purchase at wholesale any of that power, except at excessive rates, in a State where hydro-electric energy is generated to such an extent that four-fifths of it is exported.’ Installation of the plant, he declared, ‘should drive home to all who will see or read the fact that our farmers mean business and will not be bluffed nor seduced into paying, to a privileged few, a tribute on a heritage that rightfully belongs to all Vermonters.’ He foresaw

⁸³ Ibid.

⁸⁴ “History of the WEC,” Washington Electric Cooperative Website, Date Accessed: September 30, 2019

⁸⁵ *Barre Daily Times*, Barre, Vermont, December 10, 1947.

⁸⁶ *How the Washington Electric Co-op Began*, WEC Annual Report, 1964.

⁸⁷ *Barre Daily Times*, Barre, Vermont, December 10, 1947.

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that as a result of the new project, 'many farms will become more prosperous; those that have become deserted will be repossessed and once more be the homes of people who love to live in the country.'⁸⁸

In 1947, the W.E.C. erected approximately 100 miles of line to serve about 300 new members.⁸⁹ By 1955, the W.E.C. served approximately 2,746 members and operated 774 miles of line.⁹⁰

During the 1950s and 1960s, the food Co-Op faced a myriad of challenges, including overdue accounts, lack of storage, a decrease in volunteer labor, and wage increases. The operating costs increased as it became more challenging to compete with major retailers in Montpelier. In 1970, the Adamant Co-Op "had two wood-burning stoves but no modern plumbing. Its foundation was not strong enough for upper-level storage, and storage was important so they could buy in larger quantities and pass the savings onto customers."⁹¹

Adamant Credit Union

In 1984, the Adamant Credit Union purchased the building (**HD #45**) located on the southwest corner of Center and Haggett Roads to use as their offices. In 1986, the Vermont Banking and Insurance Department performed a routine audit and discovered accounting discrepancies. The National Credit Union Administration assumed control of the Adamant Credit Union and decided to move the operation to East Montpelier, which was easier to access. The NCUA determined that the building was a non-earning asset and should be sold.⁹² The sale of the building was "an emotional issue to some members and residents of the village" who "protested, saying the loss of the building would disrupt the village."⁹³

The food Co-Op continues to operate in 2020, selling provisions to the people of Adamant. As the site for the United States Post Office, the Adamant Co-Op serves as the village's primary community center.

Criterion A: Education/Adamant Music School

Historic Context: Education/Adamant Music School

Edin Behre, Alice Kimball and Harry Godfrey formed the Adamant Music School during World War Two. Edwine Behre was born in Atlanta, Georgia, in 1884. She studied for four years in Vienna with Theodor Leschetizky, considered to have been the world's greatest piano pedagogue. In 1915, she moved to New York City, where she taught piano for over sixty years. Behre focused on "the application of physical relaxation in technique to avoid pain in fingers, wrists, and arms."⁹⁴ Her parents were active in the cultural life of Atlanta and were also ardent pacifists. Edwine followed in

⁸⁸ *Burlington Free Press*, Burlington, Vermont, December 4, 1939.

⁸⁹ *Barre Daily Times*, Barre, Vermont, December 10, 1947.

⁹⁰ "History of the WEC."

⁹¹ *Ibid.*

⁹² *Bennington Banner*, Bennington, Vermont, December 1, 1987.

⁹³ *Bennington Banner*, Bennington, Vermont, November 3, 1987.

⁹⁴ Adamant Music School Website

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their footsteps as she was actively involved in anti-war efforts during the two world wars, in the labor movement, and the nuclear disarmament movement in the 1950s.

Alice Mary Kimball was born in Woodbury, Vermont, in 1886. After graduating from the Johnson Normal School in 1905, she became a teacher. In 1910, she switched careers and became a journalist. She initially worked for the *Hardwick Gazette* and then the *Kansas City Star*. Alice Mary was dedicated to civil rights and workers' rights, and she was instrumental in organizing a streetcar workers' strike in Kansas City in 1917. In 1929, she published a book of poetry - *The Devil is a Woman*. As a freelance writer, she wrote for *The Saturday Evening Post*, *The Reader's Digest*, and other national magazines.

While in Kansas City, Kimball met and married Harry Godfrey. Harry Godfrey was born in Chicago in 1883. He worked as a photographer and writer for the *Kansas City Star*. Harry and Alice Mary moved to New York City in 1918, where Harry worked for the War Labor Board, opened a photography studio, and continued his freelance writing.

While in New York City, Alice Mary Kimball met Edwine Behre in a Greenwich Village. In 1938, the trio moved to 162 West 54th Street, where Edwine continued to run her studio, working with a loose collaborative of teachers known as The Modern Piano School. On May 24, 1942, Edwine's students threw a surprise party for her. They gave her a vacation fund, "which will enable her to have a summer of relaxation, change, and concentrated work on the Beethoven Sonatas she is to play at her studio next year."⁹⁵

Using her vacation fund, Behre ventured to Adamant during the summer of 1942. They chose Adamant because Alice Mary Kimball's sister, Florence Weed, lived on a farm in East Montpelier. During the 1930s, Weed started to open their house to summer boarders to supplement their farm income.⁹⁶ Weed "originated the idea of a Vermont home as a music school. She discovered an abandoned parsonage in Adamant that was once a dance hall."⁹⁷

Arriving with a small cadre of students, Behre, Kimball, and Godfrey came to Adamant to spend a month training on the piano. This new school, the Adamant Music School, "was a refuge for Edwine Behre's New York City piano students – a place to concentrate on a piano in pleasant rural surroundings, away from the stress and concerns of the city."⁹⁸

As Alice Mary recalled, these first students "had to go public."⁹⁹ They had to raise money by giving concerts where the "begging bowl" would be passed, teaching local children, and arranging fundraisers. It was a collaborative effort, with local churchwomen exchanging pies and cakes for

⁹⁵ Christiansen, Andrew "History of Adamant Music School" Presentation, Adamant Music School, July 17, 2019.

⁹⁶ Hill, Ellen C. and Marilyn S. Blackwell, *Across the Onion, A History of East Montpelier, Vermont 1781-1981*, East Montpelier Historical Society, 1983.

⁹⁷ *Rutland Daily Herald*, Rutland, Vermont, July 26, 1992.

⁹⁸ Adamant Music School Website

⁹⁹ Christiansen, Andrew.

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music. It was no mean feat for either, as the students did not have the best pianos on which to perform, and the ladies had little or no sugar because of war-time rationing.¹⁰⁰

Some of the students stayed at the Weed farm, which reached an occupancy of twenty at times. The Weeds purchased several pianos for students to practice on, and they even built a cottage and a swimming pond to accommodate their guests.¹⁰¹ Others stayed in the Parsonage where they “coped with the leaky roof and skunk down in the cellar.”¹⁰² Alice Mary wrote that the building was “exposed to winds and rains, clapboards askew, shingles awry, chimney fallen, roofline crooked, foundation crumbling... It would cost thousands of dollars to restore it, the architect said, and it would be risky to stay in now—even for a single night...”¹⁰³ They lived cooperatively, sharing their duties.



Figure 5 Parsonage (HD #46) (Calais Historic Preservation Commission)

The parsonage was “first rented as a war-time makeshift, then bought and remodeled as a Student’s Co-Op.”¹⁰⁴ In addition to attending the concerts, the Calais community supported the school:

¹⁰⁰ Ibid.

¹⁰¹ Hill, Ellen C. and Marilyn S. Blackwell.

¹⁰² Letter, Edwine Behre, February 1, 1962, Vermont Historical Society, Barre, Vermont.

¹⁰³ Christiansen, Andrew.

¹⁰⁴ Adamant Music School Newsletter, 1960, Kent Family Papers, Vermont Historical Society, Barre, Vermont.

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They gave us friendship too – gifts from orchards, gardens and farmhouse kitchen, offers of their schoolhouse, and little church for studios. Who could have foreseen the sturdy plant that grows from that one humble seed?¹⁰⁵

Following the first year, the school continued to grow as “audiences grew, the war ended, and the musicians and their education respecting Vermont neighbors explored ways of cooperation and mutual aid.”¹⁰⁶ This was achieved through

Pianists played for weddings, funerals, church services, taught children, established a summer concert series, encouraged a local tourist industry. Vermonters lent school and church property, dishes, furnishings, pianos, whatever was needed in the lean early days to enlarge the school ‘plant.’¹⁰⁷

In 1944, the church women, Mrs. Robinson, Mrs. Patch, and others, stopped by every day to make sure the musicians didn’t get into trouble with the oil stove. They showed the students

How to fill the kerosene lamps and keep the chimneys bright and clean; and [then] there is the cellar problem - holes in the Parsonage foundation let in stray animals in search of food and excitement. You have to weight down the cellar crock covers with stones. And you have to keep your head — in case you encounter an exploring skunk, discretion dictates standing stock still — in no case to scream for help.¹⁰⁸

By 1947, Behre purchased Barney Hall (**HD #46**) with the assistance of Oklahoma oil magnate Jay Puterbaugh. The parsonage had been abandoned for several years and was “in such disrepair that an engineer friend advised her not to buy it.”¹⁰⁹ Local carpenter, Fred Drouen, insisted that they could easily restore the building. He said, “I can make that Parsonage as good as new. It will cost something, but you don’t have to pay for it all at once. I can get Walt Smith to help. We can start tomorrow.”¹¹⁰ They listened to Drouen and converted the upstairs dance hall into student housing and added a dining room downstairs. Drouen “borrowed jacks from all over Washington County and slowly got the building back into plumb, daily adjusting them by walking up and down the road and looking at the Parsonage from every angle. He then replaced floors, walls, joists, and rebuilt the foundation. We owe that nice old gent our thanks for getting our main building into a usable condition.”¹¹¹ (**Figure 5**)

In 1947, Alice Mary sent out an “Information Memo” inviting adult pianists and accomplished young students to come to “The Edwine Behre Summer Piano School” in Adamant from August 2 through August 29. She reminded students to bring “sheets, blankets, sugar ration, and a flashlight.”¹¹² The cost of tuition is \$75. “Most students stay in the Parsonage Co-Op where Miss Behre lives and

¹⁰⁵ Adamant Music School Newsletter, 1959-1960, Kent Family Papers, Vermont Historical Society, Barre, Vermont.

¹⁰⁶ Adamant Music School Newsletter, 1960.

¹⁰⁷ Ibid

¹⁰⁸ Christiansen, Andrew.

¹⁰⁹ *The Main House: A Little Bit of History*.

¹¹⁰ Christiansen, Andrew .

¹¹¹ Ibid.

¹¹² Christiansen, Andrew.

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teaches. They share light household chores and all expenses, including cook and cleaning woman.”¹¹³ In addition to the Weed Farm, Jack and Doris Johnson and Hazel and Allie Ferris took in boarders in 1948, including some of the piano students.¹¹⁴

Frank Suchomel described a typical day at the Adamant Music School in 1948, his first year at the school:

I slept on the upstairs stage in the Parsonage, which was the men’s dorm. In the morning, I’d open the curtain and go downstairs for breakfast. Then I would go to Edwine’s studio in the front room for piano class. You couldn’t leave that room from 9 to 1. You either had a lesson, or you sat there and listened. There were no excuses. You had to ask permission to go to the bathroom. In the afternoon, everyone would practice, cooperatively sharing the pianos. Although we worked hard, there were relaxing moments as well. We’d go dancing on Saturday evenings at Curtis Pond. There was a barn, and we’d do square dancing up there... The band was made up of local fiddlers. Florence Weed was one of them.¹¹⁵

During the summer of 1952, the *Calais Independent* wrote:

The Adamant Music School is one of the summer institutions that makes the Town of Calais an interesting place to vacation. It also gives the year-round residents a chance to hear first-rate musicians in a series of Friday night informal concerts, held in the Adamant Schoolhouse ... The Adamant School is most generous in providing music for community affairs and in teaching children locally who might otherwise not be able to have lessons.¹¹⁶

In 1955, Frank Suchomel, former student and vice president of Behre Piano Associates,

Arrived early, organized transportation chores. He carpentered, painted, got after roof leaks, wired the garden house, used tools like an old pro. Played on nearly every program too. How Emma Dressler manages to study, practice, play, teach, and cook for twelve people through August, we’ll never quite figure. But eating is believing. ‘Firsts this summer include the first composers’ group, the first school office in the new little garden house... We played for the first time on two Steinways...and... the Adamant Summer Music School gave its first television recital over Station WCAX, Burlington.¹¹⁷

The school incorporated in 1956 as Behre Piano Associates. During the summer of 1959, the school took a loan from the Credit Union to finance the rehabilitation of the Students’ House, the housing unit reserved with students and their families. At this time, the faculty included Edwine Behre, Peter Bornstein, Emma Dressler, Freda Rosenblatt, and Stephen Jay. The school put on concerts at the Goddard College’s Haybarn Theater, the Kent Museum, and the Adamant Schoolhouse.

¹¹³ Ibid.

¹¹⁴ Christiansen, Andrew.

¹¹⁵ Ibid.

¹¹⁶ *Calais Independent*, Calais, Vermont, July 18, 1952.

¹¹⁷ Christiansen, Andrew.

