Two walks in St. Johnsbury, a Victorian village by Norman R. Atwood
Walk to Noteworthy Buildings of St. Johnsbury

by Dr. Norman R. Atwood for the Bicentennial St. Johnsbury House Foundation, Inc.

St. Johnsbury's chief architectural achievements are located on Main Street or nearby. Along the 4,000 foot length of Main Street are six churches, the Academy, the Athenaeum, the Museum of Natural History, a Victorian chateau, and many architecturally significant homes. The following brief guide to the area will take you from the south end of Main Street at St. Johnsbury Academy north to Arnold Park. You should allow an hour.

"Brantview" (high view) (1883) on Main Street at foot of the Plain. Sumptuous Queen Anne style chateau by Lambert Packard for William P. Fairbanks of the scale-making family. Sixty-foot center hall, grand staircase, painted ceilings, fine woodwork. Now a dormitory for the Academy.

South Congregational Church (1852). Elliptical ceilings, great brass chandelier, high white spire, air of New England propriety.

Emerson Hall House (1872), 20 Main Street (Northern Comunity Investment Corporation). Second Empire or Mansard style, high mansard roof, beautiful porch, decorative details. A great house indeed.

St. Johnsbury Athenaeum (1872) by John D. Hatch. Public library, lecture hall (now children's reading room), outstanding old art gallery with important paintings. Handsome interiors and circular stairs. By all means, stop in to see the wonders, if possible.

Note old street clock at Main and Eastern Avenue. It once told time in the old Grand Central Station in New York City. Since 1910, it has told time, from time to time, here.


Grace United Methodist Church (1915), 15 Central Street. Notable for important Bethlehem window by Louis Comfort Tiffany in south wall.

St. Andrews Episcopal Church (1878), 56 Main Street. Stick Style. Charming interior with hammer beams, old organ, St. Andrew portrait window in the apse.

North Congregational Church (1878), 78 Main Street by Lambert Packard from design by H.H. Richardson for Trinity Church, Buffalo, N.Y. (never erected). Packard changed style from Richardson Romanesque to Early English Gothic. Wonderful interiors with rich windows, cherry woodwork, stately organ, elaborate pulpit. A major New England Victorian church.

Fairbanks Museum of Natural History (1896) by Lambert Packard from designs by H.H. Richardson for several libraries in Massachusetts. Note great wagon vault in the high central room, carvings in fireplaces, huge bird collection, oriental and oceanic collections, clocks, and northern Vermont memorabilia. There is a planetarium as well. This building too, is a major achievement in New England architecture.

North Church Manse (1870), 85 Main Street. Italianate and Stick styles, handsome front doors. Oeil de boeuf window in barn mansard roof facing Main Street.

Summer Street School (1863), 63 Summer Street. From Main Street this particularly handsome old school building is to be seen down a first rate vista, The Common. Note mansard-
roofed bell tower, excellent proportions.

**Brooks House** (1850), 89 Main Street. Blend of Italianate and neo-Gothic styles. Large size, imposing appearance, well designed large-scale woodwork inside.


**Ephraim Paddock House** (1820), 115 Main Street. Large Palladian window, elliptical fan doorway, Federal style, floor plan adapted from plan by Charles Bulfinch, Bay-of-Naples scenic wallpaper, pretty interior stair, handsome siting behind great lawn.

**Estabrooks House** (1896), 123 Main Street by Lambert Packard. A photographer’s dream, a catalogue of Queen Anne features: eyebrow window, stained glass, tower, pavilioned porch, arabesques in pressed metal in gable, small upstairs porch on brackets, cast iron frieze on rooftop. Also in *Victorian Houses, Lesser Known Examples*, plate 110.

Other attractions at a distance from Main Street:


There are fourteen houses with towers. Many are by Packard. All are imposing homes. Nine buildings have mansard roofs. Two have mansard-roofed towers.

Main Street and Railroad Street are on The National Register of Historic Places. Note business buildings on Railroad Street, terra cotta decorations, a statue of Hope placed following a major fire. Citizens Bank building and many of those north are by Packard in the so-called “New York” style.

