

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: Norton, Julius and Sophia, House

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: 300 Pleasant St.

City or town: Bennington State: VT County: Bennington

Not For Publication:  Vicinity: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          local

Applicable National Register Criteria:

    A          B          C          D

<p>_____  <b>Signature of certifying official/Title:</b>  <u>State Historic Preservation Office</u>  <b>State or Federal agency/bureau or Tribal Government</b></p>	<p>_____  <b>Date</b></p>
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<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____  <b>Signature of commenting official:</b></p>	<p>_____  <b>Date</b></p>
<p>_____  <b>Title :</b></p>	<p><b>State or Federal agency/bureau or Tribal Government</b></p>

Norton, Julius and Sophia, House  
Name of Property

Bennington, VT  
County and State

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#### 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:) \_\_\_\_\_

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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

Norton, Julius and Sophia, House  
Name of Property

Bennington, VT  
County and State

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>1</u>	buildings
<u>          </u>	<u>          </u>	sites
<u>          </u>	<u>          </u>	structures
<u>          </u>	<u>          </u>	objects
<u>1</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

DOMESTIC/Single Dwelling  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**

(Enter categories from instructions.)

DOMESTIC/Multiple Dwelling  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Norton, Julius and Sophia, House  
Name of Property

Bennington, VT  
County and State

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

Greek Revival  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Materials:** (enter categories from instructions.)

Principal exterior materials of the property: Weatherboard, Stone, Asphalt

## Narrative Description

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### Summary Paragraph

The 1846 Greek Revival Julius and Sophia Norton House is located on Pleasant Street in Bennington village, the densely populated economic center of the Town of Bennington. The unique house is characterized by its monumental pedimented Doric portico flanked by matching side porches. Other historic features include the sidehall entry frontispiece, bold entablatures, and floor-length windows. The house has a ca. 1880 Queen Anne rear section, and the interior has been divided into seven apartments, but the building maintains a considerable amount of integrity of location, design, setting, materials, workmanship, feeling and association. The property also includes a detached ca. 1870 barn. It was not historically associated with the house so is not considered a contributing outbuilding.

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### Narrative Description

#### Setting

The property is located on a .7 acre rectangular lot at the northeast corner of Pleasant and Park Streets near the heart of Bennington village, and one block from Main Street. Pleasant Street runs parallel and north of Main Street, and is residential in nature in the area of the Norton House. The neighborhood consists mostly of nineteenth and early twentieth century single-family homes, some converted to office space and apartments. There is a large parking lot across Pleasant Street and southwest of the property, and a condominium complex across Park Street and northwest of the property. The Walloomsac River runs east-west about 100 feet north of the property.

Norton, Julius and Sophia, House  
Name of Property

Bennington, VT  
County and State

### **House, 1846 and ca. 1880**

#### Exterior

The Greek Revival Style main block of the Norton House was constructed in 1846, and the Queen Anne rear section dates to about 1880. The 2 ½ story, three bay by four bay, sidehall-plan, temple-front main block has a modified rectangular footprint oriented perpendicular to Pleasant Street, with a full-façade pedimented Tetrastyle Doric portico. The building rests on a stone foundation, and has flushboard siding, and a front-gable asphalt-shingle roof. Tall rectangular interior brick chimneys with corbeled caps rise through each corner of the main roof, and there is an added gabled dormer centered on each roof slope. Smaller Doric order porches matching the portico span the east and west side eaves elevations; the west porch is open and the east porch is two bays wide with two bays enclosed at the rear, offsetting the rectangular footprint of the block.

The portico has arris-fluted Doric columns without bases, which that are supported by the wood porch, which serves as the stylobate. The neck of each column features a narrow hypotrachelium. Above this is a broad entablature with bed moldings, denticulated taenia between the architrave and frieze, paneled soffits; a flushboard ceiling; a flushboard tympanum with a recessed triangular panel inset with a small segmental-arched former opening now containing a louver; and a molded raking cornice. The entablature wraps around the side elevations, just above the hipped roofs of the side porches. The side porches have the same columns and entablatures of the portico, reduced in size, and the enclosed section of the east porch has flushboard siding and paneled window spandrels. The front elevation of the building is framed by bold pilasters, and there are engaged pilasters at the northwest corner of the main block and where the porch meets the enclosed section of the east porch.

The porches have low wood plank decks without railings, and the sidehall front entry is accessed from the deck by three marble steps bisected with a recently-installed crude wood railing. The deck is continuous and rounded at the southwest corner, but the east porch has its own deck that is accessed from the front via marble steps.

The front entry has a frontispiece consisting of paneled pilasters and denticulated entablature, which enframe an added recessed door surround consisting of two pairs of paneled pilasters that flank full-height stained glass sidelights with a grapevine motif; a molded cornice; and a stained glass transom with a three-panel stylized floral motif. The wood door has heavily molded panels including a lower horizontal panel with two inset panels with ridged blocks, and two upper vertical panels, each with four ridged blocks. The upper and lower panels are divided by a recessed horizontal beaded panel. The door has oblong brass knobs and backplates, and a brass door knocker.

The main block has regularly-spaced windows and window casings of different types. The first story openings facing the porches – including the front-facing wall of the enclosed section of the east porch – have floor-length four-by-four French windows framed by flat-stock, back-banded

Norton, Julius and Sophia, House  
Name of Property

Bennington, VT  
County and State

shouldered casings with cornice caps. There are two sets of windows within each opening – one at the outer face of the wall, and one about six inches in from there. The squat vertical window openings that puncture the entablature of the front and side elevations contain one-over-one vinyl replacement windows. The side windows are framed by thin back-banded architrave casings, and the front windows lack casings. The front window openings also contain two-by-two wood casement windows at the interior wall plane.

The stout pedimented dormers each have a tripartite face framed with fluted casings with corner blocks. The center casings frame horizontal eight-pane windows, which are flanked by molded stylized panels. The tympana of the molded pediments contain a raised sunburst. The cheeks of the dormers have clapboard siding.

The ca. 1880 two-story rear section has an L-shaped footprint that spans the rear wall of the main block. It has a north-south section with projecting pavilions at the left end of the west elevation and right end of the east elevation. This east pavilion has a deep projection from the left end of the east elevation. There is also a one-story section between the west pavilion and the main block, creating a continuous west elevation plane for both building sections, and a one-story rear addition that spans the rear wall and projects west of the west pavilion. The two-story sections form cross-gabled roofs, the one-story side section has a shed roof, and the rear one-story section has a shed roof with false front parapets at the west and east sides. There is also a shallow, one-story, one-bay projection at the left end of the west elevation of the north-south section.

The rear section has a parged split stone foundation, except for the rear one-story section, which has a brick underpinning, clapboard siding except for the east pavilion, which has flushboard siding, asphalt-shingle roofs, and a brick ridge chimney rising through the intersection of the west pavilion and north-south section. There is a mix of classical and Queen Anne features, such as scaled-down classical features of the main block including entablatures with denticulated architraves, corner pilasters, and flat-stock backbanded window and door casings, as well as cornice returns. Queen Anne features are displayed at the gabled pavilions and the west entry. The gable peak of the east pavilion has a pent eave supported by three large scrolled brackets. In between the brackets, in spandrels above the windows, there are carved festoons. Stylized leaves at the base of the brackets form corner blocks to the window casings, and beneath these are blocks of trim with projecting circles. This pavilion also has a molded beltcourse and paneled spandrels beneath each window. The west pavilion has a horizontal tripartite casing in the gable that echoes those in the main block's dormers. It contains a central Queen Anne window opening flanked by panels. The entryway has a gabled hood with a denticulated cornice, and an incised gable screen and brackets.

Both gable end walls are symmetrical and have regularly-spaced one-over-one vinyl windows. The east wall has two windows at each story; the second story windows are paired. The entryway of the west pavilion contains a wood door with two lower vertical panels and a large four-pane upper light, and there are two regularly-spaced windows at each story. The one story side section contains floor-length French windows similar to those of the main block. The one story rear section is accessed from the rear and has an off-center door that matches the west door.

Norton, Julius and Sophia, House  
Name of Property

Bennington, VT  
County and State

There is a low deck across the west elevation that meets the deck of the main block. It is accessed from two sets of matching staircases, one centered on the west pavilion and one at the right end of the one-story side section, adjacent to the main block. They have wood steps with wood railings with square newel posts and balusters. The one-story rear section is accessed from a shed-roofed entry porch with square posts and horizontal railings.

### Interior

The interior of the house has been divided into seven one-bedroom apartment units (see floor plans on continuation sheet). The front stairhall is intact, and leads to two apartments, one at the west side of the main block and the other at the rear of the main block and in the east pavilion of the rear section. The stairs lead to two apartments in the same locations as the first story. The two-story rear section of the house has one apartment at each level, and the one-story rear addition has one apartment.

The stairhall contains a winding staircase with a turned newel post set on a projecting curved stair, carved mahogany handrails, and painted turned balusters, three to a step. There are also molded open and closed stringers. The bottom run of the staircase is enclosed and contains a closet with varnished beadboard walls. The front entryway has molded back-banded casings, a molded cornice between the doorway and transom, and narrow panels between the doorway and sidelights. There is a heavily molded ceiling medallion containing a light fixture with a decorative brass plate and faceted glass bowl. The second story staircase landing has a short handrail return, where the staircase is open to below; otherwise the landing is enclosed by the L-shaped front apartment.

The main block and east pavilion have hardwood tongue-and-groove flooring throughout, with bordered flooring in the main block. Original finishes throughout the first story of the main block include plaster walls, wide and heavily molded baseboards and crown moldings, and shouldered flat-stock back-banded window and door casings with wide cornices. Where the northeast room of the main block extends into the side porch, there is a molded encased header supported by pilasters. This room also has what appears to be an original fireplace, which used the northeast chimney. Its chimneypiece has pilasters supporting an entablature with three panels under a denticulated cornice mantel. There is also a brick hearth, and the firebox is blocked with gypsum board (which appears to be reversible). An original doorway to the left of the fireplace, which once led to the rear section, now leads to a closet, but its casings are intact. The rear room of this apartment, in the east pavilion of the rear section of the house, has molded baseboards, coved crown moldings, and double backbanded door and window casings.

The second story of the stairhall has torus (rounded) door casings. The front apartment has a segmental arch double doorway separating the two front rooms, and molded baseboards and torus door and window casings. The front window casings frame a blank panel above the window opening, although there is no room at the exterior, under the porch ceiling, to fit former transoms. The second story apartment that is partially in the main block and partially in the rear section, has painted molded baseboards and modern coved window and door casings, except for

Norton, Julius and Sophia, House  
Name of Property

Bennington, VT  
County and State

the room of the east pavilion, which has varnished backbanded molded casings, that incorporate false transom windows at the south wall.

The two rear apartments in the two-story rear section are accessed via a vestibule off the west entry, with a straight-run staircase within the vestibule leading to the second story apartment. The staircase is open, with a doorway at the top of the stairs. The stairhall has flat-stock window and door casings, and the stairs are carpeted. Two rooms of the first story apartment span the rear wall of the main block, and have flat-stock backbanded door and window casings. These spaces were originally one room and except for at their added partition wall, they have historic features not found elsewhere in the house: closely-spaced painted ceiling beams with bed moldings, and paneled low wainscoting. There is also a Colonial Revival fireplace in the east room of this apartment, set into a skewed corner abutting the chimney at the northeast corner of the main block. Its chimneypiece has turned balusters supporting vertical capitals with incised sunbursts, a wide molded frieze with a central festooned panel flanked by horizontal fluted panels, and a molded mantel. The kitchen and bathroom have modern finishes.

The second story rear apartment has flat-stock window and door casings, and baseboards with thin moldings. The inner hallway doorways have varnished casings with ogee moldings, and a former hallway transom is infilled with a wood panel. Varnished beadboard wainscoting survives in one corner of the bathroom. The first story apartment in the rear block lacks historic features, with carpeting and modern coved door and window casings.

The four apartments of the main block have entryways containing six-panel black walnut varnished doors with decorative glass knobs, and most other doorways throughout the building have painted four-panel wood doors with wood and ceramic knobs. The second story room of the east pavilion, and inner hallway doors of the second story rear apartment (doorways with varnished wood casings) have varnished four-panel doors with ceramic knobs.

The bathrooms, first story rear apartments, and all second story apartments have kitchens with vinyl flooring. The kitchenettes at the first story of the main block have wood flooring. There are metal kitchen cabinets in all of the kitchens except the first story of the main block, and all of the bathrooms have recent fixtures except for the second story front apartment of the rear section, which has a bathroom with an early twentieth century bathtub and low-tank toilet.

The basement of the main block has brick paver flooring laid in a parquet pattern, and exposed fieldstone walls and first floor framing. There are timber-frame summer beams and 4 x 12 saw-cut joists. The joists run north-south at the front half of the building, and east-west at the rear half. There are also surviving stone steps from a bulkhead at the northwest corner, which is now under the one-story section at the west side of the rear section. The cellar of the rear section was not accessible.

Norton, Julius and Sophia, House  
Name of Property

Bennington, VT  
County and State

### Construction Chronology

Historically, the neighborhood was residential, with industrial complexes northwest of the property on the opposite side of Park Street, and at the east end of Pleasant Street a few blocks away. An early twentieth-century photograph shows the front yard of the house, which was lined with a wood fence with cross-braced railing. The fence had a gate in line with the front entry of the house, and a large decorative corner post at the Pleasant Street sidewalk. The yard had a wire fence along the Park Street sidewalk. A row of large deciduous trees lined the front yard behind the wood fence. (See continuation sheet.)

The main block of the house was constructed in 1846, the rear section was added ca. 1880, and the building was divided into seven apartments in 1980. The 1846 date has been previously attributed to the house in Vermont State surveys, and is confirmed by the 1846 Bennington Grand List, which notes Julius Norton's "new house." The 1847 Grand List records the house and its  $\frac{3}{4}$  acre property, which is approximately the size of the subject property. It also is an appropriate date when considering the architectural style and features. Original exterior features of the house include the massing, foundation, siding, portico and porches, frontispiece, architectural trim, and first story window openings.

The main block also has some exterior features that appear to date to the late nineteenth century, including the dormers, which appear in an 1887 birds-eye view drawing, and the stained glass transom and sidelights. It could not be determined if the enclosed right end of the east porch is original, but it appears in this drawing as well. The 1840 Peck-Porter House in Walpole, New Hampshire, which is very similar in appearance, with a pedimented portico and Doric side porches, has one open side porch and one half-enclosed side porch.