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During the 1960 summer season, the school's program offered Dr. Edwine Behre's Performance Class, Peter Bornstein's Studio for Violin and Ensemble, Emma Dressler's Piano Lessons, and Stephen Jay's Teacher's Workshop. The school held classes primarily in August. The tuition cost "less than a resort vacation in country less beautiful than Vermont."¹¹⁸ The school was "designed for teachers and players who never stop learning and have only their summer leisure for intensive study and practice."¹¹⁹ During the 1960 summer season, the school

Outgrew our kitchen, including refrigerator. From 18 to 23 people were fed at tables suitable for 12. All very merry, although plates nearly touched. There was just enough – but no more – housing in dormitories and in homes of country neighbors who board students or rent rooms. One new arrival, though a future Paderewski, would have had to bed down in a sleeping bag on the grass – not enough pianos or places to put them.¹²⁰

The school managed by using the church and schoolhouse, which were unused during the weekdays "and by doing its cooking, cleaning, trash burning, etc."¹²¹ The musicians live at cost in Student's Co-op, "sharing expenses and chores. Total board, including tuning and use of pianos, is \$20.00 weekly."¹²² Students could also live at the guest farmhouse.

Through faculty and student concerts, the school "paid for electricity, plumbing, a new dining room, a small office building, an extra studio, and pianos."¹²³ Following the 1960 season, the school announced that "but now that summer is over, we must think, plan and work our way through the problem of outgrowing our clothes. We must never be forced to close our doors on serious and talented musicians who need what Adamant has to give."¹²⁴

In late 1962, the school created a new studio, "once the old catch-all garage" that was "an inviting place for living and practicing."¹²⁵ In 1966, the school bought the Dailey house across the street (**HD #10**), "which was badly in need of repairs."¹²⁶ (Figure 6)

Catty-corners across from the road from our big white student's Co-Op in Adamant, there has always stood a potentially lovely house, alas, fallen on run-down days as a meeting place of elderly drunks. Then the last one died, and it came on the market. Quick as a flash, we bought it.¹²⁷

¹¹⁸ Adamant Music School Newsletter, 1960, Kent Family Papers, Vermont Historical Society, Barre, Vermont.

¹¹⁹ Adamant Music School Newsletter, 1960, Kent Family Papers, Vermont Historical Society, Barre, Vermont.

¹²⁰ Adamant Music School Newsletter, Thanksgiving to Christmas 1960, Kent Family Papers, Vermont Historical Society, Barre, Vermont.

¹²¹ Adamant Music School Newsletter, 1960, Kent Family Papers, Vermont Historical Society, Barre, Vermont.

¹²² Ibid.

¹²³ Ibid.

¹²⁴ Adamant Music School Newsletter, Thanksgiving to Christmas 1960, Kent Family Papers, Vermont Historical Society, Barre, Vermont.

¹²⁵ Adamant Music School Newsletter, July 1963, Kent Family Papers, Vermont Historical Society, Barre, Vermont.

¹²⁶ Adamant Music School, 50th Anniversary Brochure, 1992.

¹²⁷ Adamant Music School Newsletter, 1942-1967, Kent Family Papers, Vermont Historical Society, Barre, Vermont.

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Figure 6 Dailey House (HD #10), c. 1908 (Calais Historic Preservation Commission). Note the former Dailey store to the left and the building that replaced it, to the right.

During the 1960s and 1970s, the Adamant Music School continued “to build studios for practice pianos that were given to the school and continued to remodel existing structures to suit us better as the school grew.”¹²⁸ The school added Waterside Hall, the first performance room that was not part of a preexisting Adamant built environment.

In 1979, Edwine Behre died, and Frank Suchomel became the new director of the school. Suchomel initially came to Adamant as a student in the late 1940s. When the school incorporated in 1956, Suchomel was part of the original executive committee. After a successful career with the United Parcel Service in 1986, he focused entirely on Adamant Music School.

In 1982, the school enlarged the kitchen and dining room. The following year, Suchomel purchased the Hill House (**HD #12**). The Suchomels built the Phillips Experimental School at the abandoned quarry site (**HD #57**) in 1996. This eventually became the Quarryworks Theater, which provides free theater for the community and a “mentoring, supportive, non-competitive environment for actors and designers of all experience levels.”¹²⁹ The small campus, located on the quarry site, features a 50-seat theater, actor’s dressing room, studio and restrooms. The Adamant Music School continues to thrive in 2020, bring a cadre of musicians to the hamlet every summer.

Criterion A: Industry/Quarries

¹²⁸ Adamant Music School, 50th Anniversary Brochure, 1992.

¹²⁹ McIntyre, Erin, “BWW Previews: Behind the Scenes in Vermont Summer Theater,” *Broadway World*, June 20, 2014.

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Historic Context: Industry/Quarries

Before the discovery of the granite strains in Adamant, the present quarry land was primarily part of larger agricultural parcels. During the mid-nineteenth century, Ezekiel Kent, Elnathan Hathaway, Joseph Brown, and Horace Martin all owned this land at one point. By the late nineteenth century, much of the quarry land on both sides of Adamant Pond belonged to the separate farms of Henry McCloud, Alanson Nye, and Martin Toby.

The granite belt of Vermont is essentially a strip extending in a north-northeasterly direction between the Green Mountains and the Connecticut River for nearly the length of the state.¹³⁰ Adamant granite is on “the southeast side of a granite ridge” and is composed of a little mica, gray feldspar, and quartz and “is found in a belt approximately one mile in length and 100 rods [1650 feet] in width and is “of medium and light gray shade and fine texture.”¹³¹

Granite became an available material for building and commemorative purposes in the United States in the early nineteenth century through the work of Solomon Willard. As the architect and superintendent of Boston’s Bunker Hill Monument, Willard developed necessary mechanical devices for quarrying, working, and laying blocks of granite. Willard’s success stimulated the development of the granite industry.¹³²

While Barre’s first granite quarry opened in 1812, the granite “was quarried on a small scale for doorsteps, underpinnings, paving blocks, and most popularly for millstones. Wedges, half rounds, and feathering devices were hand tools for early extraction.”¹³³ The commercial granite industry began in the early 1830s, with the most extensive activity being the quarrying for the Vermont State Capital. It was not until the arrival of the railroad in 1875 that Barre’s granite industry flourished. The Montpelier & Wells River Railroad allowed for the efficient, cost-effective transportation of Barre’s granite to external markets. With the prosperity in Barre’s granite industry, the business looked regionally for other quarries.

Barre’s prosperity also led to the development of a railroad that “provided a direct connection between the quarries, manufacturing plants, and national and world markets.”¹³⁴ In 1875 the Central Vermont railroad was completed linking Montpelier and Barre. The Barre Branch Railroad, a subsidiary of Montpelier & Wells River Railroad, provided the link with outside markets.¹³⁵

The first granite quarries opened in South Calais in 1880, bringing workers from Scotland and Canada. Soon after that, boarding houses, homes, stores, and a post office arrived in the village. During the late nineteenth and early twentieth centuries, there were approximately 14 quarries

¹³⁰ “Quarrying and Stone Milling,” Vermont Online Research Center, Vermont Division for Historic Preservation, Montpelier, Vermont, N.D.

¹³¹ Perkins, George H., *Report of the State Geologist of the Mineral Industries and Geology in Certain Areas of Vermont, 1909-1910*. The Gobie Press: Bellows Falls, Vermont, 1910.

¹³² Colman, Devin and Lisa Reimann, *Barre Downtown Historic District National Register Nomination, Barre, Washington County, Vermont*, United States Department of the Interior, National Park Service, 2016.

¹³³ “Quarrying and Stone Milling.”

¹³⁴ Burwell, Miranda and Elizabeth Pritchett, *Jonas Brothers Granite Shed National Register Nomination, Barre, Washington County, Vermont*, United States Department of the Interior, National Park Service, 2002.

¹³⁵ Ibid.

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which “were mostly worked by hand, small and didn’t last too long.”¹³⁶ About forty men worked in the quarries, known as the Lawrence Quarry, the Eureka Quarry, the Thompson Quarry, and the Lynch Quarry.¹³⁷

Until 1889 the Barre quarrying and granite manufacturing business experienced slow growth. Granite is tremendously dense, and the transport was an arduous experience. Also, with the quarries located on steep hills outside the city center, it was challenging to transport the granite from the quarries to the cutting sheds. It was not until the completion of the Barre Railroad, which bypassed the city that the granite-industry boom could occur.¹³⁸ Before the railroad, there were approximately seven cutting firms in Barre. While Washington County was rich in granite, the problem was the lack of transport. When the railroad arrived, the number of Barre granite cutting firms rose to over 100, drilling from over 35 different regional quarries.¹³⁹

To offer a variety of colors of granite to customers, large granite companies purchased numerous quarries, which was the case for Adamant. Large companies located in Barre and Waterbury, as well as Ohio, established small operations in Adamant, most likely to add the medium gray color to their inventories.

Starting in the late 1880s and early 1890s, several companies purchased parcels of land and commenced quarrying operations. Coinciding with the advent of the quarry industry in Adamant were several technological advances. New inventions such as the detachable drill bit, the non-pneumatic surfacing machine, overhead yard cranes, and steam-powered boom derricks accentuated the rapid growth of quarrying in Adamant.

Some of the quarry operations were Lynch & McMahon, Dubuc & Guernsey, the Granite Construction Company, the North Haverhill Granite Company, Terrio [Therriault] Quarry, the Drew Daniel’s Quarry Company, Jarvis & Willard, Eureka Quarry Company, the Sibley Quarry, Guy & Wright, Calais Granite Company, Kelliher/Hall/Lawrence, Patch & Company, Patch & Lawrence, the Calais Granite Company, Patch & Lowrie, The Union Granite Company, the Lake Shore Quarry, Whittier Quarry Company, Hughes Granite and Quarry Company, Capitol Hill Quarry Company and Slayton & Johnson.

The quarry pit is where the industrial process of extracting Vermont granite took place. It is a deep, large hole from which workers removed granite and the overburden soil and other rock. The granite extraction left behind quarry walls showing evidence of quarrying techniques; waste blocks bearing marks made by drills, chisels, grab hooks, saws or other stonemason tools; anchor blocks or concrete or stone pads for derricks once used to lift and move stones within the quarry; and debris such as drill bits and cores, tools, metal rope, wood, as well as bricks or stones that might once have served as foundations.¹⁴⁰

¹³⁶ Interview with Elbridge Toby.

¹³⁷ Currie, Martha, “Adamant.” Vermont Historical Society, Barre, Vermont.

¹³⁸ Gove, Bill, *The Sky Route to the Quarries: History of the Barre Railroad*. St Johnsbury, VT: Quarry View, 2004.

¹³⁹ Burwell, Miranda and Elizabeth Pritchett.

¹⁴⁰ Van West, Carroll and Susan Knowles, *Marble Industry of East Tennessee Multiple Property Listing*, United State Department of the Interior, National Park Service, 2014.

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Before commencing a full-blown quarry operation, companies conducted preliminary scoping by blasting several locations to determine the quality of the rock. If they discovered a quality rock, they stripped the rock ledges of its topsoil and erected a derrick. Guy wires were strung along the top of the quarry, and a pulley system moved the granite. The wood derrick moved cut stone blocks from the quarry pit. The derricks used guy wires to stabilize them and then used out-riggers. The derrick consisted of a mast with booms that “were mounted on circular steel armatures that could turn 360 degrees, held upright by guy wires, and anchored to stationary platforms.”¹⁴¹

In the early days, two to three men turned a large wheel attached to the derrick. Horses eventually replaced this approach. They were “attached to a long ‘sweep’ and traveling in a circle.”¹⁴² By the early twentieth century, steam engines replaced the horses with an engineer standing “at his levers in the powerhouse” and operating the derrick “with perfect precision, receiving signals from a middle man if the load is beyond his sight.”¹⁴³

Derrick platforms sat on the high ground within a quarry, which provided greater access to materials within a 100’ radius. Like the Quarryworks Theater site (**HD #19-HD #24**), the workers mounted the derricks on a high hill beside the quarry, anchored to a concrete pad.¹⁴⁴

Being one of the hardest and most durable building stones, granite was difficult to quarry and to finish. The block sawing machines and water-powered grinding and polishing equipment made the work considerably more manageable.¹⁴⁵ Before 1891, granite was cut solely by man or horsepower. It was primarily hand cut and polished with only the help of a few small machines.¹⁴⁶ Stacks of granite waste blocks littered the quarry sites. These stones were “unfinished, broken, irregularly shaped, or flawed.”¹⁴⁷

Adamant Quarries: 1890s

Starting in the late 1880s and early 1890s, several companies purchased parcels of land and commenced quarrying operations. Coinciding with the advent of the quarry industry in Adamant were several technological advances. New inventions such as the detachable drill bit, the non-pneumatic surfacing machine, overhead yard cranes, and steam-powered boom derricks accentuated the rapid growth of quarrying in Adamant.

Lynch & McMahon

Adamant farmers Martin Toby and Henry McCloud deeded land to the Lynch & McMahon quarry in 1892. They also owned quarries in Barre and were “manufacturers of Fine Monumental Work of any description. The celebrated Dark Barre Granite our specialty.”¹⁴⁸ Between the Sodom and Barre

¹⁴¹ Van West, Carroll and Susan Knowles.

¹⁴² Hooker, George Ellsworth, *Labor and Life at the Barre Granite Quarries*, Barre, Vermont: 1895.

¹⁴³ Ibid.

¹⁴⁴ Van West, Carroll and Susan Knowles

¹⁴⁵ Johnson, Jon.