**St. Johnsbury Center**, three miles north, has a row of Greek revival houses, and the First Congregational Church (1806).

**East St. Johnsbury**, three miles east, has several Greek revival houses, old church, site of the *Peter and Polly* books by Rose Lucia. Here too, is a fine neo-Gothic brick house sited appropriately under tall pines.

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This Walk to Noteworthy Buildings of St. Johnsbury has been produced by the Bicentennial St. Johnsbury House Foundation in response to repeated questions about the community. It is intended to both answer your questions and whet your interest to ask more. Dr. Atwood has also prepared *Two Walks in St. Johnsbury, A Victorian Village*. *Two Walks* provides, in extensive detail and yet with the same glowing admiration, an account of St. Johnsbury architecture primarily along Main, Park and Belvidere Streets and Boynton Hill. *Two Walks* is thirteen pages of detailed and entertaining narrative. It is available from the Bicentennial St. Johnsbury House Foundation, 33 Main Street, St. Johnsbury, VT 05819 for $5.00 postpaid.

Dr. Atwood is a native of St. Johnsbury and retired Professor of English at Lyndon State College. His appreciation for and knowledge of Victorian architecture are widely known.
TWOP WALKS IN ST. JOHNSBURY, A VICTORIAN VILLAGE

First Walk: Main Street-south, Park and Belvidere

St. Johnsbury is a large Victorian village. A newcomer should know that there are actually three villages within the township: St. Johnsbury, St. Johnsbury Center, and East St. Johnsbury. We deal here with St. Johnsbury village, the largest.

For the sake of economy a clipped style will be used here. Town founded 1796 by Jonathan Arnold of Rhode Island, settled soon after. Greatest growth came in middle and last quarter of 19th century with growth of the E. & T. Fairbanks Company, scale-maker to the world.

Queen Victoria ascended British throne in 1839, gave name to period architecture, furniture, and decoration. Though there were many early 19th c buildings in St. J. most have disappeared; hence there is no Georgian style here.

Victorian styles to be noted here are as follows:
1. Greek Revival, 1820-1860
2. Gothic revival or neo-Gothic, about 1840-1860
3. Italianate, 1850-1870
4. Mansard, 1850-1875
5. Stick Style, 1860-1880
6. Queen Anne revival, 1870-1900
7. Georgian Revival, 1890-1910
8. Richardson Romanesque, a revival of a medieval style, 1890-1900

In addition there are some bits of evidence of Shingle Style, a variant of Queen Anne.

About 25% of the buildings of town were designed by Lambert Packard, a great local architect whose career spanned 1866-1906. During much of his career he was captive architect for the Fairbanks Company and for its owner families, though he designed many buildings elsewhere in New England. You'll hear his name often. An earlier designer was Horace Carpenter, designer of covered bridges but also an able designer of buildings and houses.

ST. JOHNSBURY PLAIN

Most remarkable geological feature of town is The Plain where Main Street is located. A great sandbank created by the last glaciers eons ago. Its flat surface stands 150 feet above Passumpsic River. Town founder, Jonathan Arnold,
built his cabin at north end of The Plain.

Main Street was constructed after Fairbanks Company was founded and mills were established on both the Sleepers' and the Passumpsic Rivers in the 1820's. Small hamlets grew in each place. The high sandy ridge between became a good location for the second church, an inn, and the town post office. Road from south came up over The Plain. By 1855 it had become site of substantial development with stores, a hotel, more churches, and many homes.

The Plain always had a considerable bend in it because of a great ravine that slashed it at mid-point. It's shaped roughly like a great boomerang with wings two thousand feet long extending from the bend at the center. Eastern Avenue was built up the ravine from the Passumpsic River especially after the coming of the railroads in the 1840's. Along the length of Main Street still stand five major churches, the St. Johnsbury House, St. Johnsbury Academy, St. Johnsbury Athenaeum, and Fairbanks Museum and Planetarium - the major institutions of town. U.S. Post Office and the telephone exchange are located here. Fine homes line it at either end. There are parks and fountains. It is a remarkably consistent piece of urban planning.