It could also not be determined if the front door is original or dates to the late nineteenth century. The five-panel configuration is Greek Revival, but the ridged field blocks and beadboard horizontal panel are unusual to the Greek Revival Style. The hardware appears to date to the late nineteenth century, and there are no ghost marks of previous hardware. However, local architect and architectural historian Jane Griswold Radocchia believes the door is original, as the ridged blocks are similar to the pointed ridged blocks depicted in Asher Benjamin's Greek Revival door and mantel designs, which were employed by Hiram Waters – possibly the master builder of the Norton house – in his own house.

The original second story windows were likely smaller than the extant windows, judging by the lack of casings at the front windows and the style of casings at the side windows, and their awkward projection below the entablature. Also, when the Nortons sold the house in 1870, the deed notes that the new owner will be allowed to lengthen the windows of the "chambers" prior to the transaction. The extant front casement windows appear in a ca. 1900 photograph of the southeast corner of the house, which focuses on the east porch. The photo shows a deck with a curved corner that wrapped from the front steps around to the right end of the porch, similar to the extant condition at the other front corner. The deck had a low Eastlake style railing with square newel posts framing tripartite railings with center sections that contained two tiers of

Norton, Julius and Sophia, House  
Name of Property

Bennington, VT  
County and State

turned balusters flanking by outer sections of turned knee braces. The deck had a cut-out apron that matched the extant deck aprons. A striped awning projected from the entablature of the porch. The photo also shows that the house had a polychromatic paint scheme – a light background and darker trim – which was common during this time period. (See continuation sheet.)

The construction date of the rear section could not be determined with certainty. It is either an update and expansion to the house's original rear wing, which appears on the 1869 Beers atlas and 1877 bird's-eye view, or was constructed anew in the late nineteenth century. The 1885 Sanborn insurance map (see continuation sheet), the earliest of these maps produced for Bennington, shows a 1 ½ story rectangular wing with a one-story shallow section spanning the west elevation (this is likely the extant one-story side section), the east pavilion (although only one story), and the extant false-fronted rear block. An original bulkhead to the main block lies hidden beneath the one-story section at the west side, showing that this section is not original. The 1887 bird's eye view (see continuation sheet) shows the current configuration of the rear section, as seen from the southeast – a two-story north-south block with a two-story east pavilion – but it is unclear if the west pavilion is there. Subsequent Sanborn maps, which were produced until 1946, do not show the west pavilion. It is possible that the maps just weren't updated properly, and the Queen Anne door hood and gable ornamentation indicate it was constructed by the turn of the twentieth century.

Sometime after the house was included in a historic resource survey of 1987, the slate roof was replaced, as well as the hexagonal slate shingles of the cheek walls of the dormer, and the two-over-two wood windows were replaced. Otherwise, the exterior of the house does not appear to have had any major alterations since the late nineteenth century and is remarkably intact considering it has been divided into seven apartments. Many historic interior features remain intact despite the alteration of the floor plan. Some of the floor plan has been preserved: the first story of the main block retains the sidehall entry stairhall, the original front parlor and room to its rear, the original room behind the stairhall remains discernible, and the second story room of the east pavilion is intact. The interior of the main block retains much of its original molded architectural trim, which can be discerned from the simpler trim applied when the floor plan was altered. Original trim includes the heavily molded baseboard and crown moldings, the stairhall ceiling medallion, and the shouldered window and casings. One original fireplace survives in the northeast room of the main block. The four-panel doors throughout the house may also be original.

Late nineteenth century features include the hardwood flooring, which would have likely replaced pine flooring, the black walnut doors, the arched doorway at the second story, and possibly the torus window and door casings of the second story. As the hardwood flooring is bordered in each room, the corners of the original (or late nineteenth-century) rooms are defined by the corners of the flooring. This is visible in the northeast corner of the first story front room, which has only been altered with the construction of a corner closet. The kitchenette of this apartment, just north of the front room, displays the southwest corner of the original northeast room. The flooring in the room in the northwest corner indicates this room is intact, and the

Norton, Julius and Sophia, House  
Name of Property

Bennington, VT  
County and State

bathroom may have historically been a closet or a small hallway to the rear section, as there is a blocked up doorway visible on the other side of the wall.

The flooring in the front room of the first story apartment behind the stairhall shows that this room is intact, except for where the other apartment's kitchenette occupies the southwest corner. In the second story front apartment, a change in the flooring just inside the entryway indicates a moved wall. In the main block's second story rear apartment, the flooring indicates that the floor plan has been completely altered. This apartment contains the only historic bathroom, which contains a bathtub and toilet that date to the early twentieth century, and the east pavilion room retains its original varnished window and door trim from the late nineteenth century.

The interior of the rear section of the house retains some historic features. The cased beams, wainscoting and chimneypiece of the first story south apartment date to the late nineteenth or early twentieth century. In the southwest room, a historic doorway that retains its door and casings once provided access to the main block, and is blocked up in the bathroom on the other side of the wall, as noted above. The doorway from this room to the room to the north also appears to be historic. In the southeast room, what appears to be a former doorway – now a closet – was likely another original access point to the main block. The second story rear apartment has an altered floor plan but the inner hallway is intact, with what appears to be late nineteenth-century varnished door casings. The beadboard wainscoting in the bathroom also dates to the late nineteenth century. There do not appear to be any historic features in the apartment in the rear block.

According to legal notices in 1980 editions of the *Bennington Banner*, the new owners of the property received a Town building permit to divide the house into six apartments. (Whether or not this resulted in seven apartments at the time, or a seventh was created at another time, is unknown. Perhaps the seventh apartment is in the one-story rear block.) The metal kitchen cabinets found in the second story apartments appear to date to the 1960s and may be a single kitchen's set of cabinets that were split up, or were perhaps reused from another building.

Late twentieth century and early twenty-first century finishes of the apartments include wall-to-wall carpeting, vinyl flooring, coved door casings, and veneer doors. It is possible that wood flooring is concealed under the carpeting. Except for the historic bathroom fixtures and metal cabinets, the apartments have modern bathroom and kitchen fixtures.

#### A. Barn, ca. 1870

The two-story, two-bay by four-bay wood-framed barn stands in the northwest corner of the property and faces Park Street. It has a rectangular footprint oriented east-west and perpendicular to Park Street, a mortared fieldstone foundation, clapboard siding, a front-gable asphalt-shingle roof with boxed cornices, and a square chimney rising from the center of the north roof slope.

Norton, Julius and Sophia, House  
Name of Property

Bennington, VT  
County and State

Architectural trim includes ogee cornices and cornice returns and friezeboards, and flat-stock gable rakes, cornerboards, and window and door casings. Original window openings in the front gable and eaves elevations also have thin cornices. The symmetrical front gable wall has a pair of modern wooden overhead garage doors separated by a wide post, and a twelve-pane (6x2) window in the gable. The south elevation has four regularly-spaced one-over-one vinyl windows, and the north elevation has three six-over-six wood windows and a small horizontal awning. The rear gable wall has a modern hollow-core pedestrian door next to paired six-pane wood windows, and a bank of three one-over-one vinyl windows in the gable.

The interior of the barn includes a one-story garage at the western two-thirds of the first story, in front of a large storage room and small workroom. The first story has fiberboard walls and ceilings with strapping, with varnished beadboard wainscoting in the storage room, and the garage has a poured concrete floor. The second story is one unfinished space with an exposed timber-frame knee wall and balloon-frame roof structure.

The barn does not appear on the 1869 Beers map, but it is in the 1877 bird's eye view of the village, so it was constructed between those years. (The bird's eye view shows that it had a cupola.) It was originally a pottery barn for the Norton pottery, and not part of the house parcel. Judging by a 1916 deed, it may have been annexed to the house parcel then. The 1921 and 1925 Sanborn insurance maps show that the garage in the barn was created between those years, but the current doors appear to date to the late twentieth century.

Norton, Julius and Sophia, House  
Name of Property

Bennington, VT  
County and State

### 8. Statement of Significance

#### Applicable National Register Criteria

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

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

#### Criteria Considerations

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

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

#### Areas of Significance

(Enter categories from instructions.)

Architecture  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Norton, Julius and Sophia, House  
Name of Property

Bennington, VT  
County and State

**Period of Significance**

1846-1880  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Dates**

1846  
\_\_\_\_\_  
1880  
\_\_\_\_\_  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Cultural Affiliation**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Statement of Significance Summary Paragraph**

The Julius and Sophia Norton House is significant as an excellent example of a Greek Revival Style residence, and could be considered one of the finest examples of this style in Vermont. The exterior has had no major alterations and displays a distinctive temple-front Doric portico and side porches on a smaller Doric order, and a massive entablature. Greek Revival details were likely based on architectural pattern books available at the time, including those of Asher Benjamin, Minard Lafever, and Edward Shaw. The residence depicts an era of Bennington's flourishing industries and the homes built and updated by their prosperous owners, with high-style details meant to impress. The ca. 1880 rear section has Greek Revival and Queen Anne details, and was added by the second owners of the house, whose descendants owned the property until 1979. The Norton House meets Criterion C of the National Register of Historic Places for its distinctive high-style architecture, and holds local significance. The period of significance is 1846 to 1880.

Norton, Julius and Sophia, House  
Name of Property

Bennington, VT  
County and State

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## Narrative Statement of Significance

### Architectural Significance

Many Vermont towns such as Bennington had successful industrial centers and related economic growth by the second quarter of the nineteenth century. This was accompanied by the construction of many high style residences; in Bennington, many proprietors of industrial concerns, such as Julius Norton, built their fine homes near their mill and factory complexes.

The most common architectural style at the time for both public and private buildings was the Greek Revival, which was popular in Vermont from about 1835 to the 1860s. The most common Greek Revival form in residential buildings was an adaptation of the classic Greek temple front, with a three bay wide, sidehall plan, front-gable orientation. Another form of the style, the Classic Cottage, is an adaptation of the Cape Cod type, and is also found statewide. High-style examples of the style were mostly built in urban centers such as Bennington. Montpelier's 1838 Statehouse could be considered the finest example of the Greek Revival Style in Vermont, and in addition to the pattern books was likely highly influential to master builders in the following years.

The Norton house is one of a handful houses in Bennington that are featured in *Buildings of Vermont* by architectural historians Glen Andres and Curtis B. Johnson. The book names Bennington as one of Vermont's "most important and architectural rich communities," and the Norton House "among the best high-style Greek houses in the state." The pedimented monumental Doric portico, side porches and massive entablature make the Norton House particularly distinctive; according to Bryant Tolles's *New Hampshire Architecture: An Illustrated Guide*, there are few examples of Greek Revival homes with monumental porticos with matching side porches in northern New England. Another example is the Peck-Porter House in Walpole, New Hampshire, which is listed in the National Register of Historic Places.

Other significant original architectural details of the Norton house include the sidehall entrance and its Greek Revival frontispiece, with entablature and pilasters that enclose an inset doorway enframing with pilasters, sidelights and transom; the French windows framed by shouldered architraves; and the set of four tall and symmetrical corner chimneys at each corner. On the interior, there is an intact formal stairhall with by a large winding staircase with a fine handrail and newel post; shouldered architrave window and door casings; heavily molded plaster crown moldings, and a classical chimneypiece. It should also be noted that the large setback from both streets enhances the grandness of the house, particularly in this densely-settled neighborhood.

The rear section of the house is historically significant due to its intact exterior, and its expression of the functional needs and tastes of the second owner of the property, another successful industrialist. Also, it is clearly discernible from the Greek Revival main block and only obscures the rear elevation, which was historically the location of a rear wing that spanned most of the elevation. Significant late nineteenth century features added by the second owner of the property include the decorative stained glass sidelights and transom of the frontispiece, which

Norton, Julius and Sophia, House  
Name of Property

Bennington, VT  
County and State

were installed in the location of the original lights. These presented to arriving visitors the Victorian-era tastes – and success – of the late nineteenth century owners. According to *Victorian Interior Decoration*, stained glass became a popular feature in residences during the last quarter of the nineteenth century, particularly in spaces such as stairhalls. Although it could not be determined whether or not the front door is original or from the late nineteenth century, it remains a historic feature and its unique appearance and detailing enhance one's first impression upon entering the house.

Additional noteworthy late nineteenth century features include the bordered hardwood tongue-and-groove flooring, the Colonial Revival chimneypiece, and the decorative exposed beamed ceilings and wainscoting in the rear section. Significant Queen Anne details of the rear section include its cross-gable form, and the decorative gables and door hood. The decorative gables are echoed in the dormers that were added to the main block.

The Norton house is also comparable with three other Greek Revival local residences that display Doric porticos (see photos on continuation sheet). One is the ca. 1851 Chauncey Hubbard House at 210 Elm Street, which also has a monumental pedimented portico, the M.C. Hall House at 38 West Road, which was updated with a monumental pedimented portico about 1852, and the ca. 1846 Root House, now the Town offices, which has a flat-roofed portico. Some similarities among the four houses include the Doric columns that lack bases, the elements of the entablatures, including the denticulated taenia, and the matching frontispieces in all but the Root House, which had its entryway altered for the Town offices. All four houses appear to have originally had floor-length first story windows, and like the Norton house, the Hall house and Hubbard house (documented in a state survey) originally had French windows. The Greek Revival main block of the Norton House is the most intact of the four examples.

The designer, or master builder, of the Norton house could not be determined, but the similarities evident in the four houses, and the six-year time span in which the houses were constructed, suggest a common master builder. The Hall house is within the Old Bennington Historic District, and the National Register nomination notes that Hall was the master builder of the 1852 update. However, there is no other documentation that Hall was a designer or builder, and the family genealogy notes only that he was a local businessman. (He is missing from the 1850 census, and by 1860 was stricken with rheumatism.) The master builder of the other houses is unknown.