¹⁴⁶ Burwell, Miranda and Elizabeth Pritchett.

¹⁴⁷ Natali, Bethany, Kelly Lally Molloy, and Linda Weintraut, *Dimension Limestone Industry in the Bloomington, Indiana area, circa 1816 to 1967*, United State Department of the Interior, National Park Service, 2017.

¹⁴⁸ *The Monumental News*, August, 1895, Vol. 7, No. 8, Chicago, Illinois

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granite operations, the company employed 37 men. The quarry consisted of “eight acres of granite land, and they had 1800 feet of granite ready.”¹⁴⁹

In 1892, Lynch & McMahon loaded “onto a cart a \$1000 sarcophagus granite monument to go to Hastings, Michigan. They have also nearly completed another one, 8 x 5 feet bottom base, in three pieces, weight about 15 tons.”¹⁵⁰ In 1893, the quarry produced “a block of granite... that weighed 11, 670 pounds.”¹⁵¹ Lynch & McMahon dissolved in 1897, and Lynch went into “business for himself in the More & Colton Sheds.”¹⁵²

Dubuc & Guernsey / Granite Construction Company

In 1891, G.H. Guernsey, Oughtney Shambo, and J.S. Dubuc “contracted of Captain A.P. Slayton last week three acres of granite in East Calais, in a locality profanely called ‘Sodom.’”¹⁵³ The three investors were building the stone Catholic Church in Montpelier. Napoleon Dubuc of Nashua, New Hampshire was a contractor, Shambo was a teamster specializing in hauling in stone, and George Guernsey was an architect. The three formed the Granite Construction Company in 1892

For the purpose of quarrying and redressing stone in all its branches, buying and selling building material of every description and the construction of buildings of every kind, and the transportation of material wherever necessary to erect the same.¹⁵⁴

Guernsey was a Montpelier based architect and mayor of Montpelier. He designed several buildings in Montpelier, including “six downtown business blocks containing dozens of storefronts and an opera house; four grand residences around town, including his own; a Catholic church; and three bridges.”¹⁵⁵ There are 43 known Guernsey buildings in Vermont:

Nineteen of those Vermont buildings are churches. The geographical spread of these commissions suggests how well-known Guernsey was in his time. In 1887, he built the Methodist Episcopal Church in Barton, near the Canadian border. In 1891, he provided Underhill Center with its St. Thomas Catholic Church. By 1892, he was known as far south as Bennington, where he designed the Sacred Heart Saint Francis de Sales Roman Catholic Church.¹⁵⁶

The group collaborated on several Vermont projects, in which they most likely used Adamant granite. Guernsey served as the architect, Dubuc the builder and Shambo was responsible for transporting the stone. They designed and built the Granite Construction Company’s Montpelier office. In 1895, Guernsey was the architect and Dubuc, the builder for the new Catholic Church in Middlebury. A year later, they worked on the addition of St. Joseph’s school in Burlington. In 1898, Guernsey and Dubuc built St. Marie’s Parish in Manchester, New Hampshire. Following the death of Guernsey, Napoleon Jr. and H.A. Dubuc assumed control of the company. Between 1902 and 1904,

¹⁴⁹ *Burlington Free Press*, Burlington, Vermont, December 7, 1892.

¹⁵⁰ *Ibid.*

¹⁵¹ *Vermont Watchman and State Journal*, Montpelier, Vermont, May 24, 1893

¹⁵² *Vermont Watchman and State Journal*, Montpelier, Vermont, February 24, 1897.

¹⁵³ *Vermont Watchman and State Journal*, Montpelier, Vermont, August 12, 1891.

¹⁵⁴ *Vermont Watchman and State Journal*, Montpelier, Vermont, April 3, 1892.

¹⁵⁵ Lilly, Amy, “A New Book Remembers Vermont Architect George Guernsey,” *Seven Days*, April 16, 2014.

¹⁵⁶ *Ibid.*

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the company won the contract to design and build St. Augustine Church in Montpelier; the gas plant for the Capital Gas Company in Montpelier; St. Ann's Church in Fall River, Massachusetts; the Catholic Church in Willimantic, Connecticut; St. Mary's Cathedral in Burlington; St. Patrick's Church in Providence, Rhode Island; the Catholic Church in Woodstock, Vermont; and the Post Office building in Champaign, Illinois.

North Haverhill Granite Company

By 1896, J.A. Thompson and John Benzie owned part of Nye's farmland and deeded to the Montpelier based North Haverhill Granite Company "a piece of land" and "the granted right to dump on the land of Henry McCloud ... not to exceed one acre of land for dumping grout and the further right of way... to pass and repass in hauling stone, etc."¹⁵⁷ Soon after the purchase, the company erected a 50-foot derrick at the Adamant site.¹⁵⁸

Terrio [Therault] Quarry

In 1897, Paul Terrio [Therault], a Montpelier based teamster specializing in moving quarried stones, opened a quarry on the Nye farm in Adamant. He leased it for one year with the intent of purchasing it. The indenture consisted of a portion of Nye's farmland "for the purpose of opening thereon a granite quarry and for the purpose of quarrying the granite. The land adjoins the quarry land known as the Dubuc and Guernsey Quarry in Calais."¹⁵⁹ This quarry was also known as "the Sodom granite quarry, formerly owned by the Consolidated Granite Company."¹⁶⁰

Terrio formed the company of Paul Terrio & Son, with his son William Terrio. Paul Terrio & Son gained a right of way from A. Slayton in 1898 "for the purpose of teams over my land... leading to the land now owned by Alanson Nye and where said Terrios are now opening a granite quarry."¹⁶¹

While working on the quarry in 1897, Therault lost one of his "fine gray horses on his stone team. He was unloading stone at the Central Vermont freight station when a derrick chain slipped, weighing several tons, struck the horse, on the back of the neck, killing it instantly."¹⁶²

In 1898 Alanson Nye deeded Terrio, a "certain piece of land on the southerly side of said Nye's land. Also, one piece of land adjoining said above-described premises on which the blacksmith shop which is now used in connection with the granite quarry which the said Terrio is now running."¹⁶³ The transaction also included "enough land... that will be required for dumping any and all grout that may be made from any portion of land."¹⁶⁴ The newspaper reported that Therault "opened a granite quarry on Mr. Nye's farm . He has hired it for one year with the privilege of buying."¹⁶⁵

¹⁵⁷ Town of Calais Land Records, Calais Town Clerk, Calais, Vermont.

¹⁵⁸ *Argus and Patriot*, Montpelier, Vermont, June 3, 1896.

¹⁵⁹ Town of Calais Land Records, Calais Town Clerk, Calais, Vermont.

¹⁶⁰ *Montpelier Daily Record*, Montpelier, Vermont, November 29, 1897.

¹⁶¹ Town of Calais Land Records, Calais Town Clerk, Calais, Vermont.

¹⁶² *Vermont Watchman and State Journal*, Montpelier, Vermont, December 15, 1897.

¹⁶³ Town of Calais Land Records, Calais Town Clerk, Calais, Vermont.

¹⁶⁴ *Ibid.*

¹⁶⁵ *Vermont Watchman and State Journal*, Montpelier, Vermont, April 13, 1898.

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Drew Daniel's Quarry Company

Formed in Portland, Maine, the Vermont offices of the Drew Daniels Granite Company were in Waterbury, Vermont. Operated by Drew Daniels, the company maintained a stone shed in Barre and owned a quarry in Adamant. James E. Manter, Clarence E. Eaton, and Charles Fullerton were also officers. Daniels was the son of Samuel Williams of Woodbury who was a farmer and owner of a grist mill and sawmill. In 1900, Drew Daniels lived in Morristown, Vermont, where he worked in a granite quarry.

In 1902, Henry McLoud and George Parmenter leased Drew Daniels "all the tract, piece or parcel of land together with a blacksmith shop."¹⁶⁶ In 1902, "the prospect of a busy season in the quarry business line looks very favorable. There are now four working quarries, all full of orders, and a new company is about to open a new quarry on land belonging to Henry McLoud."¹⁶⁷

Daniel's Quarry Company made "extensive arrangements for quarry work" during the fall of 1903, "cleaning off dirt and other material also moving derricks and building a boiler and engine house."¹⁶⁸ In May 1903, the quarry installed a new steam whistle that "announces the hours for commencing and discontinuing work."¹⁶⁹ A decade earlier, an observer commented on the noon whistle in a Barre quarry:

The noon whistle precipitates a lively scene. Clicking hammer and creaking derrick cease on the instant, and before the whistle's note is finished some of the men are halfway across the quarry. An hour is too short a period in the case of many for them to reach their regular tables, eat in comfort, and return on time. Hence the frequent 'dinner pail gang.' A typical dinner pail contains two large, thick slices of bread buttered a slice of cold meat or cheese or a couple of eggs, one doughnut, one slice of cake, two cookies, two pieces of pie, and two cups of tea or coffee.¹⁷⁰

Daniels was a close associate with Robert Lowrie, who ran a quarry with Walter Patch (**HD #1**). By March 1907, Daniels moved to Adamant, "boarding at Robert Lowery's [Lowrie] and will reopen his quarry April 1."¹⁷¹ That same year, he and his fellow officers formed the Lake Shore Quarry Company. In January 1908, Daniels went to Waterbury to check on the shed and was "expected to start work at his quarry in a short time."¹⁷² Between 1910 and 1930, Daniels lived in Oklahoma, Michigan, and Wisconsin, where he continued to be engaged in the granite industry.

Jarvis & Willard/Eureka Quarry/Sibley Quarry

¹⁶⁶ Town of Calais Land Records, Calais Town Clerk, Calais, Vermont.

¹⁶⁷ *Montpelier Evening Argus*, Montpelier, Vermont, March 20, 1902.

¹⁶⁸ *Montpelier Evening Argus*, Montpelier, Vermont, September 29, 1903.

¹⁶⁹ *Vermont Watchman and State Journal*, Montpelier, Vermont, May 7, 1903.

¹⁷⁰ Hooker, George Ellsworth, *Labor and Life at the Barre Granite Quarries*, Barre, Vermont: 1895.

¹⁷¹ *The Daily Journal*, Montpelier, Vermont, March 26, 1907.

¹⁷² *Montpelier Evening Argus*, Montpelier, Vermont, January 18, 1908.

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In 1892, J.S. Wheelock, J.M. Willard, and Alexander Jarvis purchased land and started the Eureka Quarry Company. Jarvis, "by his long experience in the business, is justly entitled to be called an expert," and Willard "had capital and excellent business ability to put into the venture."¹⁷³ Initially operating under the name of Jarvis & Willard, the company "obtained the most of their rough stock from the quarry of Lawrence & Co."¹⁷⁴

With Clark Sibley as quarry manager, the Eureka Quarry commenced operation in December 1893 with a "force of men" who were to "quarry granite through the winter."¹⁷⁵ It was "about 900 feet N. 30° E. from the Patch quarry, near Adamant in Calais."¹⁷⁶ It produced a granite similar to that of the Patch quarry.

Further development of the quarry has proved the wisdom and business sagacity of the purchasers. Their property has proved a veritable mountain of granite in layers, of a medium to dark color, and of a very fine and even grain. It is absolutely free from iron and knots and is especially adapted for monument work and statuary. It has been found that one hundred feet face can be obtained by going back only twenty feet, something very unusual in opening a new quarry. The stone is easy to quarry.¹⁷⁷

In 1893, the quarry employed ten workers, "and the number is soon to be largely increased."¹⁷⁸ In 1896, "a fine stone" was "being worked in East Montpelier, which came from the Eureka Quarry in Sodom and is going to Virginia. The stone weighs eight tons and has a shaft two and a half feet at the base and is 22 feet long. It is said to be without flaw."¹⁷⁹

In 1897, "a new sheet was open" at the Eureka quarry which contained

A better-quality granite by far than any heretofore quarried by this company. The granite is quite hard, entirely free from iron, fully as dark as any granite produced at the Granite quarries, and admits of a beautiful polish. The quarry will no doubt in the near future be a leading one in this vicinity as soon as the quality and quantity of the granite becomes generally known.¹⁸⁰

In November of 1897, there was a brush fire at Eureka Quarry that made

Busy work for a day or two, and at last accounts was not quite extinguished in the Warren woods. Wednesday evening, a fiery serpent seemed to be crawling up the mountain. It is to be hoped that the rain of the week has put it out. Considerable damage to timber has been done.¹⁸¹

¹⁷³ *Vermont Watchman and State Journal*, Montpelier, Vermont, May 24, 1893.

¹⁷⁴ *Ibid.*

¹⁷⁵ *Vermont Watchman and State Journal*, Montpelier, Vermont, December 20, 1893

¹⁷⁶ Perkins, George H.

¹⁷⁷ *Vermont Watchman and State Journal*, Montpelier, Vermont, May 24, 1893

¹⁷⁸ *Ibid.*

¹⁷⁹ *Vermont Watchman and State Journal*, Montpelier, Vermont, June 17, 1896.

¹⁸⁰ *Vermont Watchman and State Journal*, Montpelier, Vermont, August 4, 1897.

¹⁸¹ *Vermont Watchman and State Journal*, Montpelier, Vermont, November 3, 1897.