A good place to begin our walk is at the corner of Main and Eastern Avenue, "by the clock." Behind you stands a five-part Victorian business building in Italianate style evidenced by the brackets under the eaves and by the few untouched store fronts as originally designed. Designed by George Ropes, Jr. of Boston, built 1870. The street clock above you for many years told time for travelers passing through the old Grand Central Station in New York. They may have missed trains, for the clock has not been a good time-keeper even in its new location. In 1982 the clock case was fully restored and repainted by the Bicentennial St. Johnsbury House Foundation.

Pass with caution across head of Eastern Avenue to Courthouse Park. You'll see Civil War memorial of high quality with fine statue in marble by Larkin Mead.

Town bandstand stands here replacing octagonal one of about 1885. Mediocre design replaced better design. St. Johnsbury Band, founded 1831, plays here Monday evenings in the summer.

Caledonia County Courthouse, an Italianate design, built after 1856 soon after St. Johnsbury became the shire town. Original windows can be seen only in the gables. Interior woodwork of fine quality was an extra paid for by the voters. Building served as town house as well as court house for some time. Note arcaded belfry where fire-alarm bell is located.
Turn and look back to Eastern Avenue to see high-roofed chateau-style YMCA building by Packard, one of several he designed.

Continue past courthouse to go past telephone building (1940's) in mild Greek Revival. Stately marble doorway. Windows are Federal style inconsistent with Greek Revival style.

Beyond looms South Congregational Church (1852) a copy of the vanished third church. Spire originally of wood is now of aluminum. It houses town clock and bell, has lost some of original details. Interior of church of interest, though denatured by uncritical renovations. Contains handsome semi-elliptical ceiling, a fine big chandelier of brass by W. J. MacPherson of Boston who also did the portrait windows and others (1888) replacing clear glass ones. Organ a modern all-metal one replacing wonderful old tracker-action organ of the 1840's loaned to church by St. Johnsbury Academy immediately south. A fine old New England church of design very similar to church in Ellsworth, Maine. Latter church has Ionic columned front under an Ionic order. South Church has Doric or Tuscan pilasters under Ionic order but the mixture of two styles is successful.

Next south are the buildings of St. Johnsbury Academy (1842). Building with four Tuscan columns is auditorium, Fuller Hall. Pillared house at end of row, Greek Revival style (1840), may be most interesting of them all. Has neo-gothic upper hall, Doric pillars in porch. Currently home of the Academy's headmaster.

At end of street look down 500-foot lawn to brick chateau, "Brantview" (1883) by Lambert Packard. Towers, terra cotta ornaments, bulbous chimney tops give it Queen Anne style, though entry is Italianate. Also influenced by Francis 1st Style. House of William P. Fairbanks and redoubtable wife Rebecca. Now dorm for St. Johnsbury Academy. Step in to see sixty-foot central hall, beautiful woodwork, grand staircase, fine ceilings painted by W. J. MacPherson, beautiful mantelpieces. Upper floors, remodeled for dorm use, no longer of interest. Sited like European chateaux and castles. Note elliptical pool now a planter out front.

Back at foot of Main Street walk left down Park Street. Note "Sheepcote" (1874) house of Rev. Edward Fairbanks, now a dorm. Attic storey like large tam-o-shanter or turban. Note Victorian hood over two upper windows.

Next comes home of Prof. Graham Newell, quiet colonial revival house of 1939. Then see high-towered earlier house of William P. Fairbanks (1870) with Italianate
tower-top bracketed eaves, and porte cochere and porch designed from carpenters' handbook by Bicknell and Comstock.

Across street Dorothy Conant Cramton dormitory, tall Queen Anne house with lower office building (to be a dorm) next to it. Note upstairs porch much like one on east side of "Brantview."

Behind Cramton House, see Streeter Hall, huge dark, dreary, factory-like school building belonging to Town. Design by Perkins and Will of Chicago like first storeys of the Chicago Civic Center, a 60-storey building. Building replaced three quietly designed Victorian houses.