It is possible that local master builder Hiram Waters constructed the four houses. Waters was born in 1797, lived in the Old Bennington Historic District his entire adult life, and renovated his house in the 1830s with Greek Revival details. Local architect and architectural historian Jane Griswold Radocchia, and Tracy Baker-White, whose mother now owns the Waters house, have both conducted research on Waters, including consulting the "Harwood Diaries" stored at the Bennington Museum. Bennington resident Hiram Harwood's diaries (1805-1837) have detailed accounts of Waters – his brother-in-law – as a carpenter and master builder in the 1830s and 1840s, including a record of him building a house for Hiland Hall, M.C. Hall's father. Based on her knowledge of local architecture and the details of the Norton and Waters houses, Radocchia

Norton, Julius and Sophia, House  
Name of Property

Bennington, VT  
County and State

believes that Waters built the Norton house. Baker-White believes that Waters was the “town’s most experienced master carpenter,” and “must have been the architect of many of Bennington’s Greek Revival structures...”

The common elements of the four houses, as well as other details found at the Norton House, incorporate many architectural details that could have been inspired by the architectural books of Asher Benjamin, Minard Lafever, and Edward Shaw, which would have been available to the master builder. (See continuation sheet for images of the plates.)

Benjamin’s 1833 and 1843 editions of the *Practice of Architecture* and the 1845 *The Architect, or, Complete Builder’s Guide*, contain plates for a Doric portico, a Doric column and full entablature assembly similar to the that of the Norton house, an entablature with denticulated taenia, a frontispiece assembly similar to that of the Norton house, French windows, and shouldered window architrave casings. (Harwood also wrote about Waters’ use of Benjamin’s 1833 *Practice of Architecture*.)

In Lafever’s 1839 *The Beauties of Modern Architecture* and 1841 *Modern Builder’s Guide*, there are plates for a portico column and entablature assembly, including denticulated taenia, a frontispiece assembly similar to that of the Norton house, a cross-section showing a similar frontispiece assembly with a portico column, and a shouldered doorway architrave. Lafever also included a design for a home with a pedimented portico, and although not a true match to the Bennington examples, could have provided some inspiration.

Edward Shaw’s 1843 *Rural Architecture* includes designs for a frontispiece and French windows that are similar to those of the Norton House. This frontispiece includes a full-width transom similar to that of the Norton and Hall houses, unlike the other pattern book transom designs, which have full-height sidelights framing the transom. The French doors have four-pane sash, like at the Norton house, unlike Benjamin’s design, which has three-pane sash.

### History of the Property

The house is located in the Town of Bennington, which is one of the two shire towns of Bennington County (the only county in Vermont with two shires towns, or county seats). It was named after Benning Wentworth, who was the royal governor of New Hampshire appointed by the King of England. The Norton house is just outside the Downtown Bennington Historic District, a historic district listed in the National Register of Historic Places.

Bennington was chartered in 1749. Its first village was west of Bennington village and is now known as Old Bennington, which is also listed in the National Register. This village lacked water power, and the Walloomsac River, which flows through Bennington village east of Old Bennington, resulted in the growth of industry there. By the 1820s, Bennington village had become the economic center of both the town and county, and was comprised of residences, stores, churches, hotels, schools, fraternal organizations, and government buildings. Its center

Norton, Julius and Sophia, House  
Name of Property

Bennington, VT  
County and State

became the crossroads of the major north-south route for western Vermont and the major east-west route for southern Vermont, now known as Vermont State Routes 7 and 9.

The Norton family pottery concern, of which Julius Norton played an important role, was a significant part of the local economy for one hundred years, beginning in the late eighteenth century. The first Norton pottery was established in 1793 in the southern section of the town by Julius Norton's grandfather, Captain John Norton. He moved to Bennington from Williamstown, Massachusetts, about 1785. According to Child's 1881 *Gazetteer of Bennington County*, "This is the oldest establishment of the kind in this State or in this section of the country." Captain Norton's son Luman (Julius's father) joined the pottery by 1815, and the business was passed on to Luman and his brother John, Jr., in 1823, and was then known as L. Norton & Company. According to John Spargo's *The Potters and Potteries of Bennington*, the Nortons built a new pottery in Old Bennington. It is believed that this pottery was at the north end of Monument Avenue, on a section of this road that was altered when the Bennington Battle Monument was erected.

Luman became the sole owner by 1828, and it is likely that nineteen-year old Julius (1809-1861) was working at the pottery by this point. The pottery produced redware and stoneware, and was exporting pottery such as jugs, preserve and butter pots, corks and churns to New York, Massachusetts, and New Hampshire. In 1833, the pottery moved to the south bank of the Walloomsac River, just west of what was later to become Park Street, in order to take advantage of the waterpower provided by the river. At this time, the pottery was known as both the Norton Pottery and the Bennington Stone Ware Factory.

The earliest map of Bennington village, the 1835 Hinsdill map (see continuation sheet), shows that Main Street (Route 9) and North Street (Route 7) had been established as the principal roads of the village, and Pleasant Street had been laid out (but not Park Street) and was the location of three industrial concerns on the river but was otherwise sparsely developed. Judging by historic maps and 1830s deeds, the pottery property, as well as two houses on Pleasant Street belonging to the Norton family, encompassed the eastern two-thirds of the Pleasant Street block between School and Park Streets and the Walloomsac River, and possibly land on the east side of Park Street between Pleasant Street and the river, which later became the location of the subject property.

After the pottery moved to Bennington village, Luman Norton became a judge and Julius was appointed manager of the pottery. Within a few years, while in his mid 20s, Julius became the sole owner and operator. Shortly thereafter, his brother-in-law Christopher W. Fenton – also of an early Bennington County family pottery – became his business partner. After Norton and Fenton became partners, the pottery expanded its wares, known as "Rockingham Ware," and "Bennington Ware," and an 1841 advertisement in the State Banner notes that the Bennington factory sold stoneware including "Butter, Cake, Pickle, Preserve and Oyster Pots, Jugs, Churns, Beer & Blacking Bottles, Jars, Plain and Fancy Pitchers, Ink Stands, Earthen Milkpans, Stove Tubes, Kegs, Mugs, Flower Pots, &c. &c."

Norton, Julius and Sophia, House  
Name of Property

Bennington, VT  
County and State

In 1836, Julius married his first wife Maria, who died shortly after the birth of their son Luman in 1837. It is unknown exactly where they were living, but it may have been a Norton-owned double-house that stood at what is now the northwest corner of Pleasant and Park Streets (later replaced). There are 1834 and 1837 deeds that show he owned land on Pleasant Street, and the boundary description of the 1837 deed indicates that the seven acre parcel may have included the subject property and land to the west and north, up to the river. *The Potters and Potteries of Bennington* mentions that after the marriage, the Nortons lived “not far” from the pottery. Julius’s father and the Fentons lived to the west of corner house in another double house, built in 1838, which survives. These houses are labeled as being occupied by members of the Norton family on the 1856 map of the village (see continuation sheet). The 1852 map of the village shows that Park Street had been laid out by this point (see continuation sheet). It was originally called Pottery Street, with the name change occurring about 1890.

Julius married his second wife Sophia (1822-1892) in 1841, and they had daughters Eliza and Alice, with Eliza being born in 1845, one year before the house was constructed. *The Potters and Potteries of Bennington* mentioned that when considering the Norton family, Julius was the “one ‘money-maker’ of them all,” despite his quiet and modest demeanor. The success of the Norton pottery allowed Julius Norton to build his grand home, and it was within view of the pottery works.

The Norton pottery continued to expand its production, with distribution as far as Canada and New Jersey. *The Potters and Potteries of Bennington* reports on an 1850 article in the *Vermont State Banner*, which stated that the Norton factory was the “largest establishment of its kind” in the country and produced the “best quality and best manufactured ware in the country.” Spargo felt that the “largest” claim was an exaggeration, but that the article made a point about the success of the company. Another source, the *Genealogical and Family History of the State of Vermont*, noted that the pottery works “had become known throughout all the United States and Canada for their excellent ‘Bennington Stoneware’...”

Fenton dissolved his partnership with Julius in 1850 and established his own pottery business on the other side of the river, and Julius’s cousin Edward Norton joined the Norton pottery, which was thereafter called J. & E. Norton. Julius’s son Luman entered the business in 1858, and after Julius’s death in 1861, the cousins became co-owners and managers under the name E. & L.P. Norton. The factory remained productive into the 1870s, but in the 1880s, competition with factories in Ohio caused business to decline, and the pottery works closed in 1894.

The Nortons are missing from the 1850 census, and the 1860 census shows that Julius, Sophia, Eliza and Alice lived in the house with one servant. The 1870 census shows that only Sophia and Eliza were living in the house (Alice died at the age of 17 in 1865), and the property was sold that year to Lyman Frederick Abbott (1839-1920). Judging by the order of the 1870 census listings, Abbott and his wife Laura and infant daughter Fannie had been living near and possibly next to or across the street from the Nortons with another family. Abbott was from Worcester, Massachusetts, and moved to Bennington by the 1860s. In 1868 he married Laura Tirzah

Norton, Julius and Sophia, House  
Name of Property

Bennington, VT  
County and State

Hancock (1849-1911), who was born in Bennington. Three generations of the Abbott family owned and occupied the Norton house for almost 110 years.

Lyman F. Abbott is featured in the 1880 *Gazetteer and Business Directory of Bennington County*, which states that he was one of four proprietors of the H.E. Bradford & Co. Hosiery Mill. A 1921 newspaper article in the *Bennington Evening Banner* also features Abbott, and notes that he was first an employee and then one of the owner-proprietors of the company, and that the textile factory was one of the largest nineteenth century and early twentieth century industries in the village. The mill was established in 1854 on Main Street at the east end of the village, and manufactured wool and cotton shirts and drawers. (It remains standing.) Abbott was also a Vice-President of First National Bank in Bennington.

The 1870 – 1920 census records show that Abbott remained an active proprietor at the H.E. Bradford Mill until the year of his death at the age of 81. He is listed as a “manufacturer of hosiery,” “manufacturer of knit goods,” and “manufacturer of Gents Underwear.” In 1880, the Abbott household included Lyman and Laura, daughters Fannie and Eliza, Laura’s widowed father, Lyman’s widowed sister-in-law, and a servant. In 1900, the house was occupied by Lyman, Laura, Eliza, Lyman’s sister-in-law, and two servants. In 1910, Lyman, Laura, Lyman’s sister-in-law, and two servants lived there.

The barn on the property was originally a pottery barn for the Norton pottery and was not associated with the house until the twentieth century. Judging by a boundary description in a deed, it may have been sold to Lyman Abbott in 1916. It is likely that this structure was built sometime between 1870 and 1877, as it does not appear on the 1869 Beers map of the village but does appear in the 1877 bird’s eye view drawing of the village.

In 1920, in the last year of his life, the widowed Lyman Abbott is listed in the census as the only family member living in the house; other occupants were a servant, a “private waitress,” and a nurse. Abbott’s will bequeathed the property to daughter Eliza Abbott Ayers (1871-1961), who then lived there with her husband Joseph M. Ayres (1877-1959). They were life-long residents of Brattleboro, and Joseph’s obituary notes that he was a clerk, then proprietor, of the local Shurtleff Drug Store, and then served as the Town’s health officer. City directories show that he was the health officer from about 1915 to the late 1930s. The 1930 and 1940 census records show that the couple lived in the house with a maid and a cook.

In 1963, the property was bequeathed to the Ayers’ daughter Laura Tirzah Ayers Thomas (1907-1979). Laura, who is referred to as Tirzah in deeds and census records, lived in the house with her husband Thomas C. Thomas (1905-1981). The 1930 and 1940 censuses show them living in Troy, New York, with Thomas as a stock broker and manager of the brokerage firm. City directories indicate that they had moved to subject house by 1960.

Thomas moved to another house in Bennington after Tirzah’s death in 1979, and the subject property was sold in 1980 to Stuart Hoskins of Bennington and Samuel Cottrell of Pownal. According to public notices in the *Bennington Banner*, their construction firm Hos-Cot Builders,

Norton, Julius and Sophia, House  
Name of Property

Bennington, VT  
County and State

Inc., was granted approval by the Town to convert the house into apartments. In 1986, they sold the property to Robert and Aurore Lawton, and a 1986 edition of the *Banner* notes that the sale included a seven-unit building. The Lawtons sold the property to Jeffrey and Cynthia Gauthier in 2002, and they sold the property in 2020 to Shires Housing, Inc., a non-profit affordable housing organization based in Bennington.

Norton, Julius and Sophia, House  
Name of Property

Bennington, VT  
County and State

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Name of Property

Bennington, VT  
County and State

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Norton, Julius and Sophia, House  
Name of Property

Bennington, VT  
County and State

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Personal Correspondence

Jane Griswold Radocchia  
Warren Broderick

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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: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** 0202-40 & Pleasant Street Urban Format

Norton, Julius and Sophia, House  
Name of Property

Bennington, VT  
County and State

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### 10. Geographical Data

**Acreage of Property** .7

Use either the UTM system or latitude/longitude coordinates

#### Latitude/Longitude Coordinates

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

- |                       |                     |
|-----------------------|---------------------|
| 1. Latitude: 42.87927 | Longitude: 73.19283 |
| 2. Latitude:          | Longitude:          |
| 3. Latitude:          | Longitude:          |
| 4. Latitude:          | Longitude:          |

**Or**

#### UTM References

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

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

#### Verbal Boundary Description

The boundary of the .7 acre property is the legal boundary for Bennington Property #50547700.

#### Boundary Justification

The boundary has likely been the same boundary of the property for over 100 years. Prior to that, the barn was on a separate small parcel that may have encompassed the footprint of the building and the area between the building and Park Street. The current boundary conveys the historic significance of the property.