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The Eureka Company gave a five-year lease to Clark Sibley in 1902 which granted “the right to enter upon lands ... to conduct quarrying operations to any extent he or she may desire.”¹⁸² The Eureka Company charged Sibley five cents per cubic feet “for all such stone as he shall quarry.”¹⁸³ The lease included all the quarrying tools and Sibley “shall not be held responsible for any damage or damages that may accrue from the explosion of powder and other explosives which used in blasting by him or his employees.”¹⁸⁴

A landslide consisting of “several tons of rock, soil, turf and large trees” and “fell several hundred feet down” at the Eureka quarries in July of 1903.¹⁸⁵ The evening landslide “buried all the tools and implements of the quarrymen, and if it had occurred during working hours, every quarryman would have been buried. The slide made a great noise and awoke all the nearby residents.”¹⁸⁶

Guy & Wright/Calais Granite Company

In 1894, Alanson Nye sold William Guy and Joseph Barney (**HD #46**), a 2½ acre site identified as “quarry land known as the Calais Granite Quarry Company site.”¹⁸⁷ Nye also granted “the privilege of turning the channel of the brook near a certain granite boulder.”¹⁸⁸

There were a lot of new employees and proposed changes at the quarry during the summer of 1901. The Calais Granite Company proposed “placing two new derricks at once in their quarry and expect to employ 25 men after they are put up.”¹⁸⁹ One of the new derricks had a 65-foot mast and a 55-foot boom “capable of handling a 30-ton stone.”¹⁹⁰

Among the early employees were teamster Addison Peck and Will Bashaw (**HD #43**), who “moved from Woodbury to Sodom into Myron Dailey’s tenement” on Brooklyn Street [Center Road] on the East Montpelier side of the town line.¹⁹¹

William Weeks, “who has been in business for himself for a few months, began work last Thursday at the Calais Granite Company” in February 1902.¹⁹² Weeks was one of many new employees as the company “recently put on two new derrickmen on their quarry.”¹⁹³

Kelliher/Hall/Lawrence

¹⁸² Town of Calais Land Records, Calais Town Clerk, Calais, Vermont.

¹⁸³ Ibid.

¹⁸⁴ Ibid.

¹⁸⁵ *Montpelier Evening Argus*, Montpelier, Vermont, July 22, 1903.

¹⁸⁶ *Barre Daily Times*, Barre, Vermont, July 18, 1903.

¹⁸⁷ Town of Calais Land Records, Calais Town Clerk, Calais, Vermont.

¹⁸⁸ Ibid.

¹⁸⁹ *Montpelier Evening Argus*, Montpelier, Vermont, August 11, 1901.

¹⁹⁰ *Montpelier Evening Argus*, Montpelier, Vermont, August 27, 1901.

¹⁹¹ *Vermont Watchman and State Journal*, Montpelier, Vermont, August 14, 1901.

¹⁹² *Montpelier Evening Argus*, Montpelier, Vermont, February 11, 1902.

¹⁹³ *Montpelier Evening Argus*, Montpelier, Vermont, February 27, 1902.

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Henry McLoud sold “three acres of Lot #50” to Albert Hall and J.A. Kelliher in 1892.¹⁹⁴ McLoud “reserved the right for growing timber and sugar place... and right of way to sugar place and to make sugar,” but McLoud was “remove said trees when the grantees give notice that they wish them removed for to quarry the stone.”¹⁹⁵ McLoud also granted the right to use his property for waste and grout piles. The quarry measured 250 feet by 150 feet and produced a “biotite granite of medium, slightly bluish-gray color and of even-grained medium texture.”¹⁹⁶

Patch & Company/Patch & Lawrence

In 1892, McLoud sold several parcels of his land for quarrying interests. He deeded J.A. Thompson of Barre and John Opie of Lebanon, New Hampshire, a piece of his land for quarrying. He also granted the right to dump waste rock on his land as well as the right to haul stone across his property. Henry McLoud also sold “three acres of Lot #50” to Albert Hall and J.A. Kelliher in 1892.¹⁹⁷ McLoud “reserved the right for growing timber and sugar place... and right of way to sugar place and to make sugar,” but McLoud was to “remove said trees when the grantees give notice that they wish them removed for to quarry the stone.”¹⁹⁸

Kelliher and Charles Lawrence “quarried granite on the H. H. McLoud farm in Calais, a small-town adjoining Barre.”¹⁹⁹ After the death of Kelliher in 1895, Lawrence formed the Co-operative Granite Company and bought the McLoud farm. In 1897, Walter E. Patch (**HD #1**), Charles Lawrence, and Clarence S. Whittier formed Patch & Company.

Mr. Whittier being the owner of the quarry land, and they are operating their property with a modern plant, and a large force of skilled men. The stone is very popular for hammered and carved work, being a finer-grained stone, and peculiarly adapted to that class of work, and is sent all over the country.²⁰⁰

Walter Patch (**HD #1**) was involved with the quarry industry, owning several different companies.

Mr. Patch is a native of Morrisville, Vt. He learned the quarryman's trade with E. L. Smith & Co., and Lynch Brothers, where he was employed until joining this company. He is a member of F. and A. M., and I. O. O. F.²⁰¹

Whittier and Lawrence were both natives of Montpelier. Before involvement in the granite industry, Lawrence was “engaged in the ice business” and Whittier, acting manager. Whittier was a member

¹⁹⁴ Town of Calais Land Records, Calais Town Clerk, Calais, Vermont.

¹⁹⁵ Ibid.

¹⁹⁶ Perkins, George H.

¹⁹⁷ Town of Calais Land Records, Calais Town Clerk, Calais, Vermont.

¹⁹⁸ Ibid.

¹⁹⁹ Brayley, Arthur Wellington, *History of the Granite Industry of New England*, National Association of Granite Industries of the United States: Boston, Massachusetts, 1913.

²⁰⁰ Ibid

²⁰¹ Ibid.

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of all the Masonic Societies, "was a provision merchant until assuming his present position as manager of the company."²⁰²

The granite from the Patch & Company quarries was responsible for a "number of imposing mausoleums and monuments have been made," including "the Paine Chapel and the Elizabeth Price Celtic Cross in Oakwood Cemetery, Troy, N.Y."²⁰³ In 1895, "a large stone was drawn from Lawrence's granite quarry to Montpelier on Monday, requiring sixteen horses to take it up the hills, and weighing, it is estimated twenty tons."²⁰⁴

Charles Lawrence deeded his interest in the company in 1896. The transaction included the "buildings thereon standing and derricks and all the implements, tools, materials, and supplies on said premises."²⁰⁵

In 1898, Bob Lawrence was working on a stone destined for Montpelier. As the stone was "taken from the ledge to the yard, it was accidentally tipped over into a large pool of water, where it was nearly submerged. Pipes have been arranged to draw the water off, so it can be worked."²⁰⁶

The quarry experienced great success. In 1897, "the quarry run by Patch & Co. produced over 1,000 feet of granite last month with only four men."²⁰⁷ Three years later, the Patch & Company's quarry produced a twelve-ton stone for the C.P. Gill & Company to be used "as a die to a monument."²⁰⁸ Twenty-one horses dragged the stone with two horses anchoring the rear as the team descended steep terrain.

Under ordinary circumstances, the stone would make a good load for six or eight horses, but at the present season, the roads are in bad shape. In the country, there are yet three feet of snow, but it is soft, and the runners cut through. Snow had to be placed on Main Street for the sled to pass over.²⁰⁹

By 1902, "the prospect of a busy season in the quarry business line looks very favorable. There are now four working quarries, all full of orders, and a new company is about to open a new quarry on land belonging to Henry McLoud."²¹⁰ In August 1902, Patch & Lawrence was "doing a rushing business on the quarry this summer, and are still full of orders."²¹¹ In November of 1902, the Patch & Lawrence quarry delivered a large "stone weighing 15 tons and requiring nine pairs of horses to haul it."²¹²

Quarries: 1900-1916

²⁰² Ibid.

²⁰³ Ibid.

²⁰⁴ *Vermont Watchman and State Journal*, Montpelier, Vermont, June 19, 1895.

²⁰⁵ Town of Calais Land Records, Calais Town Clerk, Calais, Vermont.

²⁰⁶ *Vermont Watchman and State Journal*, Montpelier, Vermont, March 30, 1898.

²⁰⁷ *Argus and Patriot*, Montpelier, Vermont, October 13, 1897.

²⁰⁸ *Montpelier Evening Argus*, Montpelier, Vermont, April 3, 1900.

²⁰⁹ Ibid

²¹⁰ *Montpelier Evening Argus*, Montpelier, Vermont, March 20, 1902.

²¹¹ *Montpelier Evening Argus*, Montpelier, Vermont, August 26, 1902.

²¹² *Montpelier Evening Argus*, Montpelier, Vermont, November 12, 1902.

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Calais Granite Company

Newell C. Wright and William J. Guy operated the Calais Granite Company until March 1902, when Guy left the business and moved to British Columbia. Wright continued the business.²¹³ A year later, Patch & Lawrence quarry bought the Newell's company "and will work the quarry in connection with their other business."²¹⁴ (Figure 10)

Patch & Lowrie

Starting in 1902, Walter E. Patch extended his quarry operations. In addition to his Patch & Lawrence quarry, he partnered with Robert Lowrie, who was a foreman at a Woodbury quarry. Alanson Nye deeded Patch and Lowrie "the whole of Lot #56" of the second division of original land lots.²¹⁵ Patch lived at **HD #1** while Lowrie owned a 100-acre farm near Maple Corner. In 1905, Joan Osborne deeded Patch and Lowrie some quarry land in which "there are certain derricks and personal property... belonging to said, Osborne."²¹⁶

The Union Granite Company

The Union Granite Company, with offices in Waterbury, owned the Sibley quarry. Brothers Robert and George Wallace, natives of Quebec, operated the company. Robert worked several years in the E. T. Fairbanks scale factory, then moved to Hardwick, where he learned stone cutting and worked for the Hardwick Granite Company. He then formed a partnership with his brother.²¹⁷ In 1908,

A massive stone from the Calais quarries was brought to this city [Montpelier] this afternoon. It was sold by the Union Granite Company, which runs the Clark Sibley quarry, to G.R. Bianchi Company, by whom it will cut into an apple tree stump to go with a monument they are building. It took twelve horses to draw the load to this city... the stone weighed 26,660 pounds.²¹⁸

In 1910, the plant "comprised a derrick, hoisting engine, air compressor, large rock drill, and two air plug drills."²¹⁹

Lake Shore Quarry

The Lake Shore Quarry Company, organized in Maine, opened in 1907. The organizing officers were James E. Manter, Clarence E. Eaton, and Warren Akers. These three were the same incorporators of the Drew Daniels Granite Company. The company incorporated with the State of Vermont "to do general mining and producing business of granite, marble, limestone, slate, and soapstone in the town of Calais."²²⁰ The quarry, located on the east side of Adamant Pond, was 300 feet long by 250

²¹³ *Montpelier Evening Argus*, Montpelier, Vermont, March 26, 1902.

²¹⁴ *Montpelier Evening Argus*, Montpelier, Vermont, February 26, 1903.

²¹⁵ Town of Calais Land Records, Calais Town Clerk, Calais, Vermont.

²¹⁶ Calais Land Records, Calais Town Clerk, Calais, Vermont

²¹⁷ Brayley, Arthur.

²¹⁸ *Montpelier Evening Argus*, Montpelier, Vermont, July 2, 1908.

²¹⁹ Perkins, George H.

²²⁰ *Barre Daily Times*, Barre, Vermont, March 29, 1907.

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feet across and from 20 to 40 feet deep. It produced a 'gray granite' which was "a biotite granite of light inclining to medium gray shade and of even-grained fine texture."²²¹ In 1910, the plant consisted of "a derrick, hoisting engine, air compressor, a large rock drill, three air plug drills, and a pulsometer pump."²²² The granite was used for monuments and buildings, including The Soldiers' Memorial building in Stowe, Vermont.

Quarries: 1916-1923

Whittier Quarry Company/Hughes Granite and Quarry Company

Charles Whittier sold a portion of his holdings in the Patch Granite Company to the Hughes Granite and Quarry Company in 1919. Whittier was associated with Patch for over thirty years, initially doing the bookkeeping but steadily accumulated stock from fellow employees, and he eventually became sole owner.²²³ Whittier continued to "manage this end of the business for the company and retained a portion of his interest in the company."²²⁴ The Hughes Granite and Quarry Company planned "to increase the output of the quarry considerably" and was "considering the construction of a railroad, either from Plainfield or East Montpelier to the quarries...the stock from this quarry is of very fine grain and about the color of Barre dark stock."²²⁵

In 1919, Mr. Whittier

Put teams at work uncovering more of the surface of the quarry than has been used for, and it is the intent of the company to develop the quarry more next spring. The quarry has been worked to the depth of about 75 feet, and about 50 feet is directly under the derrick.²²⁶

In 1920, the Hughes Granite and Quarry Company opened offices in Montpelier and took over Whittier's operation. Established in Clyde, Ohio, William Hughes, O. S. Brumback, and Charles S. Whittier formed the Hughes Granite and Quarry Company. With quarries in East Montpelier, Hughes took over the Adamant quarry in 1920. Hughes had clients in Buffalo, New York; Reading, Pennsylvania; St. Paul, Minnesota; Cleveland, Ohio; Des Moines, Iowa; Louisville, Kentucky; and Niagara Falls, Canada.