At the end of Park Street at Belvidere stands the Impey house (1913), a good-looking Georgian Revival house with nice fan window in gable.

Across from it, two Victorian houses, the first with in-curving roof (c 1870), said to be Lambert Packard's first design. Then South Church manse, circa 1870 with a projecting ell perhaps by Packard in the 1880's. Spindles of porch identical to those in vanished engineering building of Fairbanks Company on Western Avenue, a Packard building.

Around on Belvidere Street see two Victorian houses in neo-gothic style (1860) with beautiful bargeboards on gable ends done in gothic tracery. These are part of a flock of comfortable mid-19th-century houses on very small lots which make a very pleasant ensemble along Belvidere and South Streets. Burroughs Place houses are modern.

So back to Main Street. First note Tinker House dormitory a mid-Victorian building, solid, simple, good-looking (c 1870).

Next see mansard-roofed Charlotte Fairbanks Cottage (c 1835) and see that the mansard (c 1872) sits rakishly tilted on top of older building. Once a dorm, now an office and classroom building. All windows used to have shutters.

North of The Cottage see Academy Park, a small triangle with castiron fountain and dripping water and flowers. Glance down Western Avenue and you might see on the right "Pinehurst," mansion of Gov. Horace Fairbanks (c 1870) designed by Horace Carpenter, now Elks Club. Original porch and interiors nearly all gone. Stairway and its statue and landing-seat are altogether original. The comfortable, commodious mansion of a wealthy mid-century family. Italianate style.

At Day Court, three good 20th century Dutch Colonial houses.

Northward, several mid-century Victorian houses probably incorporating earlier buildings dated 1810,1815. After that a high Packard house (1898) for
his daughter. Queen Anne Style. Upper storey in Shingle Style. Very small lot. Triangular gable with bulging bay symptomatic of Shingle Style.

Next house north of unidentifiable style now. Then comes the high Second Empire house of Emerson Hall (1872) with beautiful porch and mansard roof, a grand house well set off by its big lot.

Then comes the U.S. Post Office, a low, groveling modern building foisted on the unwilling town by the U.S. General Services Administration. It replaced two Victorian houses, one Greek Revival, one Italianate bracketed. The government wanted to demolish The St. Johnsbury Athenaeum nextdoor for the post office site. Pressure was brought to bear to preserve the Athenaeum, one of the town's greatest institutions.

The high mansard-roofed Athenaeum building of 1871 designed by John Davis Hatch of Albany, NY. Formerly it had balconies under biggest windows, ornaments around roof, an ornamental balustrade on tower. Notice the curious lack of attention to proper scale in windows, a seeming lapse in good design but common among buildings of that time. Enter this building. Front hall contains dramatic stairway under a high arch. Newell post supports handsome brass standing lamp. All the woodwork is in ash not oak. Striped floors are maple and walnut. In high-ceilinged Reading Room note beautifully designed doorways, presence of fine paintings, an old clock, pieces of sculpture, antique chairs and tables.

Pass into Reference Room on right and see large handsome landscape painting. Note high cast-iron balcony definitely not for persons afraid of heights. The several circular stairs in the building squeak enchantingly as you climb them, but they're safe enough.


Pass into Art Gallery (1873) at rear, probably St. Johnsbury's grandest room. Little has changed since paintings were hung. Originals hang beside copies, for 19th century made no distinction between them. See paintings by Hudson River School artists like Cropsey and Durand, Western paintings by Moran and Whittredge, copies of European masterpieces, portrait bust of Gov. Fairbanks by John Quincy Adams Ward. The huge Bierstadt painting, "Domes of the Yosemite" in its great walnut frame. What drama! What grandeur! You can almost hear the rustle of silks of long-vanished Victorian ladies! Here a great New
Year's Day reception was given by Gov. Fairbanks, the room glorified by flowers from his greenhouses, the refreshments catered by his kitchen and to it the whole town was invited. Nowadays the gallery often resounds to music. Potted plants and trees seem natural to such an interior.