Norton, Julius and Sophia, House  
Name of Property

Bennington, VT  
County and State

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### 11. Form Prepared By

name/title: Paula Sagerman, Historic Preservation Consultant  
organization: \_\_\_\_\_  
street & number: P.O. Box 365  
city or town: Brattleboro state: VT zip code: 05302  
e-mail pj.sage@live.com  
telephone: 802-345-1092  
date: July 20, 2020

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### Additional Documentation

Submit the following items with the completed form:

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

Norton, Julius and Sophia, House  
Name of Property

Bennington, VT  
County and State

## Photographs

### Photo Log

Name of Property: Julius and Sophia Norton House

City or Vicinity: Bennington

County: Bennington State: VT

Photographer: Paula Sagerman

Date Photographed: May and June 2020

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

Photo #1 of 26: Facing northeast toward Norton house from southwest corner of property

Photo #2 of 26: Facing northwest; Norton house on right

Photo #3 of 26: Facing east; Norton house on left

Photo #4 of 26: Facing southeast toward barn and Norton House

Photo #5 of 26: Facing northeast toward west and front (south) elevations

Photo #6 of 26: Facing northwest toward front (south) and east elevations

Photo #7 of 26: Facing north toward front (south) elevation

Photo #8 of 26: Facing east toward west elevation of main block

Photo #9 of 26: Facing north toward front entryway

Photo #10 of 26: Facing north toward front entryway

Photo #11 of 26: Facing northwest toward portico details

Photo #12 of 26: Facing east toward dormer at main block

Photo #13 of 26: Facing southeast toward rear (north) and west elevations

Norton, Julius and Sophia, House  
Name of Property

Bennington, VT  
County and State

- Photo #14 of 26: Facing east toward west elevations of rear section
- Photo #15 of 26: Facing southwest toward east pavilion and east elevation of rear section
- Photo #16 of 26: Facing northwest toward east pavilion
- Photo #17 of 26: Facing west toward gable detail of east pavilion
- Photo #18 of 26: Facing south in front stairhall
- Photo #19 of 26: Facing north in front stairhall
- Photo #20 of 26: Facing southeast in front parlor
- Photo #21 of 26: Facing east in first story northeast room of main block
- Photo #22 of 26: Facing west toward flooring detail in northeast room of main block
- Photo #23 of 26: Facing southeast in front room of second story of main block
- Photo #24 of 26: Facing southwest in second story of east pavilion
- Photo #25 of 26: Facing southeast in first story southeast room of main block.  
Chimneypiece is in left corner
- Photo #26 of 26: Facing northeast toward Barn

**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.

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Julius and Sophia Norton House
Name of Property
Bennington, VT
County and State
Name of multiple listing (if applicable)

Section number Comparable Houses Page 1



Chauncey Hubbard House, 210 Elm Street, 2020



Chauncey Hubbard House, 210 Elm Street, n.d. (Note the original portico entablature)  
Courtesy of Bennington Museum

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Julius and Sophia Norton House
Name of Property
Bennington, VT
County and State
Name of multiple listing (if applicable)

Section number Comparable Houses Page 2



M.C. Hall House, 2020.



Hubbard House Frontispiece



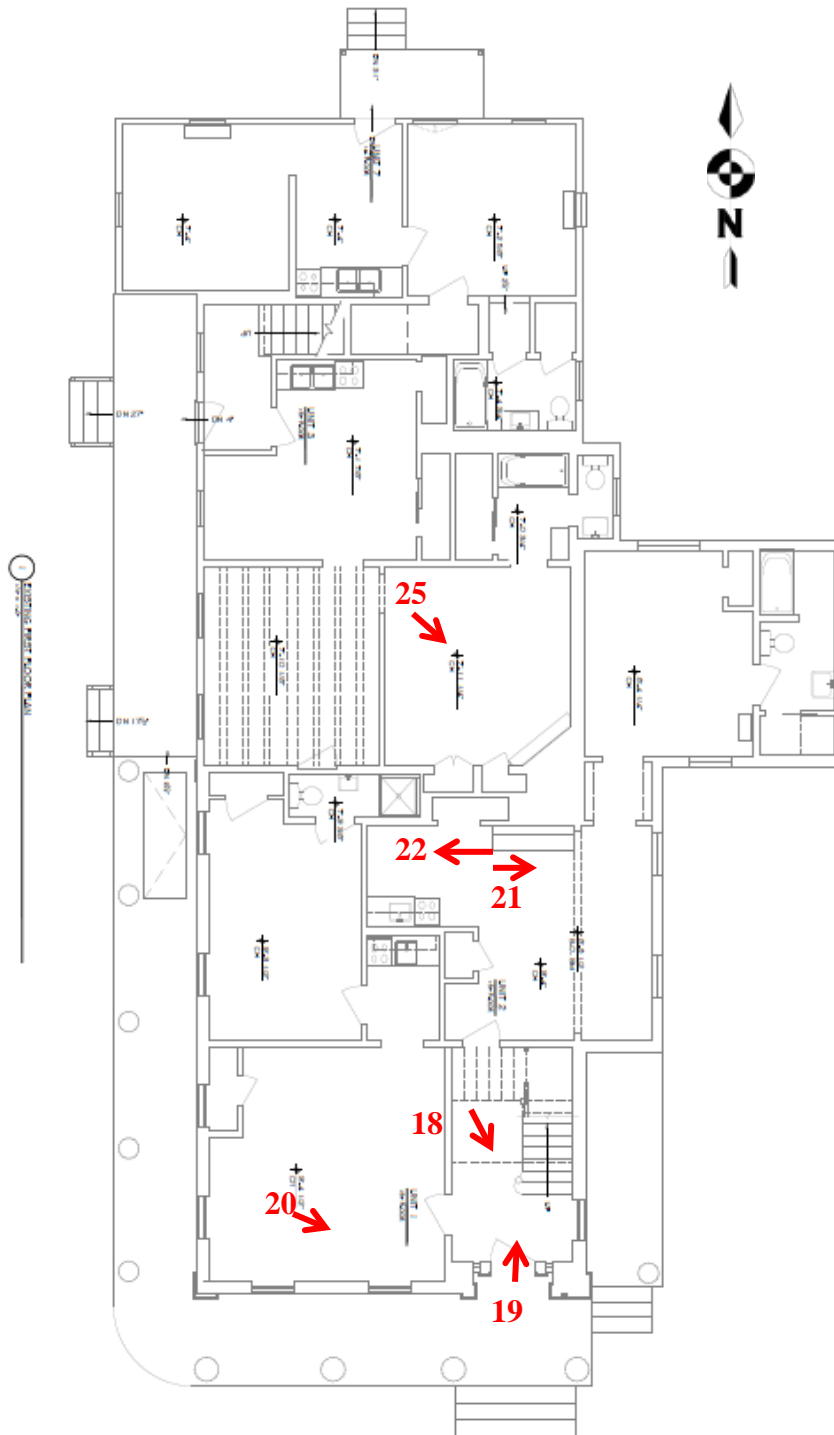
Hall House Frontispiece

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Julius and Sophia Norton House
Name of Property
Bennington, VT
County and State
Name of multiple listing (if applicable)

Section number Floor Plans and Interior Photo Key Page 1



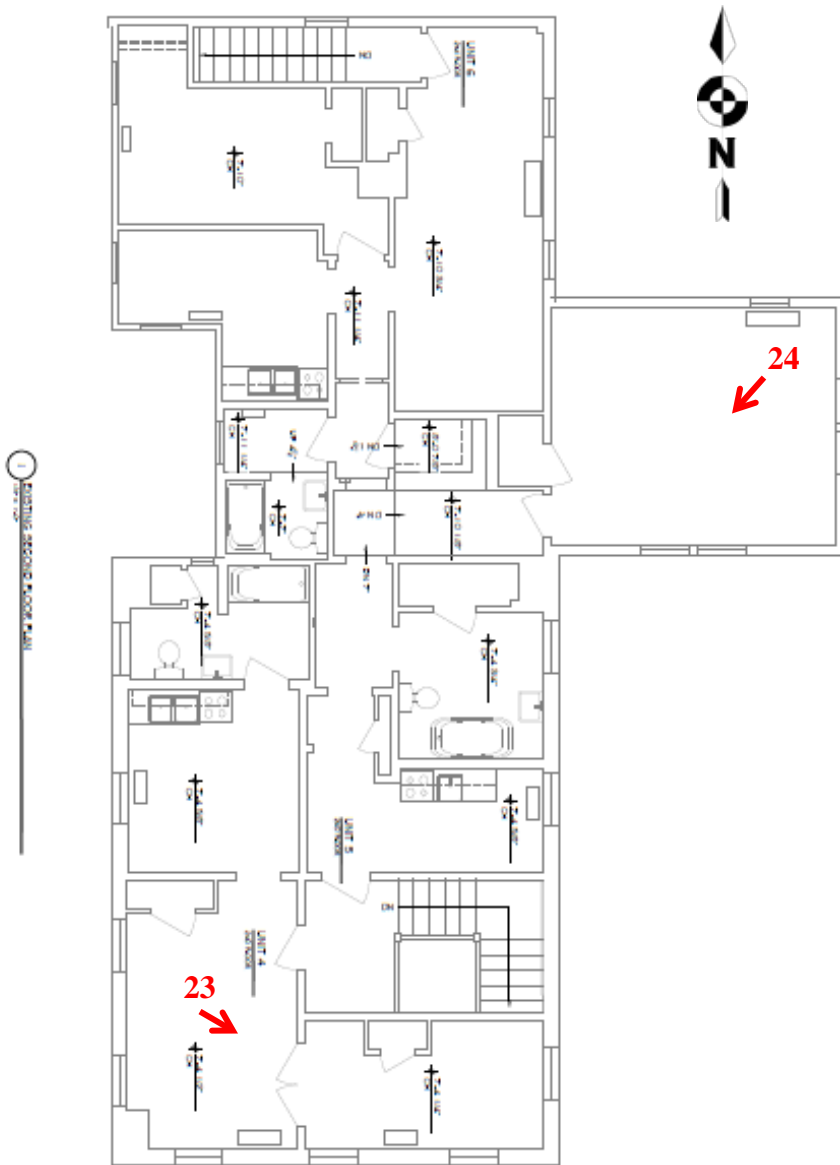
Existing First Floor Plan, by Goldstone Architecture, Bennington

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Julius and Sophia Norton House
Name of Property
Bennington, VT
County and State
Name of multiple listing (if applicable)

Section number Floor Plans and Interior Photo Key Page 2



Existing Second Floor Plan, by Goldstone Architecture, Bennington

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

<b>Julius and Sophia Norton House</b>
Name of Property
<b>Bennington, VT</b>
County and State
Name of multiple listing (if applicable)

Section number Historic Photos Page 1



Abbott family. Facing northwest toward southeast corner of house and former deck.  
Ca. 1900. Courtesy of Bennington Museum.



Facing east, Norton house on left. Ca. 1940. From UVM Landscape Change Program website.

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Julius and Sophia Norton House

Name of Property

Bennington, VT

County and State

Name of multiple listing (if applicable)

Section number Historic Photos Page 2



Portrait of Julius Norton by Erastus Salisbury Field. n.d.  
Courtesy of Bennington Museum.  
Norton was well-known locally as an avid flute player.

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Julius and Sophia Norton House

Name of Property

Bennington, VT

County and State

Name of multiple listing (if applicable)

Section number Historic Photos Page 3



Lyman Abbott, n.d.  
Courtesy of Bennington Museum.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Julius and Sophia Norton House

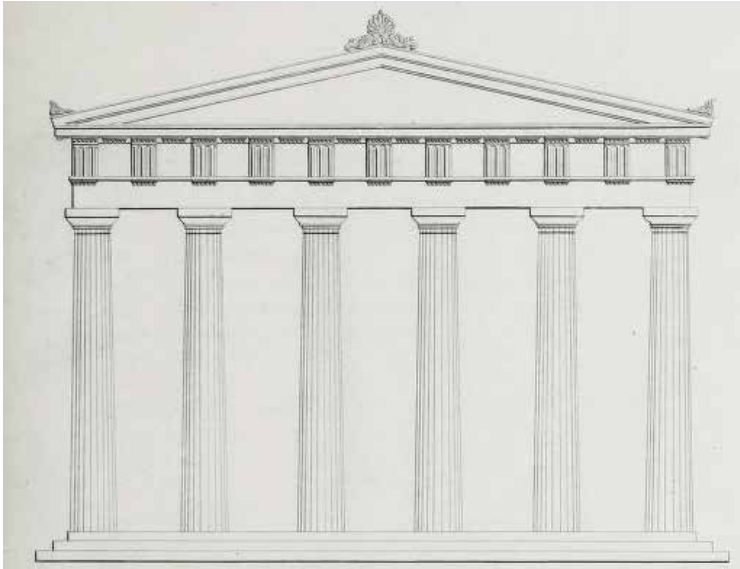
Name of Property

Bennington, VT

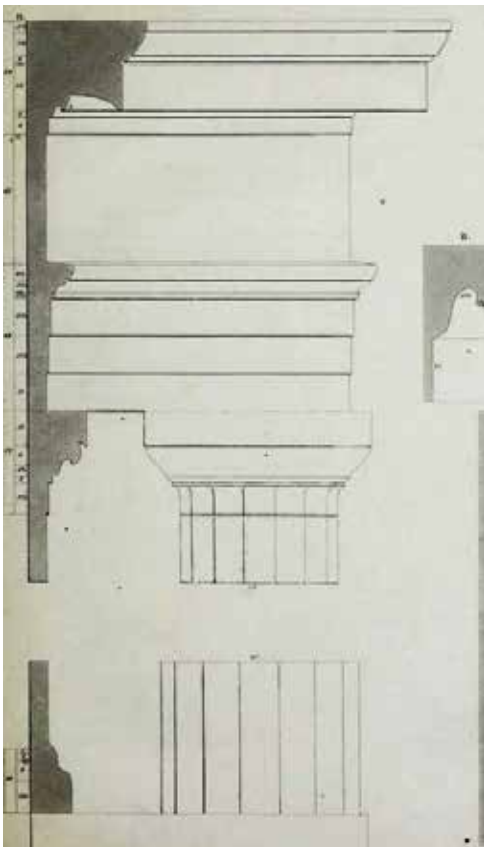
County and State

Name of multiple listing (if applicable)

Section number Pattern Book Plates Page 1



Asher Benjamin. Doric Portico, *The Architect*, Plate 21, 1845.  
Possible inspiration for Norton house portico.