By 1921, the Hughes Company shipped to Adamant "ten cars containing three 50-ton derricks and engines for the same, one of which was recently been erected at the quarry. The other two will be erected in the spring. The balance of these shipments contained a lot of steam drills, power hammers, hollow steel, and other quarry equipment."²²⁷ Between 1923 and 1924, the company installed a new plant, and by 1924, there were "unlimited supplies of granite on the property."²²⁸

²²¹ Perkins, George H.

²²² Ibid.

²²³ *Barre Daily Times*, Barre, Vermont, November 3, 1919.

²²⁴ Ibid.

²²⁵ Ibid.

²²⁶ Ibid.

²²⁷ *Montpelier Evening Argus*, Montpelier, Vermont, March 5, 1921.

²²⁸ *Burlington Free Press*, Burlington, Vermont, April 17, 1924.

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During the 1920s, there were about 500 workers, mostly Canadian, working at the various quarries and cutting operations belonging to the Hughes Granite Company.

Between 1921 and 1922, The Hughes Granite and Quarry Company attempted to build a railroad from the quarry in Adamant to the Boston & Maine Railroad line in East Montpelier. In 1924 the Hughes Company was succeeded by the Adamant Quarry Company owned by the former Hughes stockholders. The incorporators of the new company were Harry Daniels of East Montpelier, C.S. Whittier of Montpelier; and Ralph E. Daniels of East Montpelier.

Capitol Hill Quarry Company

The Capitol Hill Quarry Company had quarries at Adamant in 1922. At the time, the quarry produced "a very fine-grained medium and dark granite, and a good future for them is assured."²²⁹

Alexander Robinson

Alexander Robinson (**HD #54**), who was a partner with Walter Patch (**HD #1**), operated his quarry. Robinson, who initially worked at the Eureka Quarry, was

A stalwart Scot more than six feet tall. His hair, now sprinkled with gray, was black as a crow's wing. His mustache, since then harvested by the universal sweep of the American razor, was heavy, and so were his eyebrows, since then burned way in an explosion of powder on the Adamant quarries, yet without marring a handsome face.²³⁰

The explosion occurred in 1908, while Robinson was working at the Eureka Quarry. He attempted "to thaw out a valve on an air compressor," placing the valve "in an old powder can and touched a match to it. There being a few grains of powder in the can, an explosion followed."²³¹

Slayton & Johnson

In February 1922, Fred E. Horr "sold his one-half interest in the Terrio [Therault] quarry to John Johnson of Berlin. The new firm of Slayton & Johnson is to commence work at once."²³²

Steele Granite Company /Alexander Robinson

With offices in Barre, the Steele Granite Company bought the Alexander Robinson quarry and the half interest in the Slayton and Johnson dark quarry in Adamant in 1922 and employed ten to fifteen men at the quarry.²³³ Alexander Robinson (**HD #54**) was also a partner of the Westerly

²²⁹ *The Quarry Workers Journal*, Barre, Vermont, August 1, 1922

²³⁰ Hewitt, Arthur Wentworth.

²³¹ *St. Albans Weekly Messenger*, St. Albans, Vermont, December 24, 1908.

²³² *Montpelier Evening Argus*, Montpelier, Vermont, February 24, 1922.

²³³ *Montpelier Evening Argus*, Montpelier, Vermont, July 21, 1922.

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Granite Company, which owned a Pink Granite quarry in Westerly, Rhode Island. In 1923 Alexander and Laura Robinson purchased the Steele Granite Company quarry.

Equipment

The quarry pit is where the industrial process of extracting Vermont granite took place. It is a deep, large hole from which workers removed granite and the overburden soil and other rock. The granite extraction left behind quarry walls showing evidence of quarrying techniques; waste blocks bearing marks made by drills, chisels, grab hooks, saws or other stonemason tools; anchor blocks or concrete or stone pads for derricks once used to lift and move stones within the quarry; and debris such as drill bits and cores, tools, metal rope, wood, as well as bricks or stones that might once have served as foundations.²³⁴

In the eighteenth and early nineteenth century, stonemasons and farmers harvested granite from glacial boulders and outcrops of exposed bedrock from their properties. They split the rock, hauled the blocks to a barn or stone shed on an ox or horse-drawn stone boats or sleds during winter. As there were “no trucks, then ...they used horses than on the roads, even had a grader pulled by horses, and they used to haul the granite along the backside of the pond – couldn’t do it in spring, of course.”²³⁵ They used the granite for foundation stones, steps, sills, lintels, hearthstones, fence posts, and hitching posts.²³⁶

Before commencing a full-blown quarry operation, companies conducted preliminary scoping by blasting several locations to determine the quality of the rock. If they discovered a quality rock, they stripped the rock ledges of its topsoil and erected a derrick. The wood derrick moved cut stone blocks from the quarry pit. The derrick consisted of a mast with booms that “were mounted on circular steel armatures that could turn 360 degrees, held upright by guy wires, and anchored to stationary platforms.”²³⁷ This technology

Was based on the use of levers with an early example using a rope that is tied off either to the trunk of a tree or to another location, then threaded over the top of a low horizontally growing branch and then stretched downward to connect to the object being lifted. This creates a primitive lever and allows one to pull on the rope to lift the object with less force.²³⁸

In the early days, two to three men turned a large wheel attached to the derrick. Horses eventually replaced this approach. They were “attached to a long ‘sweep’ and traveling in a circle.”²³⁹ By the early twentieth century, steam engines replaced the horses with an engineer standing “at his levers

²³⁴ Van West, Carroll and Susan Knowles, *Marble Industry of East Tennessee Multiple Property Listing*, United States Department of the Interior, National Park Service, 2014.

²³⁵ Interview with Elbridge Toby, Spring 1987.

²³⁶ Johnson, Jon.

²³⁷ Van West, Carroll and Susan Knowles.

²³⁸ Glynn, Joseph, *Construction of Cranes*. New York: D. Van Nostrand Co., 1887; Burwell, Miranda and Elizabeth Pritchett, *Jonas Brothers Granite Shed National Register Nomination, Barre, Washington County, Vermont*, United States Department of the Interior, National Park Service, 2002.

²³⁹ Hooker, George Ellsworth, *Labor and Life at the Barre Granite Quarries*, Barre, Vermont: 1895.

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in the powerhouse” and operating the derrick “with perfect precision, receiving signals from a middle man if the load is beyond his sight.”²⁴⁰

Derrick platforms sat on the high ground within a quarry, which provided greater access to materials within a 100’ radius. Like the Quarryworks Theater site (**HD #19-HD #24**), the workers mounted the derricks on a high hill beside the quarry, anchored to a concrete pad.²⁴¹

Being one of the hardest and most durable building stones, granite was difficult to quarry and to finish. The block sawing machines and water-powered grinding and polishing equipment made the work considerably more manageable.²⁴² Before 1891, granite was cut solely by man or horsepower. It was primarily hand cut and polished with only the help of a few small machines.²⁴³ Stacks of granite waste blocks littered the quarry sites. These stones were “unfinished, broken, irregularly shaped, or flawed.”²⁴⁴

Quarry Workers

During the granite prosperity, the Adamant population was continually shifting, with quarry workers frequently moving from one active quarry site to another. This transient worker tended to be youthful who “would not average above 28 years of age.”²⁴⁵ In 1895, an author wrote about the typical Barre granite worker:

They are, to a large extent, a body upon whom the cares of life sit slightly. Their conscious wants are not numerous and their wages are amply sufficient for these. Thrift is quite apt to characterize the head of a family, especially if he has a prudent wife. But in a great number of cases, when the month's pay comes to the single man, he settles his board bill, squares up at the store and the livery stable, and then, as for the balance, ‘rolls it lively.’ It may go for a suit of clothes or to cover poker chips, or be stolen from him in a spree. He is often ‘strapped’ within a few days, whereupon he goes stolidly on in his strapped condition until next payday. His code of honor on the subject of debt paying, however, is, as a rule, high. ‘There are few succors or skins on the bill,’ said a local livery stable keeper, ‘and very few who can't get credit.’²⁴⁶

The March 15, 1899 edition of *Montpelier Argus & Patriot* gave the following humorous account of the Sodom/Adamant quarry worker in an article titled “Big Men in Sodom”:

There are some good big quarrymen in Sodom which probably accounts for great big chunks of granite which are sent to this city from that place. They are big-hearted, good fellows, too. And all contribute towards making things merry in the burgh under consideration.

²⁴⁰ Ibid.

²⁴¹ Van West, Carroll and Susan Knowles

²⁴² Johnson, Jon.

²⁴³ Burwell, Miranda and Elizabeth Pritchett.

²⁴⁴ Natali, Bethany, Kelly Lally Molloy, and Linda Weintraut, *Dimension Limestone Industry in the Bloomington, Indiana area, circa 1816 to 1967*, United State Department of the Interior, National Park Service, 2017.

²⁴⁵ Hooker, George Ellsworth.

²⁴⁶ Ibid.

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A resident of Montpelier was in Sodom last week and was sitting in the store, enjoying himself when a man came in. He had to stoop to get in the door, and the Montpelier man gasped when he straightened himself up. He was George Buzzell, and the Montpelier man found that he measured six feet and five inches in his stocking feet. While he was commenting on Mr. Buzzell's height, another man entered, who had to bow his head to get in, and the Montpelier man commenced to feel like Gulliver when he visited the land of the giants. This was Leroy Daley, who proved to be six feet and five inches in height.

While the Montpelier man was saying that it was remarkable that two men of such size should live in Sodom, J Choslm drifted in . he stands six feet four inches without the aid of shoes but fails to stand as erect as his tall comrades. If he did so, he would probably stand an inch higher than they do. The Montpelier man gazed at this array of big men and made bewildered comments while he commenced to feel about the size of a peanut himself.

The next arrival made him feel better, however. He was waltzed up and placed in line with the three big men. He was T.J. Taylor, and he measured five feet five and a quarter inches with his boot on and had to stretch to do that.²⁴⁷

Boarding Houses (Figure 7)



Figure 7 77 Adamant Road with secondary building used as quarry workers tenement (Calais Historic Preservation Commission)

With the granite boom in Adamant, there was an influx of workers from Canada, Scotland, and Italy, requiring lodging in the small, sparsely populated town. Almost every house in the village took in boarders, and many tenements sprouted. Barney's hall (**HD #46**), Bliss's store (**HD #53**), William Dailey's tenement (**HD#10**), Myron Dailey's tenement (**HD #44**), the Co-Op building (**HD #14**), the

²⁴⁷ *Argus and Patriot*, Montpelier, Vermont, March 15, 1899.

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Dailey building (**HD #12**) and 77 Adamant Road (**HD #41**) all took in boarders. There were several other buildings, most notably a tenement located behind 77 Adamant Road (**HD #41**), and a small cottage in front of the church (**HD #53**) was used for quarry workers.

In 1893, Joseph Barney built a large boarding house, known as Barney's Hall (**HD #46**). It featured a bar, pool table, and a dance hall "to provide workers entertainment and alcoholic encouragement."²⁴⁸ Bliss's store (**HD #53**) also served as a tenement.

In 1910, there were eleven dwellings in the Calais portion of Adamant Village. Owners only occupied four of these dwellings. There was a total of thirty-seven residents, with sixteen of them being sixteen years old or less. Out of the nine adult males, four worked for the quarries; one worked at the sawmill; two worked on a farm; one was a merchant, and another was an engineer. Two of the females, Cora King and Mary Ferris, worked as a telephone operator and laundress, respectively.

The Union and Quarry Workers

During the early twentieth century, the quarries were extremely busy, and the town was a flurry of activity. The newspapers reported various activities: "some thirty or forty men are at work on the quarries, a larger force than ever before;" "Stones quarried in Sodom were drawn by horses to Barre and Montpelier, and some 50 horses were stabled in the village. The blacksmith shop was a busy place," and "One of the large teams hauling granite from the Adamant quarries to this city became lodged on the scales in front of the Fred Blanchard store ...the load weighed 10,000 and was drawn by two pairs of horses."²⁴⁹

Many itinerant quarry workers came to Adamant to partake in the abundant employment opportunities. The dangerous working conditions and the vulnerability of a transient worker created a need for a union to govern the local quarry workers. The labor conditions at the Vermont quarries were "at comparatively high tension."²⁵⁰ A group of Adamant quarry workers gathered together at Barney's hall in December 1903. A group of 10-12 Adamant laborers came to listen to union representatives from Barre and form their local branch. The Sodom Branch of the International Quarrymen's Union organized soon "sent a bill to the Sodom and Calais quarry owners ... asking a new basis of pay, presenting their bill of prices."²⁵¹ The union requested an eight hour day plus the following wages:

Quarrymen from 23 to 25 cents an hour, operators of pneumatic plug drills and steam drills 32 cents an hour, hosting engineers 28 3/4 cents, tool sharpeners 28 1/8 to 29 cents, derrick men 25 to 27 1/4.²⁵²

²⁴⁸ Cate, Weston A. Jr.,

²⁴⁹ Ibid.

²⁵⁰ Hooker, George Ellsworth.

²⁵¹ *The Daily Journal*, Montpelier, Vermont, May 5, 1904.

²⁵² Ibid.