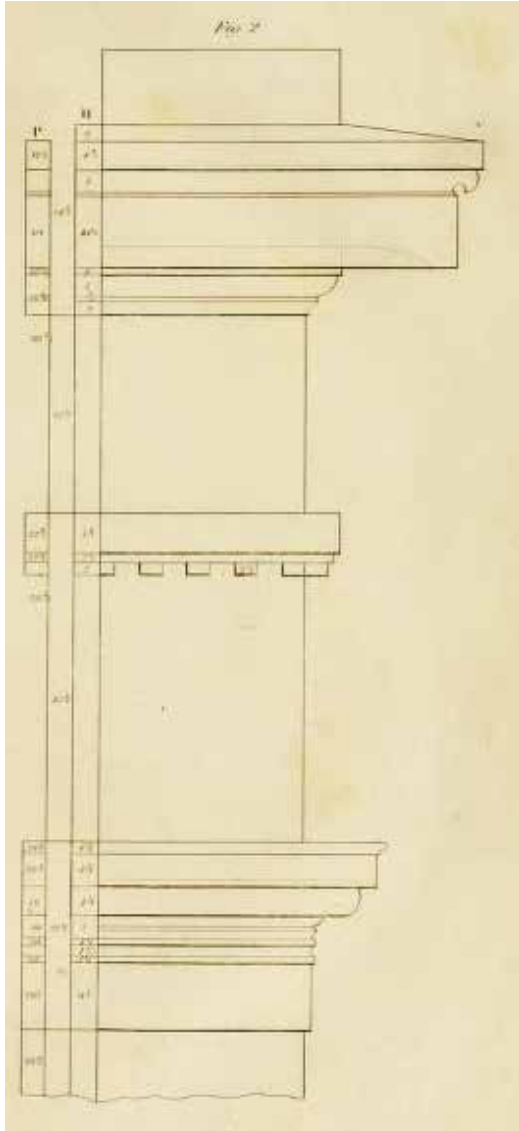
Asher Benjamin, "Column and Entablature," *The Architect*, Plate 5, 1845.  
Similar to the column and entablature assembly of the Norton house.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Julius and Sophia Norton House
Name of Property
Bennington, VT
County and State
Name of multiple listing (if applicable)

Section number Pattern Book Plates Page 2



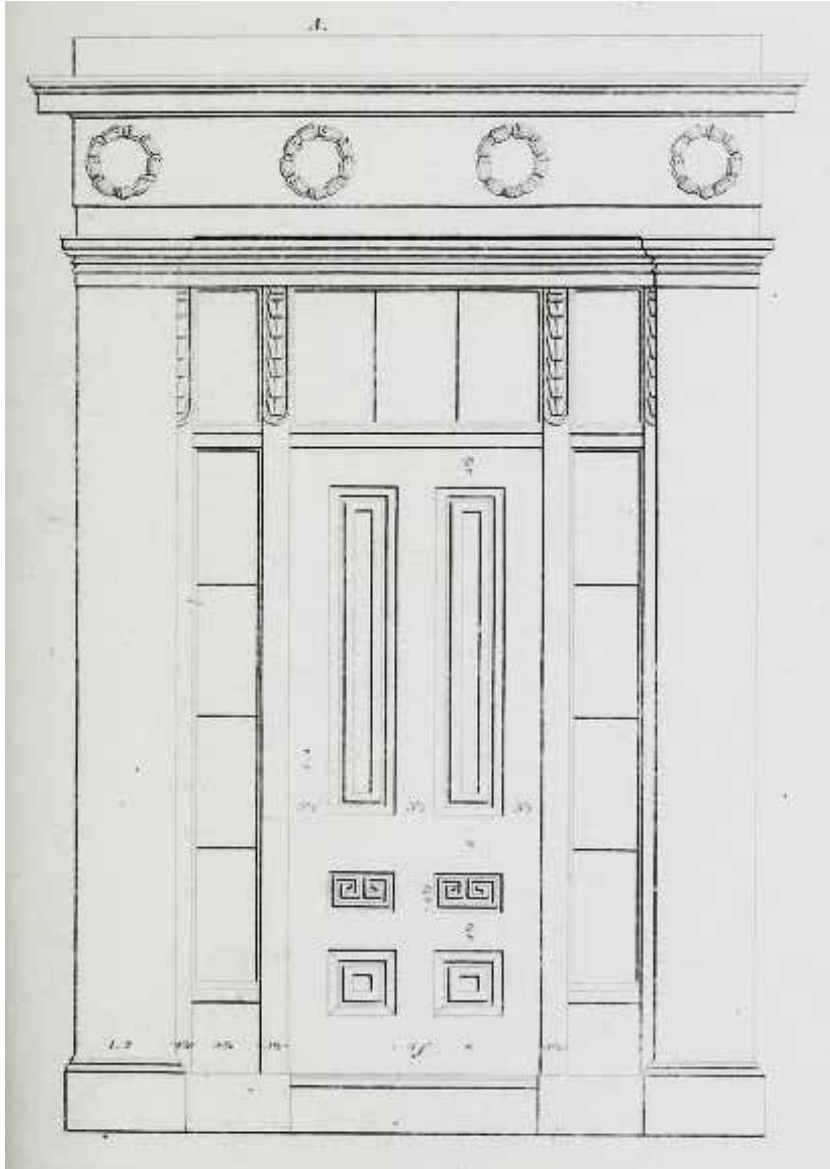
Asher Benjamin, Entablature, *The Architect*, Plate 13, 1845.  
Similar to the column and entablature assembly of the Norton house, with denticulated taenia

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Julius and Sophia Norton House
Name of Property
Bennington, VT
County and State
Name of multiple listing (if applicable)

Section number Pattern Book Plates Page 3



Asher Benjamin's "Frontispiece." *The Architect*, Plate 25, 1845.  
Similar to the frontispiece of the Norton house.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Julius and Sophia Norton House

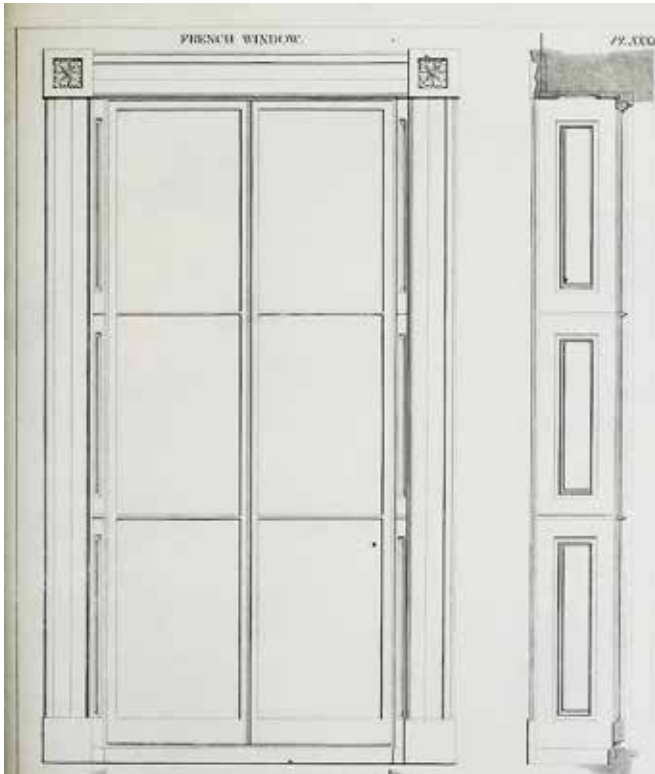
Name of Property

Bennington, VT

County and State

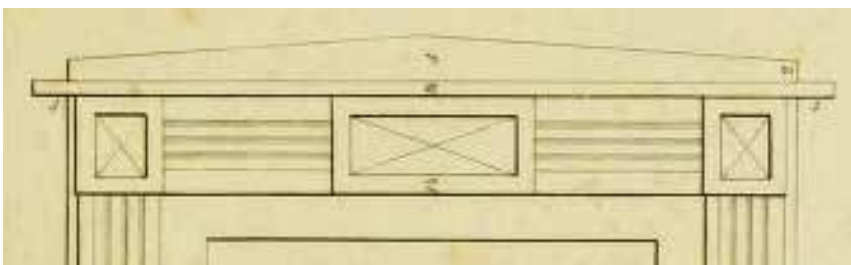
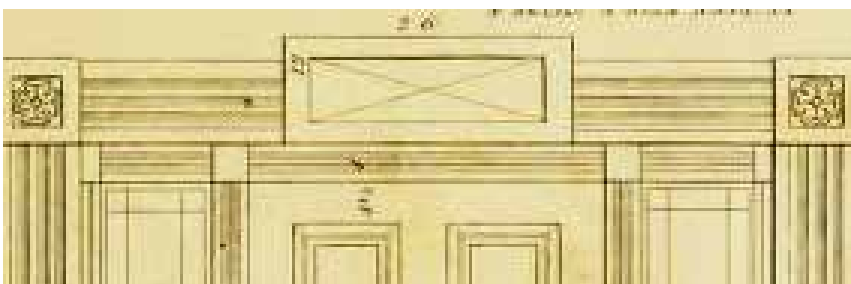
Name of multiple listing (if applicable)

Section number Pattern Book Plates Page 4



Asher Benjamin. "French Window." *The Architect*, Plate 39, 1845.

Similar to the French windows of the Norton house, although each leaf has four panes.



Insets of Asher Benjamin's "Frontispiece" and "Chimneypiece."

*Practice of Architecture*, Plates 26 and 47, 1833.

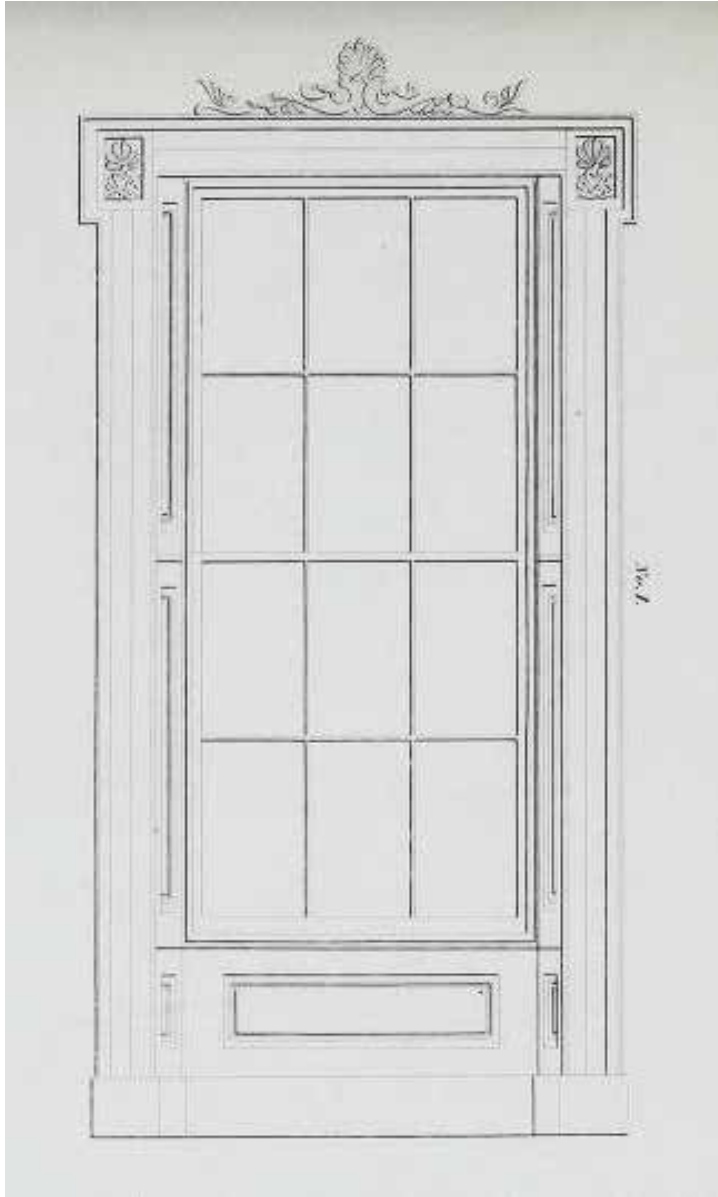
Although not similar to the original frontispiece or chimneypiece in the Norton house, the diamond-pattern blocks are similar to the blocks in the front door.

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Julius and Sophia Norton House
Name of Property
Bennington, VT
County and State
Name of multiple listing (if applicable)

Section number Pattern Book Plates Page 5



Asher Benjamin. Window. *The Architect*, Plate 37, 1845.  
Similar to shouldered architrave casings of the Norton house.



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Julius and Sophia Norton House

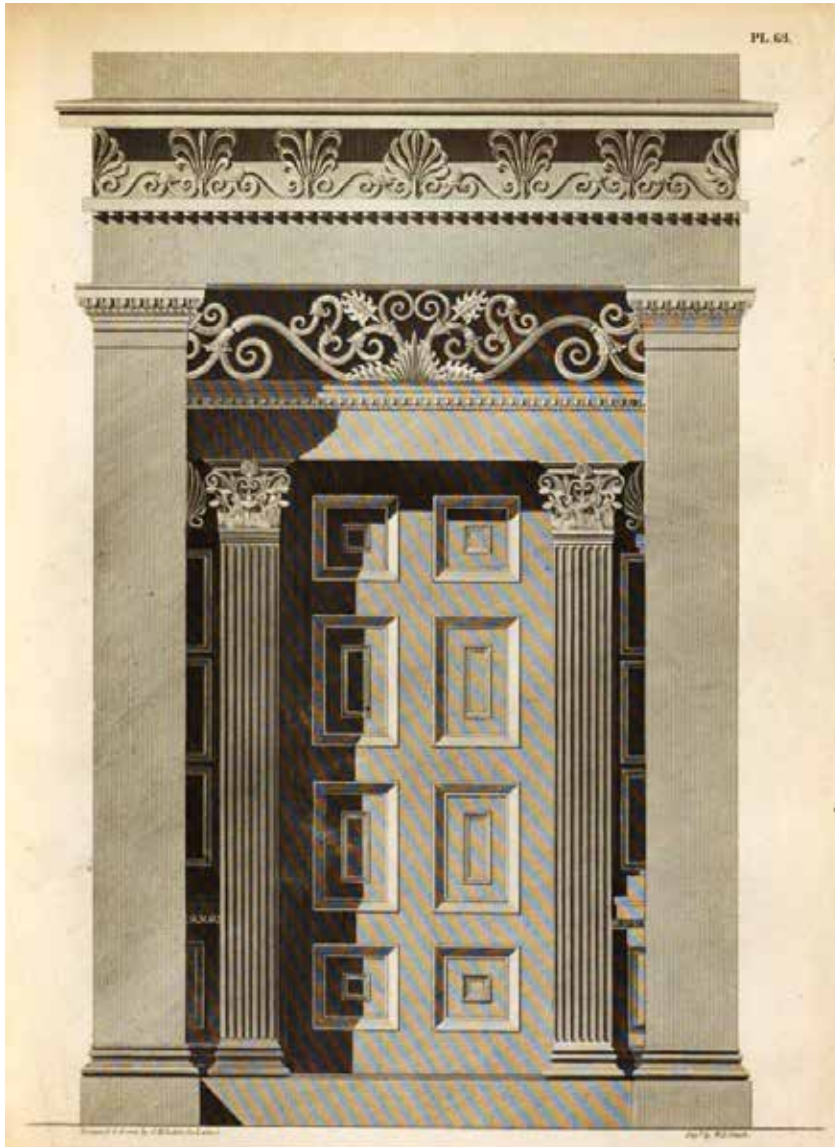
Name of Property

Bennington, VT

County and State

Name of multiple listing (if applicable)

Section number Pattern Book Plates Page 7



Minard Lafever. Frontispiece. *Modern Builder's Guide*, Plate 63.

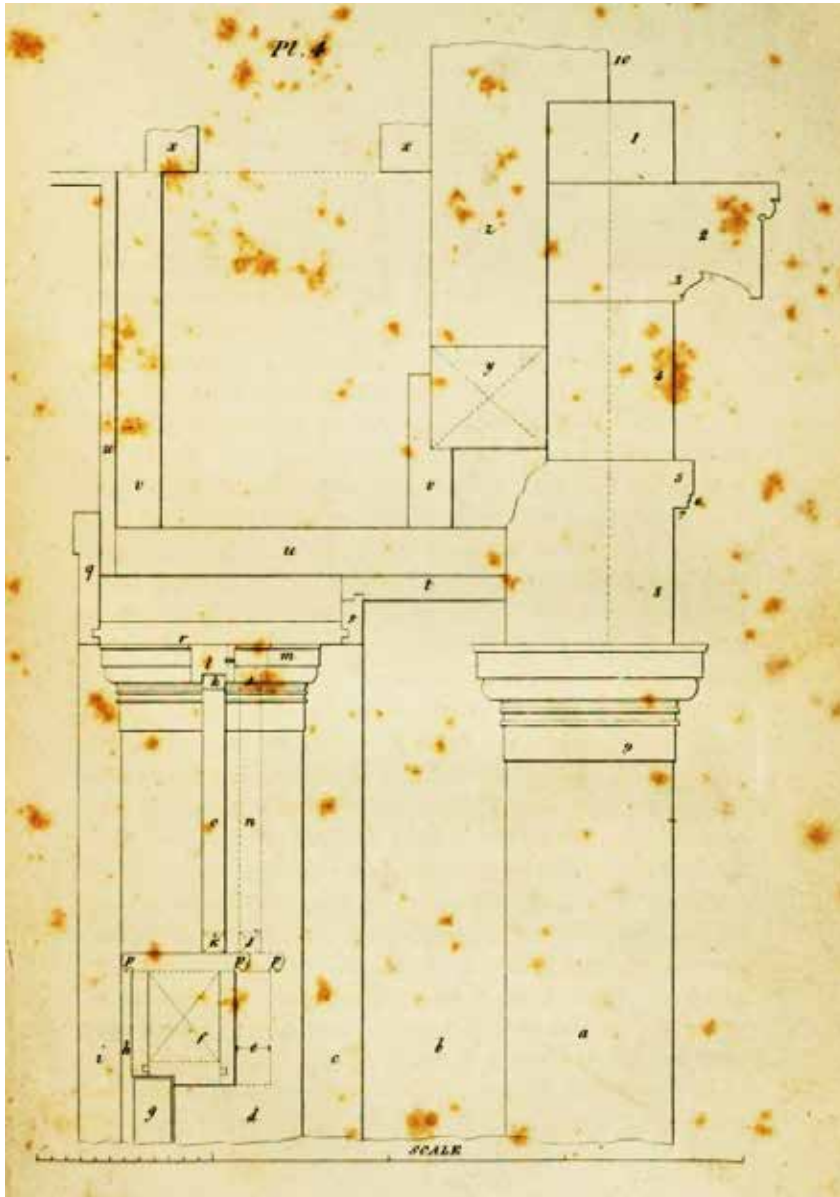
Although at a higher level of ornamentation, the elements of the frontispiece are the same as in the Norton house.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Julius and Sophia Norton House
Name of Property
Bennington, VT
County and State
Name of multiple listing (if applicable)

Section number Pattern Book Plates Page 8



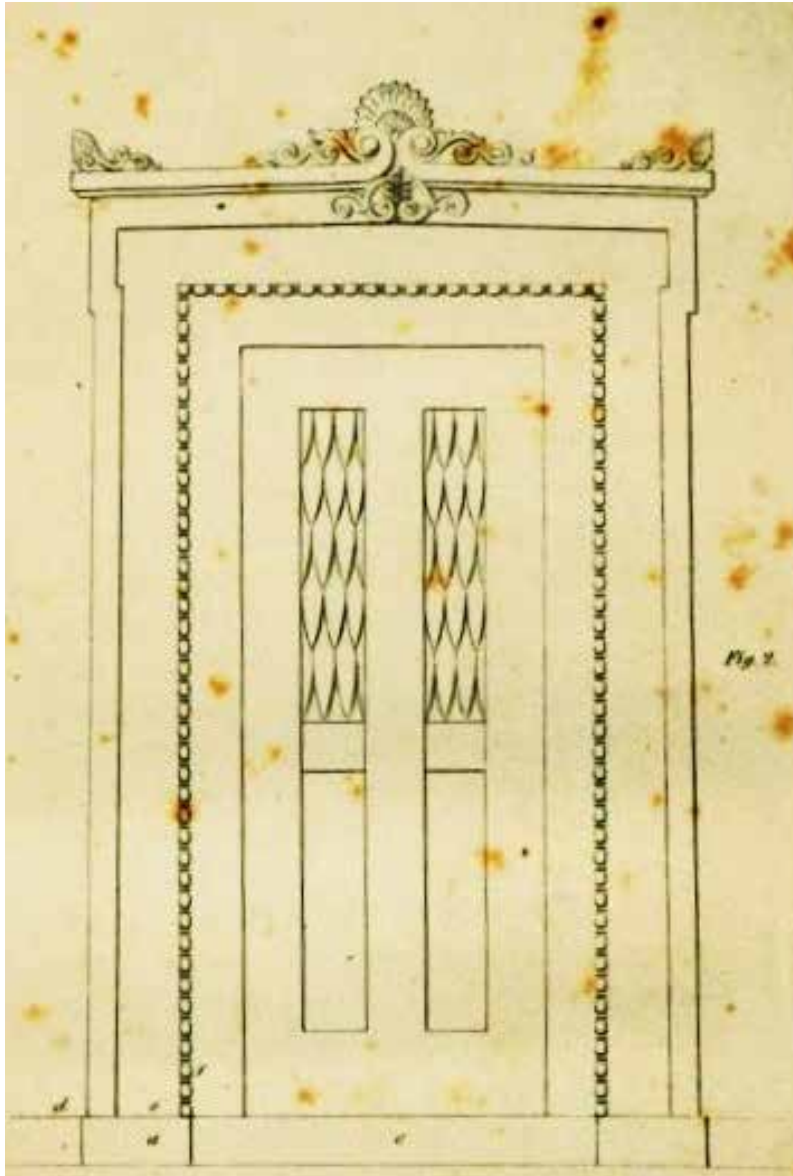
Minard Lafever. Frontispiece, Column and Entablature cross section.  
*The Beauties of Modern Architecture*, Plate 4, 1839.

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Julius and Sophia Norton House
Name of Property
Bennington, VT
County and State
Name of multiple listing (if applicable)

Section number Pattern Book Plates Page 9



Minard Lafever. *The Beauties of Modern Architecture*, Plate 1, 1839.  
Similar to shouldered door architrave casings of Norton house.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Julius and Sophia Norton House

Name of Property

Bennington, VT

County and State

Name of multiple listing (if applicable)

Section number Pattern Book Plates Page 10



Edward Shaw. "Grecian Frontispiece." *Rural Architecture*, Plate 4, 1843.

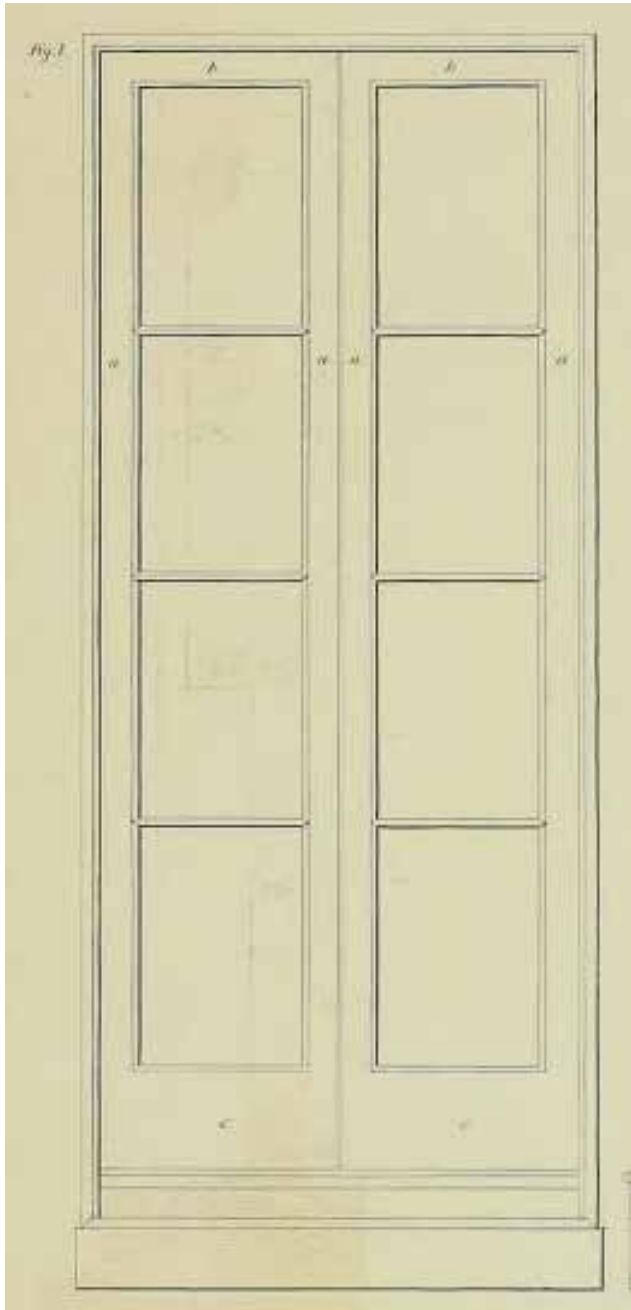
Similar to frontispiece of Norton house and possibly depicts original appearance of sidelights and transom, which are intact in the M.C. Hall house.

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Julius and Sophia Norton House
Name of Property
Bennington, VT
County and State
Name of multiple listing (if applicable)

Section number Pattern Book Plates Page 11



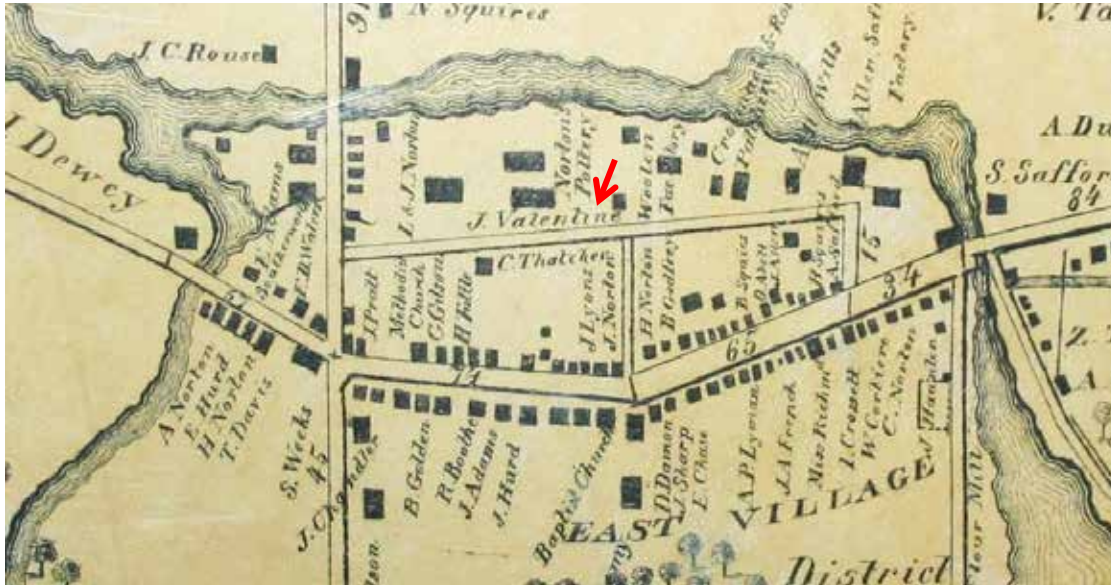
Edward Shaw. "Doric" French windows. *Rural Architecture*, Plate 8, 1843.  
Similar to French windows of Norton house