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The union demanded that “none but union men shall be employed while the union can and will furnish the required amount of help.”²⁵³ An observer of Barre quarries wrote in 1895:

Were he to count, the observer would be surprised at the rapidity with which blows rain down upon the drills? The heavy, eight-pound sledge, swung with both hands while the drill is held by a third man, falls about 40 times per minute, and the 3½ pound hammer, swung with one hand while the drill is held with the other, averages double that rate. Shifting drills, driving wedges, hitching chains, vary the exercise, but the ' physical expenditure of energy in the 9-hour day is heavy.²⁵⁴

In 1904, forty Sodom quarry workers went on strike for one day seeking better pay and hours. They received an eight workday and a minimum daily wage of \$1.96. By the 1920s, they received a minimum wage of 62 cents per hour for the basic laborer, while specialized workers made up to 68 cents. The blacksmiths made the most, earning at least 90 cents an hour.

Despite the labor struggles, many of the immigrant workers found better wages and working conditions in Vermont. George Ellsworth Hooker described the typical Barre immigrant quarry worker:

Many Scotchmen have come here from the granite industry in Aberdeen, Scotland. Some of these express the opinion that as compared with the old country, the men here work harder, receive higher wages, spend more money, and are no happier. 'A man, however, is alleged to have 'more freedom with his employer' here, and can, if a complaint arises against him, be 'heard to state his case,' whereas there he would more likely receive a peremptory 'go.'²⁵⁵

In 1913, the Adamant quarry workers belonged to Branch #26 of the International Quarrymen's Union. The officers were Thomas Robinson (President), Alexander Robinson (Corresponding Secretary), Dan McAuley (Financial Secretary), and Robert Lowrie (Treasurer). In 1923, the three unionized granite companies in Adamant were Steele Granite Company, Eureka Granite Company, and Hughes Granite Company.

The quarry industry was not always booming, and the union provided security during tougher times. There were newspaper accounts such as “business is quiet in Adamant. Only two quarries are running and they work but two to three days a week,” and “one of the quarries has shut down for want of orders.”²⁵⁶

The Adamant granite quarries began to suffer in the 1920s. With their dependence on horsepower, it was cost-prohibitive to ship the stone from Adamant to Barre or Montpelier. To address this problem, the Hughes Granite Company explored building a railroad spur in the early twentieth century. The company sought several right of ways from the Adamant community. The company

²⁵³ Ibid.

²⁵⁴ Hooker, George Ellsworth.

²⁵⁵ Hooker, George Ellsworth.

²⁵⁶ *Montpelier Evening Argus*, Montpelier, Vermont, May 8, 1906; *Montpelier Evening Argus*, Montpelier, Vermont, September 20, 1906.

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never built the railroad. The quarry activities in Adamant eventually came to a standstill. Companies found it less expensive to extract a higher quality stone from Barre.

Quarries: 1946-1971

Following the boom, several companies continued to quarry for granite, but not to the same degree. In 1946, James Scott, Stanley Nutbrown, and Edward Cerasoli purchased the quarry site at **HD #58**.

In 1959, the S.L. Garand Company of Montpelier purchased 135 acres in Adamant including the former Lake Shore Quarry site. Four Garand brothers – Oscar, Leo, Fred, and Raymond – ran the company. Their father, Simeon Garand, immigrated to the United States from Quebec in 1883. After spending five years in New Hampshire, he moved to Montpelier and worked in the granite sheds. He eventually started his own company. After his death in 1939, his sons took over the company. The S.L. Garand Company was responsible for Garand-Teed Memorials, “which was produced from dark, Select Barre Granite, exclusively.”²⁵⁷ The Adamant acreage was “purchased for the purposes of exploration and future development.”²⁵⁸ Despite being quarried for over fifty years, the Garands felt that the Adamant deposits “have never been fully explored nor worked extensively, but are known to be of fine-grained, compact stone, unusually good for finished carving ... The prospects look good, exploration is in progress, and future development will be determined by the results of research.”²⁵⁹ Raymond Garand was initially the on-site manager, and by 1964, Fred Garand was in charge. At this time, the Adamant quarry and Barre’s Rock of Ages were the only two granite quarries in Vermont. Fred Garand also built a home at **HD #38**, which, like the quarry itself, eventually became part of the Adamant Music School campus.

Criterion C: Architecture

The Adamant Village Historic District is significant under Criterion C in the area of Architecture for the range of architectural styles represented by its collection of historic resources. Examples of regionally popular styles and forms from the early nineteenth to the late nineteenth century reflect the district’s long history of development and diverse continuum of uses. There are representative examples of Greek Revival Style architecture in the village. The c. 1830 brick Hathaway House (**HD #1**) possesses distinctive Greek Revival elements such as marble lintels, cornice returns and a recessed center door with sidelights. The c. 1850 Benjamin Hatch House (**HD #44**) has cornice returns, corner boards and an entrance with ½ sidelights, and a peaked door hood. The c.1895 Adamant Community Club (**HD #2**) is the only institutional building extant in the village. Originally built as a school, the building possesses characteristics such as double entrances, bell tower and large multi-pane windows.

Name Change to Adamant

Adamant was first named South Calais and then Sodom. Though the village's moniker of 'Sodom' is popularly ascribed to the dissipated lives of the quarry workers, it was apparently in unofficial use some years before the opening of the quarries. The precise genesis of the name therefore remains

²⁵⁷ *Rutland Daily Herald*, Rutland, Vermont, September 22, 1959.

²⁵⁸ *Ibid.*

²⁵⁹ *Ibid.*

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somewhat opaque. The earliest documented reference occurred on January 1, 1844, when seventeen-year-old Calais resident, Mandana White (Goodenough), wrote in her diary about her new teaching position: "I am today in school, have been teaching now 2 weeks. I do not like the place very much; it is called Sodom."²⁶⁰

An 1865 newspaper article exemplified Sodom's reputation at the time when Jasper Stoddard (**HD #14**) and Gustavus Adolphus Andrews (**HD #13**) got into a fight. Stoddard, proclaimed as the strongest man in Washington County, was a one-time preacher while Andrews ran the sawmill.

Two neighbors in that part of Calais known as 'Sodom,' Jasper Stoddard, and Adolphus Andrus have had considerable bad blood between them for some time, and recently, Stoddard, although an old man pounded Andrews so smartly that kept his bed for a few days. It is said the law is now to be called in to adjust the matter.²⁶¹

Following the boom period of the quarries, "a more educated class of people from Montpelier ...built homes and summer homes in Sodom. But they felt the name was not refined enough."²⁶² Martha Bailey, who lived outside of Adamant, wrote, "Efforts are being made to have the same Sodom changed to one more euphonious and with better significance."²⁶³ A Sodom resident, Albert Bliss "is said to have refused to receive his mail at Sodom, and circulated a petition requesting a change in name."²⁶⁴ In 1905, the Postal Service granted a name change with "the condition that the chosen name be unlike any other post office in the state."²⁶⁵ In July 1904, the *Times Argus* reported, "Sodom will hereafter be known as Adamant. A name perhaps as hard but not as wicked."²⁶⁶

Conclusion

The Adamant granite quarries began to suffer in the 1920s. With their dependence on horsepower, it was cost-prohibitive to ship the stone from Adamant to Barre or Montpelier. To address this problem, the Hughes Granite Company explored building a railroad spur in the early twentieth century. The company sought several right of ways from the Adamant community. The company never built the railroad. The quarry activities in Adamant eventually came to a standstill. Companies found it less expensive to extract a higher quality stone from Barre.

Following the boom, several companies continued to quarry for granite, but not to the same degree. In 1959, the S.L. Garand Company of Montpelier purchased 135 acres in Adamant including the former Lake Shore Quarry site. Despite being quarried for over fifty years, the Garands felt that the Adamant deposits "have never been fully explored nor worked extensively, but are known to be of fine-grained, compact stone, unusually good for finished carving ... The prospects look good, exploration is in progress, and future development will be determined by the results of

²⁶⁰ Burns, Chris, *Between This Time and That Sweet Time of Grace: The Diary of Mandana White Goodenough, Vermont History Vol. 77, No. 1* (Winter/Spring 2009).

²⁶¹ *Argus and Patriot*, Montpelier, Vermont, January 19, 1865.

²⁶² *Burlington Free Press*, Burlington, Vermont, July 8, 1964.

²⁶³ *Calais Independent*, Calais, Vermont, June 20, 1952.

²⁶⁴ *Burlington Free Press*, Burlington, Vermont, July 8, 1964.

²⁶⁵ Adamant Co-Op Website

²⁶⁶ *Calais Independent*, Calais, Vermont, June 20, 1952.

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research.”²⁶⁷ At this time, the Adamant quarry and Barre’s Rock of Ages were the only two granite quarries in Vermont. Fred Garand also built a home at **HD #38**, which, like the quarry itself, eventually became part of the Adamant Music School campus.

Over the years, the quarry industry spurred the growth and development of Adamant. It created an environment and demand for supporting businesses such as blacksmiths, carriage makers, and general goods merchants. With the end of the quarries, many of these other enterprises fell by the wayside as well. With the steady growth of the Adamant Music School, the village transformed with the school assuming ownership of historic buildings as well as building new ones. Today, Adamant Village retains many of the attributes it possessed during the nineteenth and twentieth centuries. The Adamant Music School campus weaves through the town while the church, schoolhouse, and residences remain as they did one hundred years ago.

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²⁶⁷ Ibid.

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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
- Name of repository: Vermont Historical Society

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 345

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- A. **Lat:** 44.34117° N **Lon:** 72.50041° W
- B. **Lat:** 44.33853° N **Lon:** 72.49258° W
- C. **Lat:** 44.33681° N **Lon:** 72.49362° W
- D. **Lat:** 44.33499° N **Lon:** 72.49380° W
- E. **Lat:** 44.33278° N **Lon:** 72.49542° W
- F. **Lat:** 44.33306° N **Lon:** 72.49622° W
- G. **Lat:** 44.32905° N **Lon:** 72.49911° W
- H. **Lat:** 44.32870° N **Lon:** 72.50094° W
- I. **Lat:** 44.32917° N **Lon:** 72.50277° W
- J. **Lat:** 44.32906° N **Lon:** 72.50294° W
- K. **Lat:** 44.32790° N **Lon:** 72.50085° W

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- L. **Lat:** 44.32642° N **Lon:** 72.50134° W
- M. **Lat:** 44.32744° N **Lon:** 72.50402° W
- N. **Lat:** 44.32842° N **Lon:** 72.50373° W
- O. **Lat:** 44.32879° N **Lon:** 72.50463° W
- P. **Lat:** 44.32892° N **Lon:** 72.50454° W
- Q. **Lat:** 44.32913° N **Lon:** 72.50522° W
- R. **Lat:** 44.32935° N **Lon:** 72.50516° W
- S. **Lat:** 44.32984° N **Lon:** 72.50640° W
- T. **Lat:** 44.33033° N **Lon:** 72.50687° W
- U. **Lat:** 44.33029° N **Lon:** 72.50797° W
- V. **Lat:** 44.33700° N **Lon:** 72.50913° W
- W. **Lat:** 44.33569° N **Lon:** 72.50342° W
- X. **Lat:** 44.33358° N **Lon:** 72.50539° W
- Y. **Lat:** 44.33238° N **Lon:** 72.50385° W
- Z. **Lat:** 44.33043° N **Lon:** 72.50409° W
- AA. **Lat:** 44.33034° N **Lon:** 72.50370° W
- BB. **Lat:** 44.33186° N **Lon:** 72.50282° W
- CC. **Lat:** 44.33154° N **Lon:** 72.50203° W
- DD. **Lat:** 44.33701° N **Lon:** 72.49921° W
- EE. **Lat:** 44.33804° N **Lon:** 72.50170° W
- FF. **Lat:** 44.33829° N **Lon:** 72.50254° W
- GG. **Lat:** 44.34091° N **Lon:** 72.50072° W

Or
UTM References

Datum (indicated on USGS map):

1927 or

NAD 1983

- 1. Zone: Easting: Northing:
- 2. Zone: Easting: Northing:
- 3. Zone: Easting: Northing:
- 4. Zone: Easting : Northing:

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

The boundary follows the northern boundary of Parcel #560300 in a southeasterly direction. Upon reaching Parcel # 560350, the boundary continues in a straight line, bisecting Parcel # 560350 until reaching the east boundary of Parcel # 560350. The boundary runs southerly, following the eastern boundaries of Parcels # 560350 and # 570077. It then runs along the southern boundary of Parcel # 570077 in a westerly direction. Upon reaching the intersection, the boundary follows the adjacent section of Parcel # 570077 until reaching the pond's western shore. The boundary follows a southern direction with the lakeshore forming the boundary of East Montpelier parcels # 05-00-02.000 and #05-00-01.000. The boundary follows the southern boundary of parcel # 05-00-01.000 in a westerly direction. It follows the southern boundaries of parcels # 065051, # 061216, # 061104. The boundary crosses Haggett road in a northern direction until reaching the southern boundary of parcel # 531118. It follows the southern boundary of parcel # 531118 until reaching a point that is parallel with the northeast intersection of parcel # 531118 and parcel# 11-000.000. It follows this straight northern line to this point and then follows the western boundary of parcel # south of 07-063.000. It then follows an eastern path towards the northeast corner of the parcel "south of 07-063.000 and # 540351". It then follows the eastern boundary in a northerly route towards the southern and western boundary of parcel # 560350 until meeting the starting point.

Boundary Justification (Explain why the boundaries were selected.)

These boundaries follow the parcels of the contributing properties in Calais and East Montpelier. Portions of Parcels #560350 and #531118 were truncated as the excess woodland does not add to the significance of the district.