United States Department of the Interior  
National Park Service

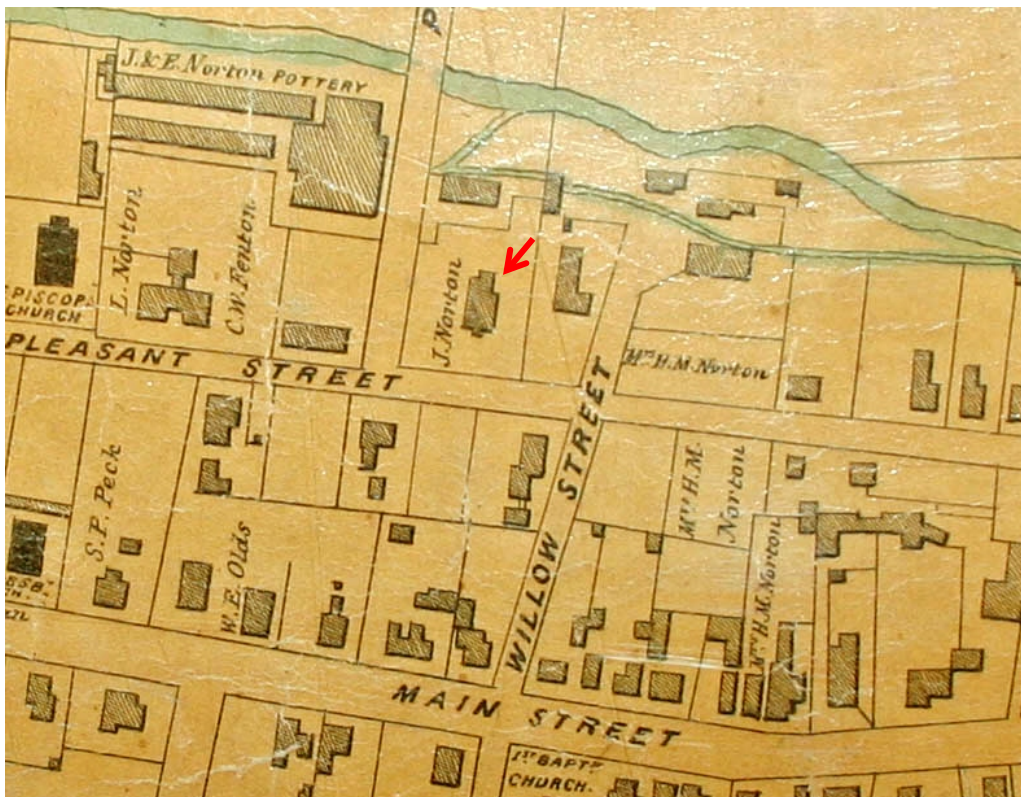
National Register of Historic Places  
Continuation Sheet

Julius and Sophia Norton House
Name of Property
Bennington, VT
County and State
Name of multiple listing (if applicable)

Section number Historic Maps Page 1



Section of 1835 Hinsdill Map. Arrow points to future location of Norton house.  
Courtesy of Bennington Museum



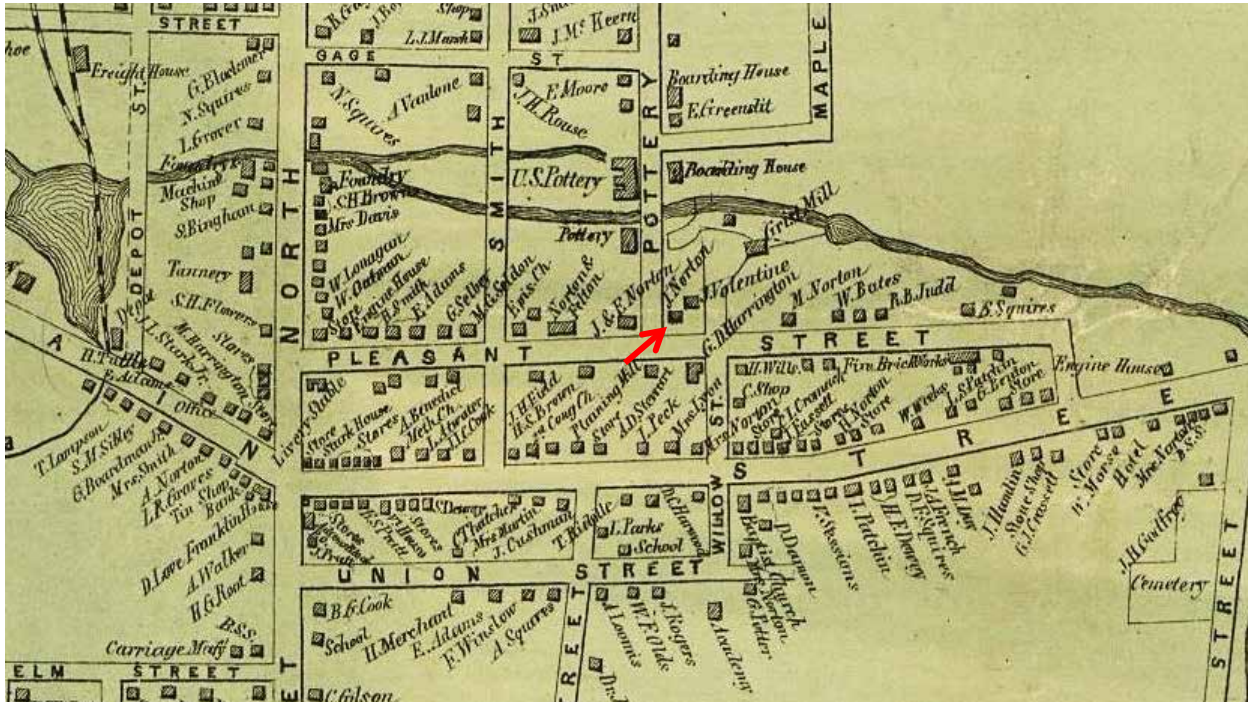
Section of 1852 Presdee & Edwards Map. Arrow points to Norton house.  
Courtesy of Bennington Museum

United States Department of the Interior  
National Park Service

### National Register of Historic Places Continuation Sheet

Julius and Sophia Norton House
Name of Property
Bennington, VT
County and State
Name of multiple listing (if applicable)

Section number Historic Maps Page 2



Section of 1856 Rice & Harwood Map. Arrow points to Norton house.



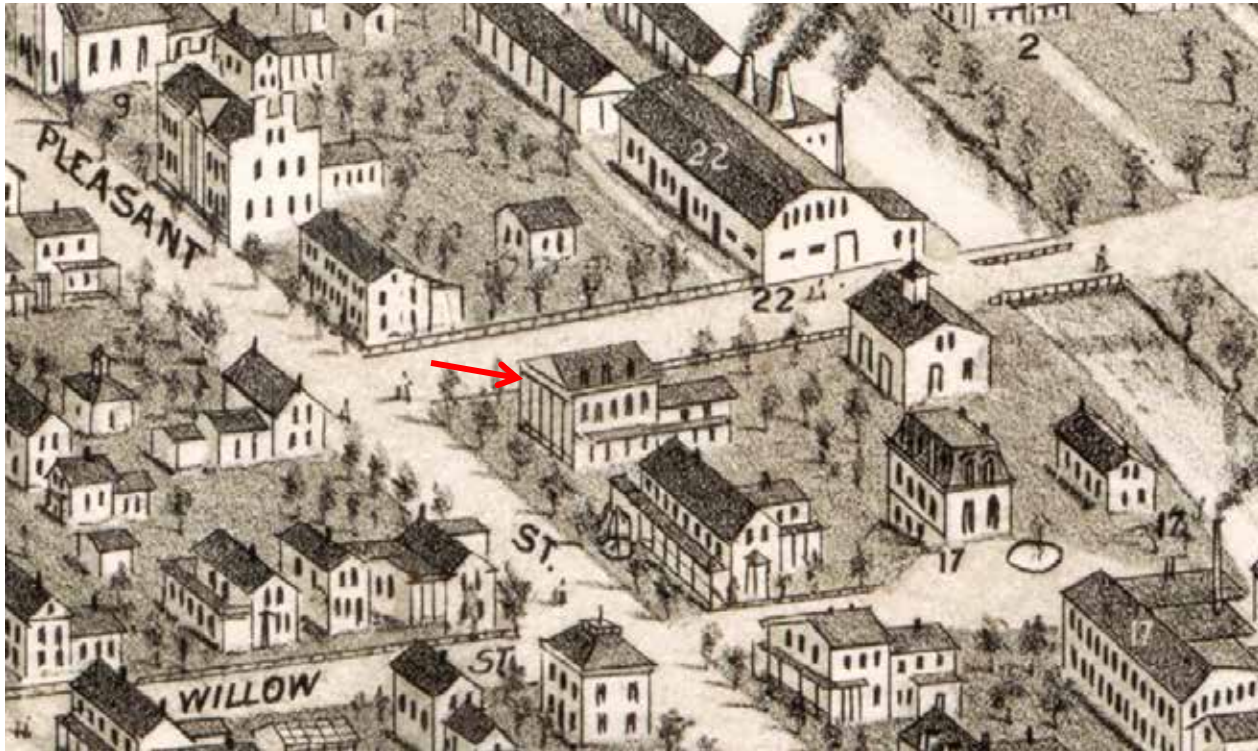
Section of 1869 Beers Map. Arrow points to Norton house.

United States Department of the Interior  
National Park Service

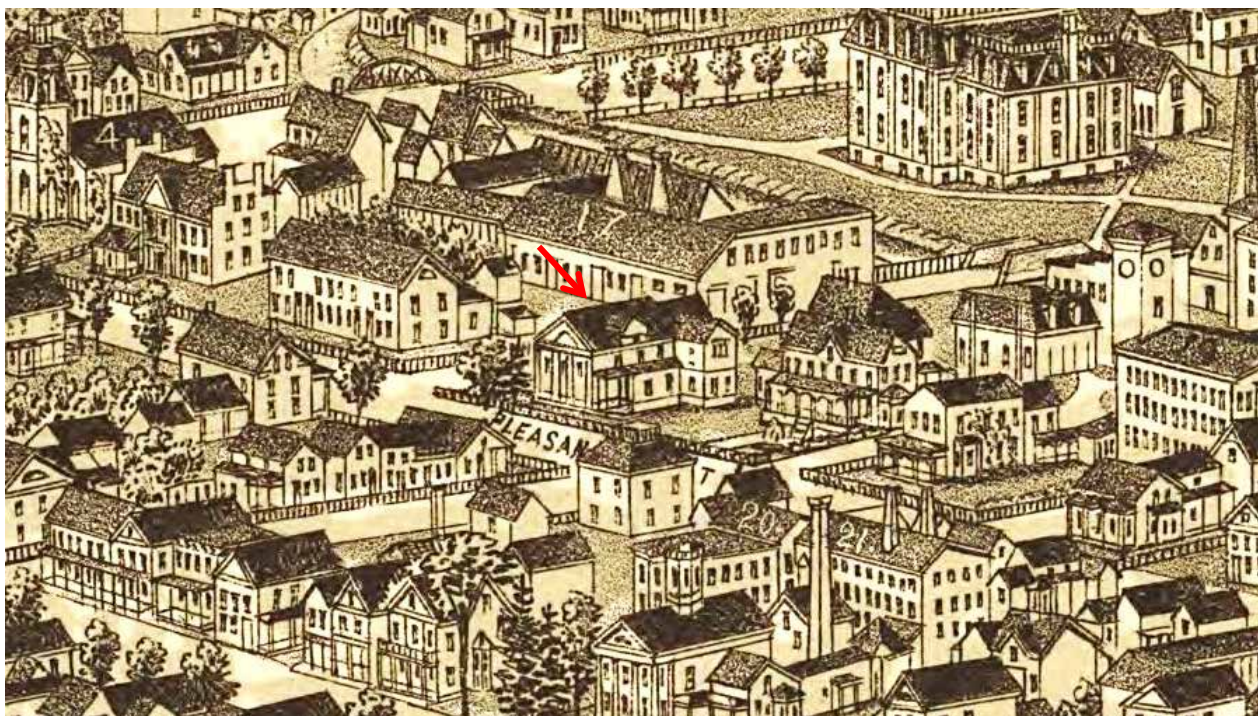
National Register of Historic Places  
Continuation Sheet

Julius and Sophia Norton House
Name of Property
Bennington, VT
County and State
Name of multiple listing (if applicable)

Section number Historic Maps Page 3



Section of 1877 bird's eye view map. Arrow point to Norton house.



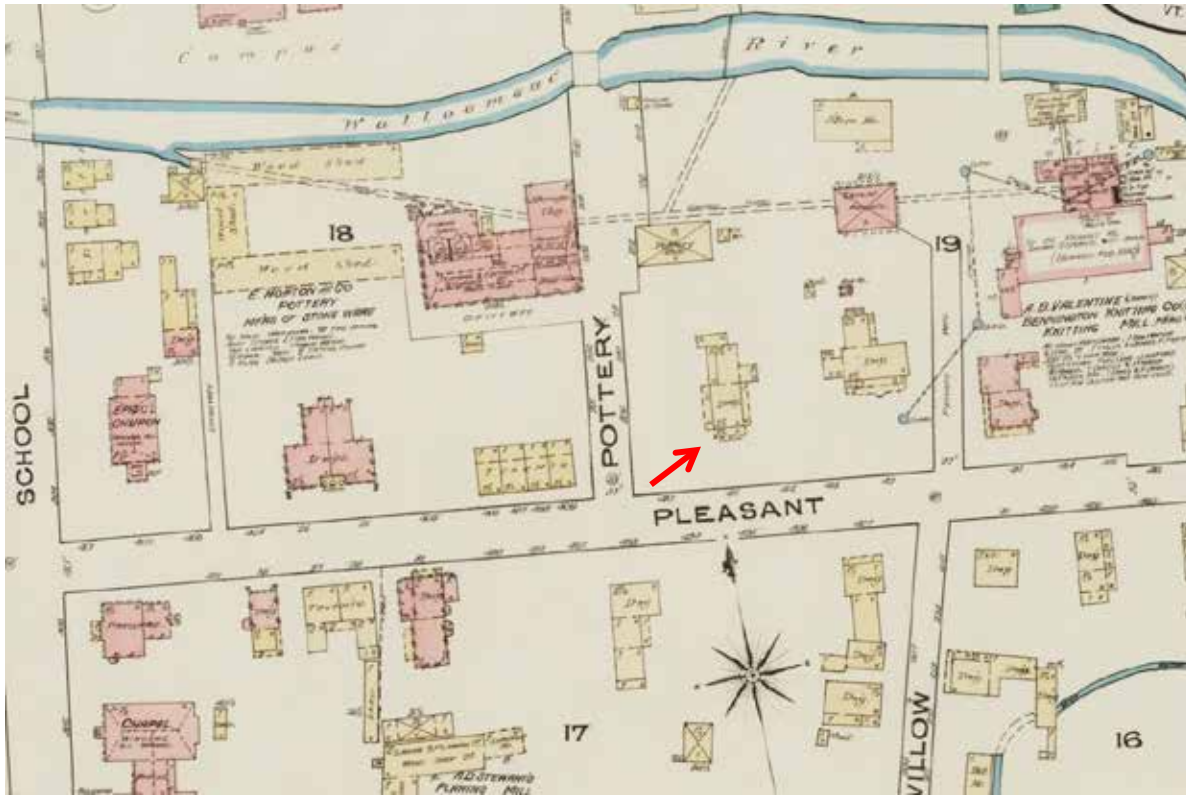
Section of 1887 bird's eye view map. Arrow point to Norton house.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Julius and Sophia Norton House
Name of Property
Bennington, VT
County and State
Name of multiple listing (if applicable)

Section number Historic Maps Page 4



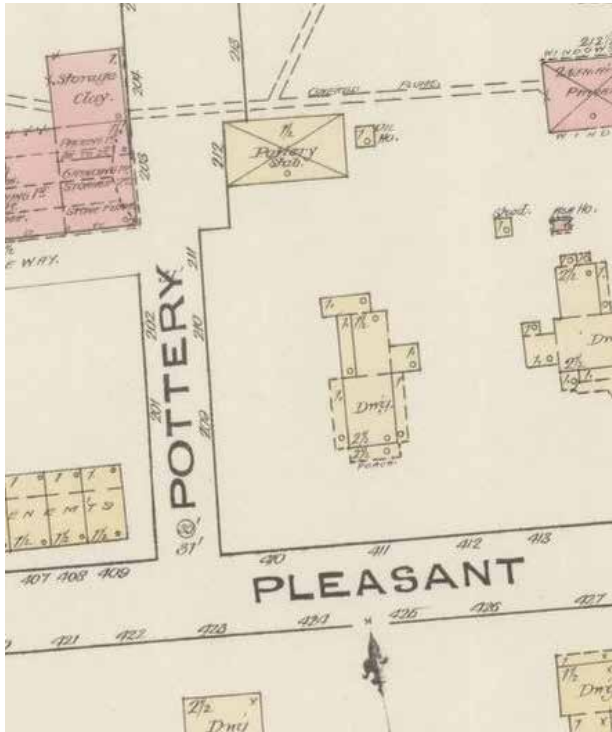
Section of 1885 Sanborn insurance map. Arrow point to Norton house.