11. Form Prepared By

name/title: Brian Knight
organization: Brian Knight Research
street & number: PO Box 1096
city or town: Manchester state: Vermont zip code: 05254
e-mail: brianknight@fastmail.fm
telephone: 201-919-3416
date: August 8, 2021

Additional Documentation

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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.)

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: Adamant Village

City or Vicinity: Calais

County: Washington

State: Vermont

Photographer: Brian Knight

Date Photographed: 10/15/2019

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

Photograph 1 of 80: View looking northwest at the south elevation of HD #1

Photograph 2 of 80: View looking northeast at the west elevation of HD #2

Photograph 3 of 80: View looking north at the south elevation of HD #3

Photograph 4 of 80: View looking north at the south elevation of HD #3A

Photograph 5 of 80: View looking northwest at the south elevation of HD #4

Photograph 6 of 80: View looking northwest at the south elevation of HD #4a

Photograph 7 of 80: View looking south at the north elevation of HD #5

Photograph 8 of 80: View looking south at the north elevation of HD #6

Photograph 9 of 80: View looking east at the west elevation of HD #7

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Photograph 10 of 80: View looking southwest at the north/east elevation of HD #8

Photograph 11 of 80: View looking south at north elevation of HD #9

Photograph 12 of 80: View looking northwest at the south elevation of HD #10

Photograph 13 of 80: View looking northeast at the west elevation of HD #11

Photograph 14 of 80: View looking northeast at the west elevation of HD #12

Photograph 15 of 80: View looking north at the south elevation of HD #13

Photograph 16 of 80: View looking north at the south elevation of HD #14

Photograph 17 of 80: View looking southwest at the east elevation of HD #14 and east elevation of
HD #14a

Photograph 18 of 80: View looking northeast at the south elevation of HD #15

Photograph 19 of 80: View looking north at the south elevation of HD #16

Photograph 20 of 80: View looking west at the east elevation of HD #17

Photograph 21 of 80: View looking west at the east elevation of HD #18

Photograph 22 of 80: View looking southwest at the north elevation of HD #19

Photograph 23 of 80: View looking southwest at the east and north elevation of HD #20

Photograph 24 of 80: View looking east at the west elevation of HD #21

Photograph 25 of 80: View looking south at the west and north elevation of HD #22

Photograph 26 of 80: View looking south at the north elevation of HD #23

Photograph 27 of 80: View looking east at the west elevation of HD #24

Photograph 28 of 80: View looking northeast at HD #23 and HD #24

Photograph 29 of 80: View looking southwest at HD #25

Photograph 30 of 80: View looking southwest at HD #26

Photograph 31 of 80: View looking northwest at HD #27

Photograph 32 of 80: View looking northwest at HD #28

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Photograph 33 of 80: View looking west at HD #29

Photograph 34 of 80: View looking east at HD #30

Photograph 35 of 80: View looking southeast at HD #31

Photograph 36 of 80: View looking north at HD #27, #28, #29, #30 and #31

Photograph 37 of 80: View looking northeast at the south elevation of HD #32

Photograph 38 of 80: View looking north at HD #33

Photograph 39 of 80: View looking south at HD #34

Photograph 40 of 80: View looking south at HD #35

Photograph 41 of 80: View looking east at HD #35a

Photograph 42 of 80: View looking south at HD #36

Photograph 43 of 80: View looking northeast at HD #37

Photograph 44 of 80: View looking northeast at HD #38

Photograph 45 of 80: View looking north at HD#39

Photograph 46 of 80: View looking northeast at HD #40

Photograph 47 of 80: View looking north at HD #41

Photograph 48 of 80: View looking north at HD #41a

Photograph 49 of 80: View looking south at HD #42

Photograph 50 of 80: View looking northeast at HD #43

Photograph 51 of 80: View looking east at HD #44

Photograph 52 of 80: View looking north at HD #44

Photograph 53 of 80: View looking east at HD #44a

Photograph 54 of 80: View looking west at HD #45

Photograph 55 of 80: View looking southwest at the north elevation of HD #46

Photograph 56 of 80: View looking southeast at HD #47

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Photograph 57 of 80: View looking south at HD #48

Photograph 58 of 80: View looking southwest at HD #49

Photograph 59 of 80: View looking west at HD #50

Photograph 60 of 80: View looking southeast at HD #51

Photograph 61 of 80: View looking east at HD #52

Photograph 62 of 80: View looking south at HD #48 and HD #49

Photograph 63 of 80: View looking south at HD #53

Photograph 64 of 80: View looking west at HD #53

Photograph 65 of 80: View looking west at HD #54

Photograph 66 of 80: View looking west at HD #54a

Photograph 67 of 80: Adamant Pond, Looking north

Photograph 68 of 80: Park, looking west, HD #55

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Photograph 70 of 80: Dam, HD #55

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Photograph 72 of 80: Quarry Waste Pile, HD #56

Photograph 73 of 80: Quarry Blocks, HD #56

Photograph 74 of 80: Quarry, Looking northeast, HD #57

Photograph 75 of 80: Quarry, Looking north, HD #57

Photograph 76 of 80: Quarry Derrick, HD #57

Photograph 77 of 80: Quarry Equipment, HD #57

Photograph 78 of 80: Quarry Equipment, HD #57

Photograph 79 of 80: Quarry Derrick, HD #57

Photograph 80 of 80: Collapsed Quarry Derrick, HD #57

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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:

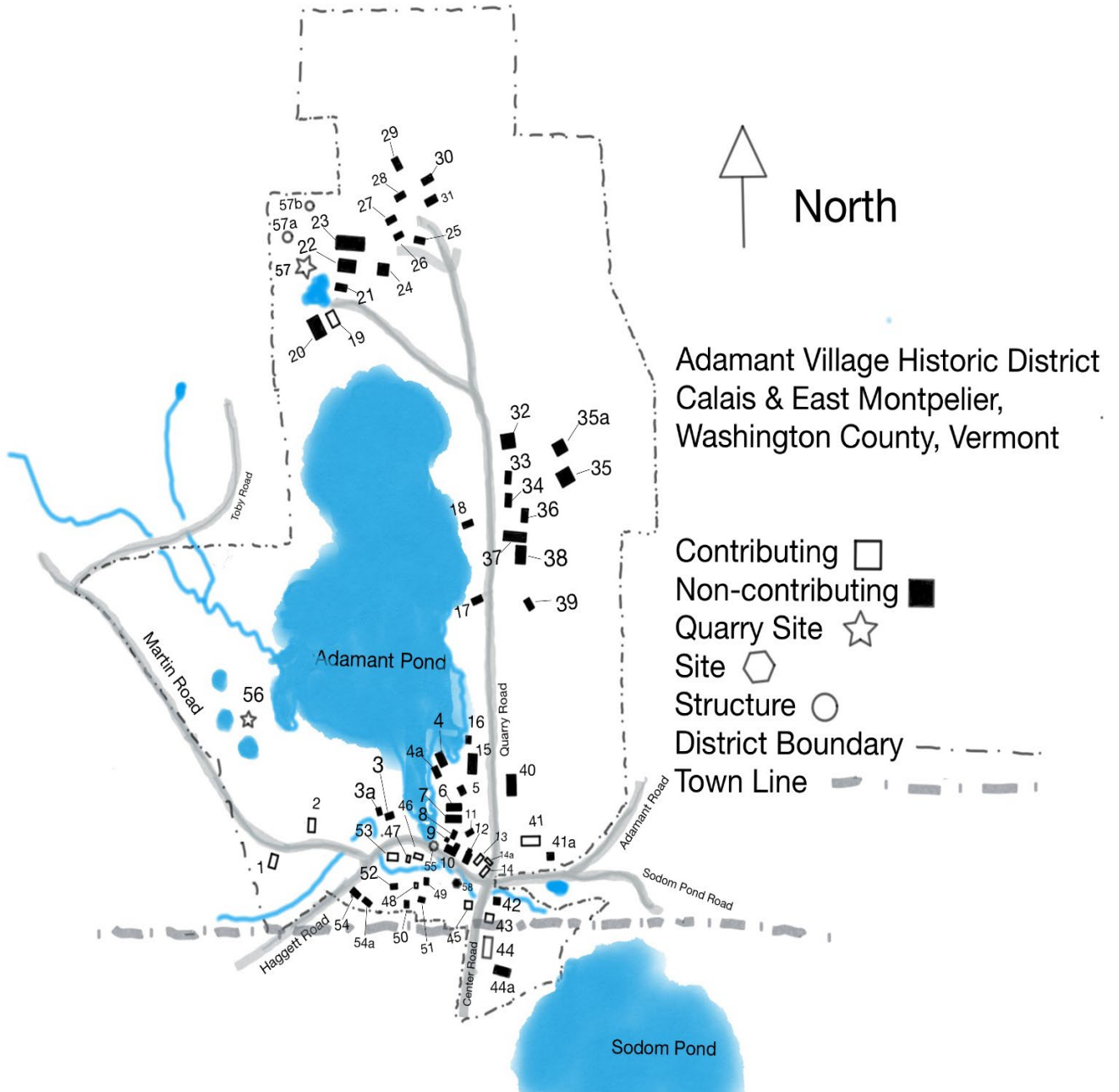
- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

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.

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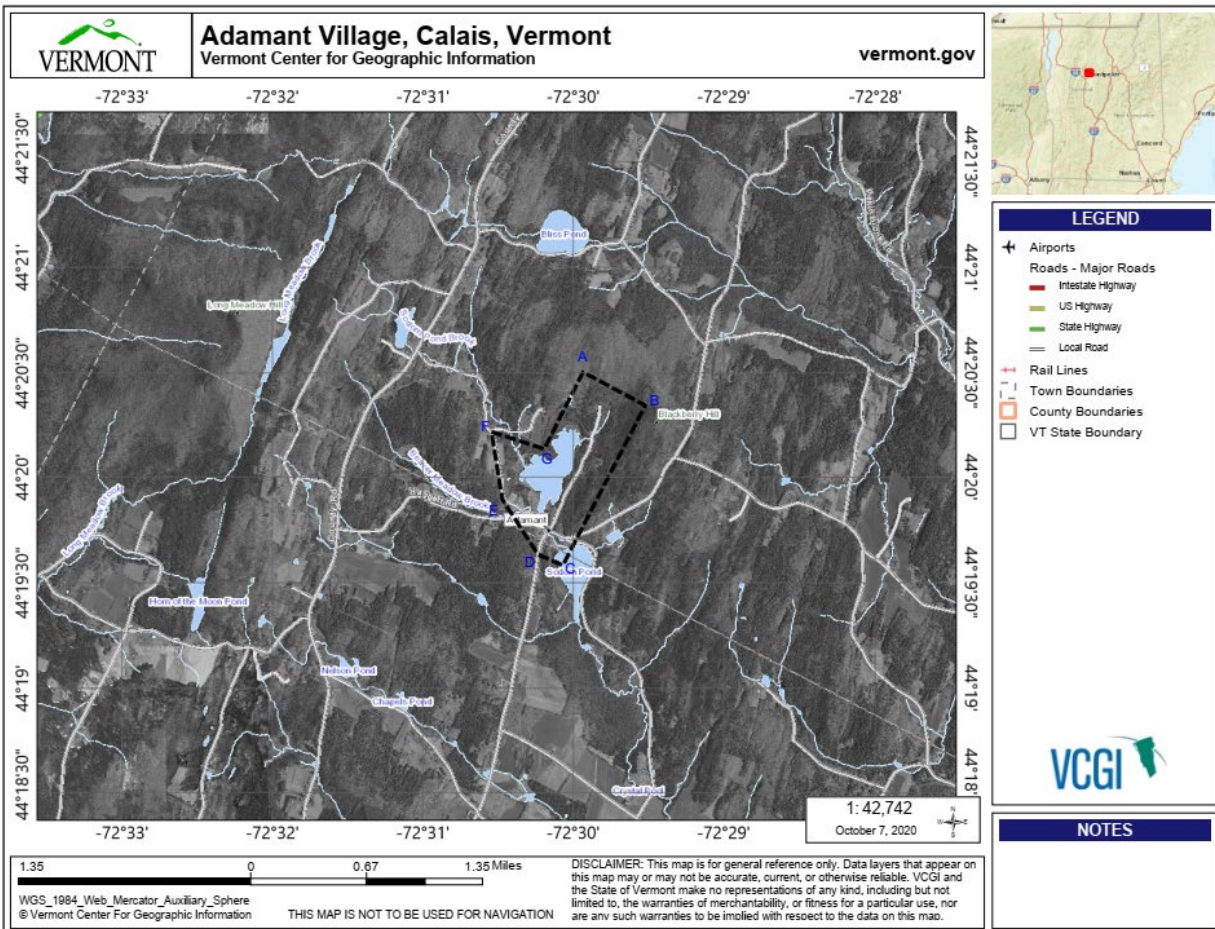
District Map



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District Boundary



- A. Lat: 44.34095° N
 Lon: 72.50050° W
- B. Lat: 44.33803° N
 Lon: 72.49286° W
- C. Lat: 44.32622° N
 Lon: 72.50144° W
- D. Lat: 44.32781° N
 Lon: 72.50514° W
- E. Lat: 44.33171° N
 Lon: 72.50788° W
- F. Lat: 44.33714° N
 Lon: 72.50908° W
- G. Lat: 44.33593° N
 Lon: 72.50305° W