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Julius and Sophia Norton House
Name of Property
Bennington, VT
County and State
Name of multiple listing (if applicable)

Section number Historic Maps Page 5



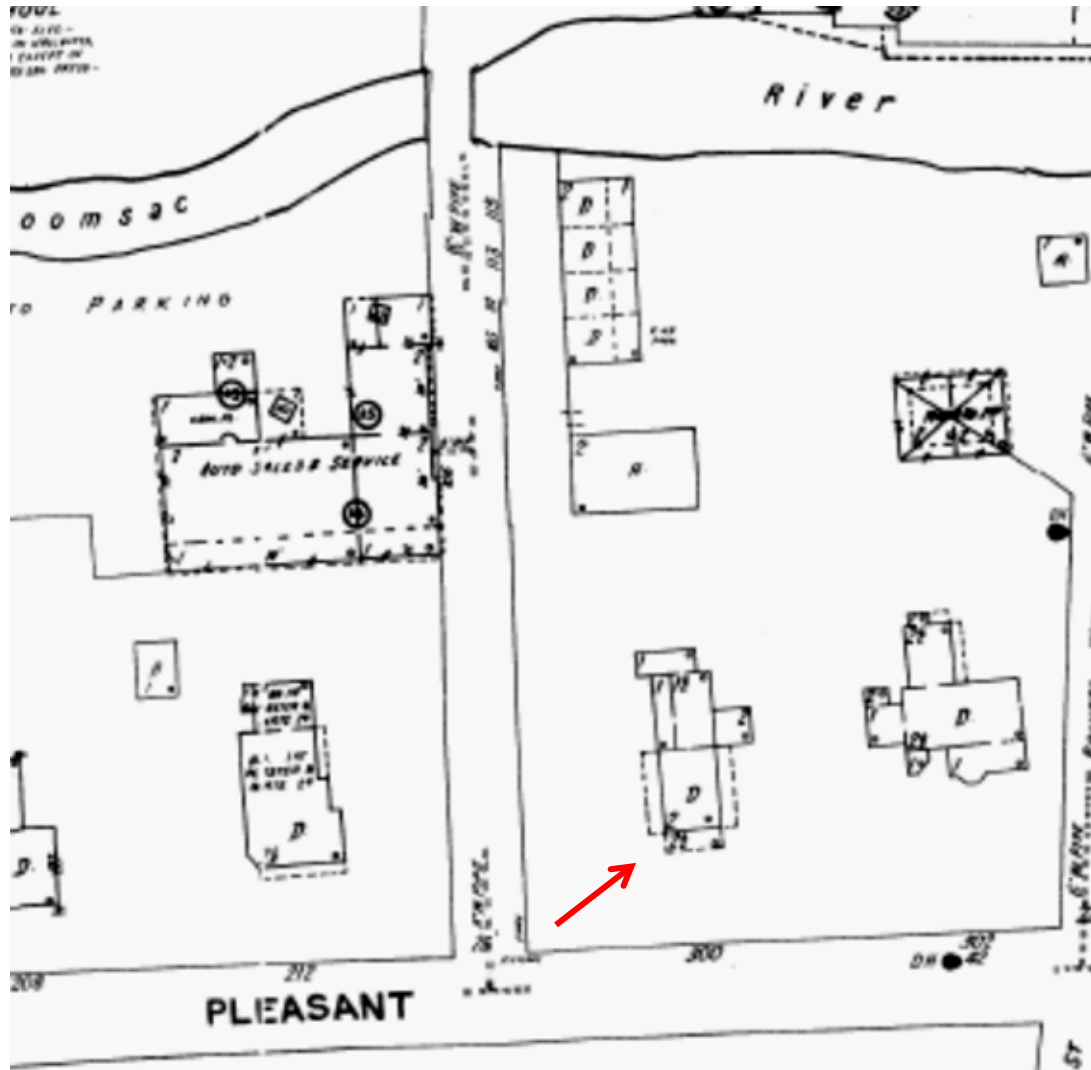
Inset of above map

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Julius and Sophia Norton House
Name of Property
Bennington, VT
County and State
Name of multiple listing (if applicable)

Section number Historic Maps Page 6



Section of 1925 Sanborn insurance map (updated in 1946). Arrow points to Norton house.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Julius and Sophia Norton House

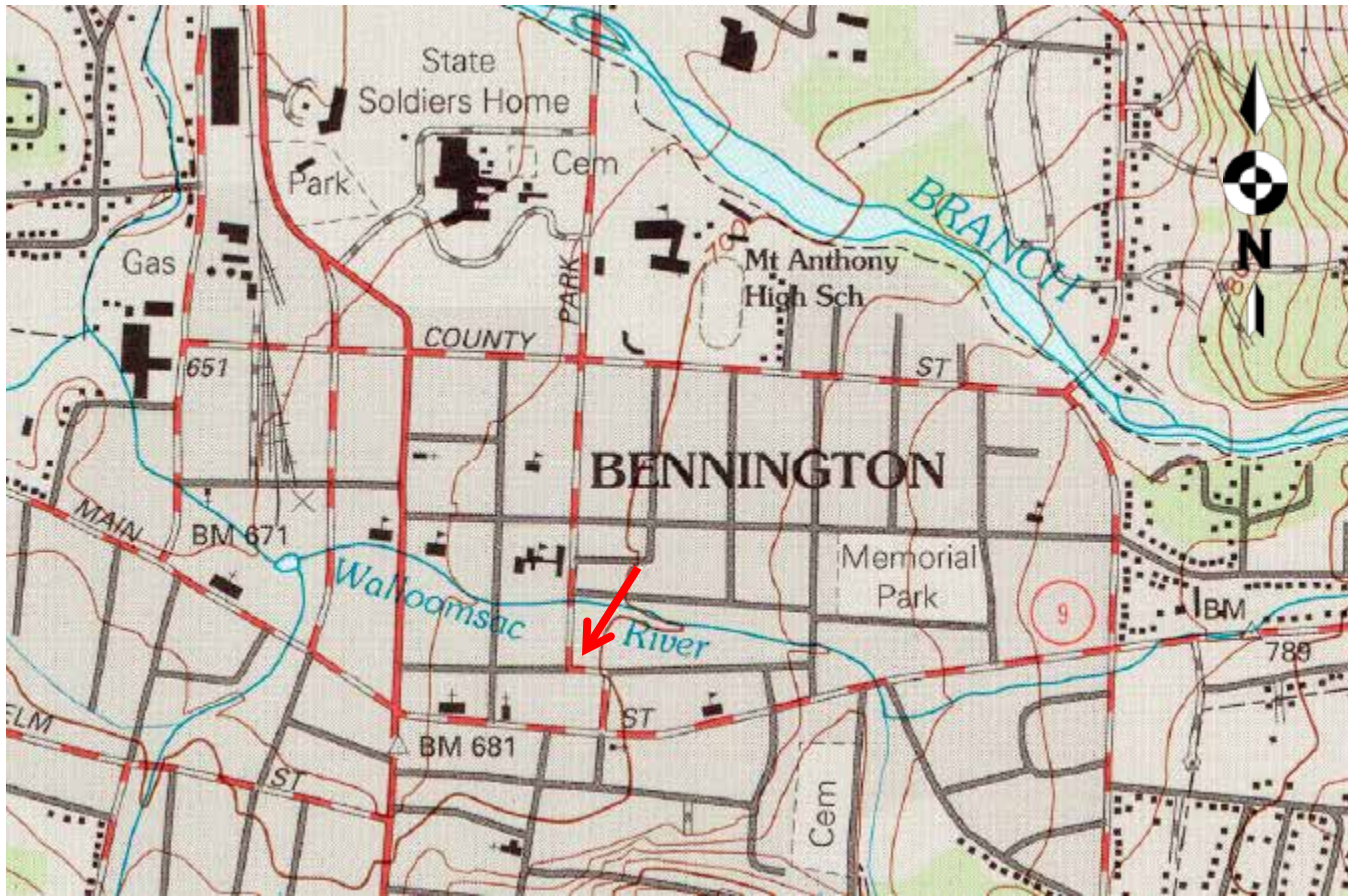
Name of Property

Bennington, VT

County and State

Name of multiple listing (if applicable)

Section number Maps Page 1



Section of 1997 U.S. Geological Survey Topographic Map of Bennington  
Red arrow points to location of Norton House

**United States Department of the Interior**  
National Park Service

**National Register of Historic Places**  
**Continuation Sheet**

Julius and Sophia Norton House

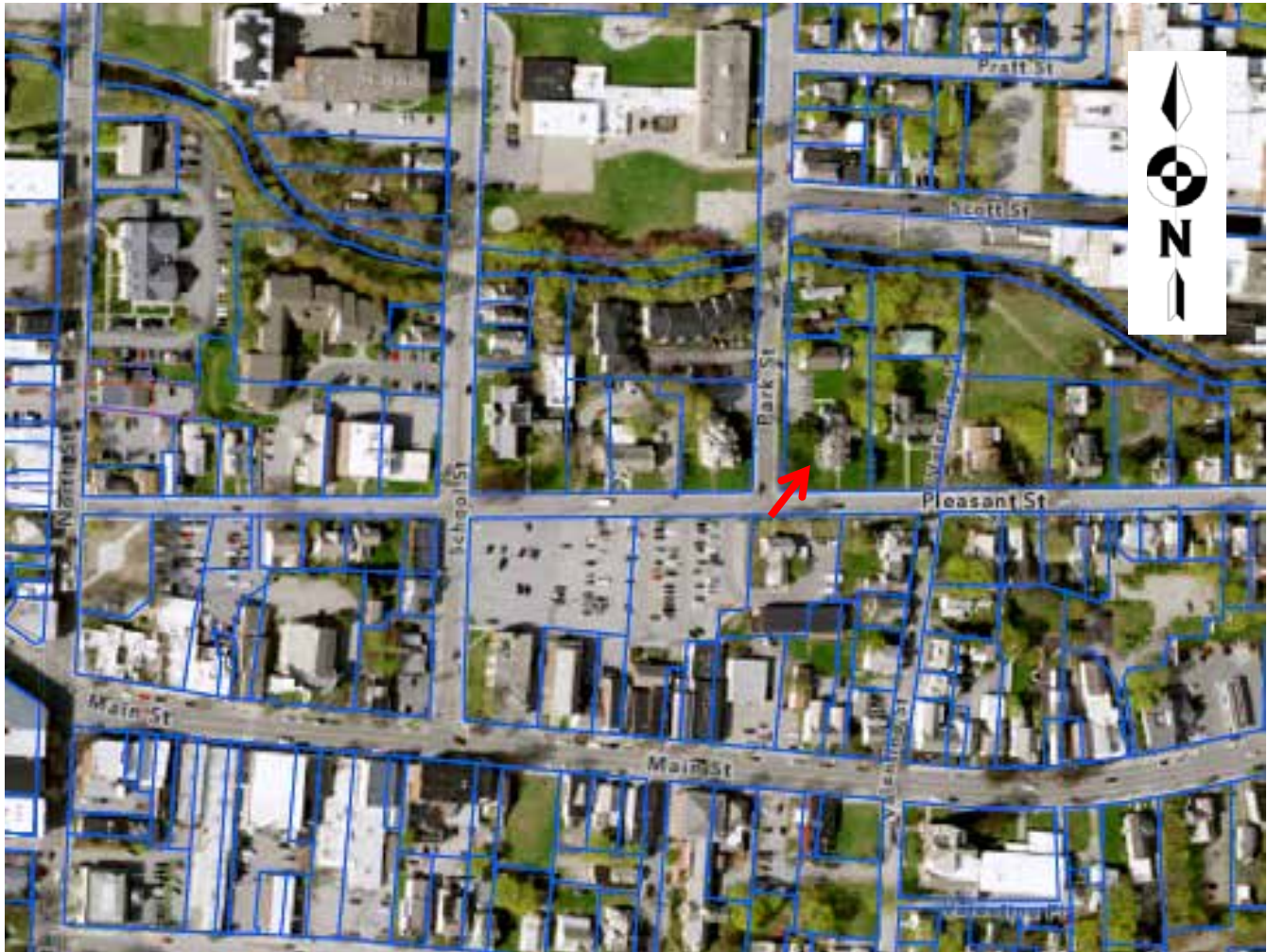
Name of Property

Bennington, VT

County and State

Name of multiple listing (if applicable)

Section number Maps Page 2



Vermont Parcel Program Map, Vermont Center for Geographic Information  
Red Arrow points to Norton house

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Julius and Sophia Norton House
Name of Property
Bennington, VT
County and State
Name of multiple listing (if applicable)

Section number Maps Page 3



Property Map and Photo Key