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ID#	Type	Name	Address	Town	Date	C /NC	Owner	Owner Address
1	B	Hathaway House	1118 Martin Road	Calais	c.1830	C	Louis Porter Revocable Trust	P.O. Box 65 Adamant, VT 05640
2	B	Adamant Community Club	1161 Martin Road	Calais	1895	C	Adamant Community Club	Adamant, VT 05640
3	B	Smyers/Ryea House	1171 Haggett Road	Calais	C.1968	NC	Donna Smyers & Eric Ryea	PO Box 102 Adamant, VT 05640
3a	OB	Smyers/Ryea Garage	1171 Haggett Road	Calais	C.2005	NC	Donna Smyers & Eric Ryea	PO Box 102 Adamant, VT 05640
4	B	Suchomel Home, Adamant Music School	1241 Haggett Road	Calais	c.1973, c.1985	NC	Frank and Michael Suchomel	PO Box 26 Adamant, VT 05640
4a	OB	Suchomel Garage	1241 Haggett Road	Calais	c.1985	NC	Frank and Michael Suchomel	PO Box 26 Adamant, VT 05640
5	B	Waterside Annex, Adamant Music School	Haggett Road	Calais	c.1974	NC	Frank and Michael Suchomel	PO Box 26 Adamant, VT 05640
6	B	Waterside Hall, Adamant Music School	Haggett Road	Calais	c.1974	NC	Frank and Michael Suchomel	PO Box 26 Adamant, VT 05640
7	B	Guest House, Adamant Music School	Haggett Road	Calais	c.1974	NC	Frank and Michael Suchomel	PO Box 26 Adamant, VT 05640
8	B	Emma Dressler Studio, Adamant Music School	Haggett Road	Calais	c.1990	NC	Frank and Michael Suchomel	PO Box 26 Adamant, VT 05640
9	OB	Shed, Adamant Music School	Haggett Road	Calais	c.1990	NC	Frank and Michael Suchomel	PO Box 26 Adamant, VT 05640
10	B	Hill House, Adamant Music School	1251 Haggett Road	Calais	c.1870, c.1914, c.1985	C	Behre Piano Associates	PO Box 26 Adamant, VT 05640
11	OB	Rose Studio, Adamant Music School	Haggett Road	Calais	c.1990	NC	Frank and Michael Suchomel	PO Box 26 Adamant, VT 05640
12	B	Dailey House, Adamant Music School	1265 Haggett Road	Calais	c.1850, c.1985,	NC	Behre Piano Associates	PO Box 26 Adamant, VT 05640

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13	B	James Dodge House	1289 Haggett Road, Calais	Calais	c.1830	C	Jenny Johnson & Verma Ram	PO Box 11 Adamant, VT 05640
14	B	Adamant Co-Op	1313 Haggett Road	Calais	c.1856	C	Adamant Co-Op Inc	PO Box 1 Adamant, VT 05640
14a	OB	Adamant Co-Op Barn	1313 Haggett Road	Calais	c.1856	C	Adamant Co-Op Inc	PO Box 1 Adamant, VT 05640
15	B	Ivy Keele Rec Center, Adamant Music School	127 Quarry Road	Calais	c.1975	NC	Frank and Michael Suchomel	PO Box 26 Adamant, VT 05640
16	B	Edgewood Studio, Adamant Music School	Quarry Road,	Calais	c.1980	NC	Frank and Michael Suchomel	PO Box 26 Adamant, VT 05640
17	B	Don Isaak Studio, Adamant Music School	Quarry Road,	Calais	c.1990	NC	Frank and Michael Suchomel	PO Box 26 Adamant, VT 05640
18	B	Apassionata Studio, Adamant Music School	Quarry Road,	Calais	c.1990	NC	Behre Piano Associates DBA Adamant Music School	1241 Haggett Road, Adamant, VT 05640
19	OB	Maintenance Building, Adamant Community Cultural Foundation & Adamant Music School	Quarry Road	Calais	c.1910	C	Adamant Community Cultural Foundation DBA Quarryworks Theater	1241 Haggett Road, Adamant, VT 05640
20	B	Alice Mary Kimball Theater, Adamant Community Cultural Foundation & Adamant Music School	Quarry Road	Calais	c.1998	NC	Adamant Community Cultural Foundation DBA Quarryworks Theater	1241 Haggett Road, Adamant, VT 05640

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21	B	Studio, Adamant Community Cultural Foundation & Adamant Music School	Quarry Road	Calais	c.1995	NC	Adamant Communit y Cultural Foundatio n DBA Quarrywor ks Theater	1241 Haggett Road, Adamant, VT 05640
22	B	Quarryworks Theater, Adamant Community Cultural Foundation & Adamant Music School	Quarry Road	Calais	c.1995	NC	Adamant Communit y Cultural Foundatio n DBA Quarrywor ks Theater	1241 Haggett Road, Adamant, VT 05640
23	B	Actor's Kitchen & Dressing Room, Adamant Community Cultural Foundation & Adamant Music School	Quarry Road	Calais	c.1995	NC	Adamant Communit y Cultural Foundatio n DBA Quarrywor ks Theater	1241 Haggett Road, Adamant, VT 05640
24	OB	Restrooms, Adamant Community Cultural Foundation & Adamant Music School	Quarry Road	Calais	c.1995	NC	Adamant Communit y Cultural Foundatio n DBA Quarrywor ks Theater	1241 Haggett Road, Adamant, VT 05640
25	B	Kathy and Steve Gillen Studio, Adamant Music School	Quarry Road	Calais	c.1995	NC	Behre Piano Associates DBA Adamant Music School	1241 Haggett Road, Adamant, VT 05640
26	OB	Restrooms, Adamant Music School	Quarry Road	Calais	c.1995	NC	Behre Piano Associates DBA Adamant Music School	1241 Haggett Road, Adamant, VT 05640
27	B	Claire J. Keele Stibich Studio, Adamant Music School	Quarry Road	Calais	c.1995	NC	Behre Piano Associates DBA Adamant	1241 Haggett Road, Adamant, VT 05640

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							Music School	
28	B	Art Studio #3, Adamant Music School	Quarry Road	Calais	c.1995	NC	Behre Piano Associates DBA Adamant Music School	1241 Haggett Road, Adamant, VT 05640
29	B	Sonia Morgan Studio, Adamant Music School	Quarry Road	Calais	c.1995	NC	Behre Piano Associates DBA Adamant Music School	1241 Haggett Road, Adamant, VT 05640
30	B	Anne Wasily Studio, Adamant Music School	Quarry Road	Calais	c.1995	NC	Behre Piano Associates DBA Adamant Music School	1241 Haggett Road, Adamant, VT 05640
31	B	V. Kolish Studio, Adamant Music School	Quarry Road	Calais	c.1995	NC	Behre Piano Associates DBA Adamant Music School	1241 Haggett Road, Adamant, VT 05640
32	B	Sense Conference Center/Summit House, Adamant Music School	502 Quarry Road	Calais	c.1973	NC	Behre Piano Associates DBA Adamant Music School	1241 Haggett Road, Adamant, VT 05640
33	B	Berries Studio, Adamant Music School	Quarry Road	Calais	c.1995	NC	Behre Piano Associates DBA Adamant Music School	1241 Haggett Road, Adamant, VT 05640
34	B	Ruth Meyer Studio, Adamant Music School	Quarry Road	Calais	c.1995	NC	Behre Piano Associates DBA Adamant Music School	1241 Haggett Road, Adamant, VT 05640

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35	B	Log Home	438 Quarry Road	Calais	c.1997	NC	Behre Piano Associates DBA Adamant Music School	1241 Haggett Road, Adamant, VT 05640
35a	OB	Garage	438 Quarry Road	Calais	c.1997	NC	Behre Piano Associates DBA Adamant Music School	1241 Haggett Road, Adamant, VT 05640
36	B	Edward Keele Studio, Adamant Music School	Quarry Road	Calais	c.1995	NC	Behre Piano Associates DBA Adamant Music School	1241 Haggett Road, Adamant, VT 05640
37	B	Quarry Annex, Adamant Music School	Quarry Road	Calais	c.1970	NC	Behre Piano Associates DBA Adamant Music School	1241 Haggett Road, Adamant, VT 05640
38	B	Quarry House, Adamant Music School	Quarry Road	Calais	c.1970	NC	Behre Piano Associates DBA Adamant Music School	1241 Haggett Road, Adamant, VT 05640
39	B	Ivy Keele Studio, Adamant Music School	Quarry Road	Calais	c.1995	NC	Behre Piano Associates DBA Adamant Music School	1241 Haggett Road, Adamant, VT 05640
40	B	Fannie Thayer House	66 Quarry Road	Calais	c.1850, c.1930, c.1947, c.2019	NC	Jerry and Amy Partin	PO Box 52, Adamant, VT 05640
41	B	Nathan Dodge House	77 Adamant Road	Calais	c.1860	C	Ruth Coppersmith & Sara Lisniansky	PO Box 28, Adamant, VT 05640

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41a	OB	Nathan Dodge House Garage	77 Adamant Road	Calais	c.2005	NC	Ruth Coppersmith & Sara Lisniansky	PO Box 28, Adamant, VT 05640
42	B	Ladoo [Ledoux] Shop	5052 Center Road	Calais	c.1897	NC	Donna Smyers & Eric Ryea	PO Box 102 Adamant, VT 05640
43	B	Slayton Home	5014 Center Road	East Montpelier	c.1830	C	Allison Underhill	PO Box 14 Adamant, VT 05640
44	B	Benjamin Hatch House	5004 Center Road	East Montpelier	c.1850	C	Robert Beall	5004 Center Road, East Montpelier, VT 05651
44a	OB	Benjamin Hatch House Garage	5004 Center Road	East Montpelier	c.2010	NC	Robert Beall	5004 Center Road, East Montpelier, VT 05651
45	B	Adamant Credit Union/Post Office, Adamant Music School	5051 Center Road	Calais	c.1960	C	Behre Piano Associates	PO Box 26 Adamant, VT 05640
46	B	Barney Hall, Adamant Music School	1216 Haggett Road	Calais	c.1893, c.1947, c.1982	C	Behre Piano Associates	PO Box 26 Adamant, VT 05640
47	B	Studio B, Adamant Music School	1216 Haggett Road	Calais	c.1920, 1962	C	Behre Piano Associates	PO Box 26 Adamant, VT 05640
48	B	Alice Mary Listening Studio, Adamant Music School	1216 Haggett Road	Calais	c.1980	C	Behre Piano Associates	PO Box 26 Adamant, VT 05640
49	B	JH Studio, Adamant Music School	1216 Haggett Road	Calais	c.1955	NC	Behre Piano Associates	PO Box 26 Adamant, VT 05640
50	B	Harry Godfrey Studio, Adamant Music School	1216 Haggett Road	Calais	c.1985	NC	Behre Piano Associates	PO Box 26 Adamant, VT 05640
51	B	Doris Ramsay Studio, Adamant Music School	1216 Haggett Road	Calais	c.1985	NC	Behre Piano Associates	PO Box 26 Adamant, VT 05640
52	B	Studio, Adamant Music School	1216 Haggett Road	Calais	c.1985	NC	Behre Piano Associates	PO Box 26 Adamant, VT 05640

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53	B	Adamant Methodist Church	1174 Haggett Road	Calais	c.1873, c.1914, 1918, 1927	C	Adamant Methodist Church	1174 Haggett Road, Adamant, VT 05640
54	B	Sanders House	1104 Haggett Road	Calais	c.1890	C	Christian Andresen	PO Box 42, Adamant, VT 05640
54A	OB	Sanders House Garage	1104 Haggett Road	Calais	c.1930	NC	Christian Andresen	PO Box 42, Adamant, VT 05640
55	Struc.	Adamant Pond Dam	Haggett Road	Calais	c.1960	C	Behre Piano Associates	PO Box 26 Adamant, VT 05640
56	Site	Quarries	Martin Road	Calais	1897-1970	C	Town of Calais	3120 Pekin Brook Road East Calais, Vermont, 05650
57	Site	Quarry	Quarry Road	Calais	1897-1970	C	Adamant Community Cultural Foundation DBA Quarryworks Theater	1241 Haggett Road, Adamant, VT 05640
57a	Struc.	Derrick	Quarry Road	Calais	c.1900	C	Adamant Community Cultural Foundation DBA Quarryworks Theater	1241 Haggett Road, Adamant, VT 05640
57b	Struc.	Derrick	Quarry Road	Calais	c.1900	C	Adamant Community Cultural Foundation DBA Quarryworks Theater	1241 Haggett Road, Adamant, VT 05640
58	Site	Falls and Ponds	Haggett Road	Calais	c.1900	NC	Behre Piano Associates	PO Box 26 Adamant, VT 05640

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List of Figures

Figure 8 Bliss Store, Before conversion to church (Calais Historic Preservation Commission)

Figure 2 Dailey & Jacobs Store (Calais Historic Preservation Commission)

Figure 3 Schoolhouse (Calais Historic Preservation Commission)

Figure 4 Adamant Methodist Church, 1929 (HD #53)(Calais Historic Preservation Commission)

Figure 5 Parsonage (HD #46) (Calais Historic Preservation Commission)

Figure 6 Dailey House (HD #10), c. 1908 (Calais Historic Preservation Commission). Note the former Dailey store to the left and the building that replaced it, to the right.

Figure 7 #77 Adamant Road with secondary building used as quarry workers tenement (Calais Historic Preservation Commission)