On your way out of the building, look for the Bougereau painting of a young girl in the alcove beside the grand stairway.

Upstairs there used to be a high-ceilinged hall where famous musicians played and noted speakers gave lectures. There Russell Conwell gave his renowned "Acres of Diamonds" speach urging listeners to look in their own backyards for their real opportunities. There Henry M. Stanley gave a lecture just before leaving for Africa to find the lost explorer, David Livingstone. Remember his famous greeting on at last finding the man, "Dr. Livingstone, I presume." Lectures ceased during the Depression and all hope of more was lost at the time of World War II. Now the hall is the Children's Room and library.

Our first walk ends here. If you are tired and famished you might recover your strength and spirits at The Hilltopper Restaurant across the street.

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TWO WALKS IN ST. JOHNSBURY, A VICTORIAN VILLAGE

Second Walk: North Main Street and Boynton Hill

by Dr. Norman R. Atwood for the Bicentennial St. Johnsbury House Foundation, Inc.

We begin again at "The Corner by the Clock." Across the street stands the big brick FAIRBANKS block in neo-Romanesque style (1890) which once housed the general store operated by the Fairbanks company. Later there was a department store, the Berry Ball Company, and now it houses The St. Johnsbury Trucking Company. A commercial building designed to give class to the street and to be seen from as much as two thousand feet away north and south.

Next north, the St. Johnsbury House (1850 and 1910) once a major hostelry, now apartments mostly for able elderly.

Across Central Street, the Union Block (1850) its roof squared off after a fire, its columns shortened and resting, apparently on air or on glass panes below. A most amazing effect!!

North of the Union Block, the one-time state armory, now a town building, built early in this century in a semi-fortified style.

Then comes St. Andrews Episcopal Church (1881) by Wentworth of Bellows Falls. Its beautifully painted interior with an old organ given by Capt. E.F. Griswold, and a fine portrait window in the chancel are of interest. Style: Stick Style with elements of the Early English Gothic.

The Colonial Apartments (1926) a building in a mild neo-Georgian style ends the block.

At Church Street, North Congregational Church, (1878-1882) by Lambert Packard, based on H.H. Richardson's design for Trinity Church in Buffalo, N.Y. (never erected). Packard changed the style from Richardson Romanesque to Early English Gothic, improved many details. Isle la Motte limestone walls and tower, granite columns, limestone capitals, cedar-of-Lebanon doors, a magnificent cherry interior, wonderfully brilliant Victorian windows, high stately organ, general air of comfortable magnificence. Little flying buttress beside the main doors the only one anywhere around, hence greatly admired. Church is a major architectural monument of town and of New England.

Next north: two apartment buildings owned by North Church and designed by Packard. Old cottages of Greek Revival style were moved to the rear to make way for these buildings.
Next north: St. John's Church by Lambert Packard (1898). Style: Early English, but the spire owes much to French towers such as that on the Abbaye aux Hommes at Caen. The little houses (audiculae) at the corners would normally protect saints' statues.

At Winter Street look westward to stately old Summer Street School (c1863) probably by Horace Carpenter and in the Italianate style of the Courthouse. The school common, a visual amenity, offers a large formal vista in which to see a handsome building.

Next north of the Common, the Dana house (c1875). Italianate brackets at the eaves declare the style.

100 Main Street, the Patterson house (1859), an Italianate villa with spacious livable front porch, and behind the hall a livingroom and what was once a bedroom, parlor to right in front, a standard plan. Ell at rear, narrower than the house has the kitchen.

102 Main Street, the Cary house, a mansion by A.D. Houghton, (1900) for George Cary, a maple sugar magnate. Built by James Foye. Superb woodwork inside. Now apartmentized. Lot was larger than at present.

104 Main Street, a house of the 1840s Greek Revival style but with an upstairs porchlet of the 1880's. Fine period doorway.

106 Main, a cottage of 1840 remodeled and re-styled about 1906. Street gable widened to spread gracefully. Oak interiors installed.


112 Main, a modest three-bay cottage (1850) with fancywork bargeboards that announce its intended style, neo-Gothic. Back yard has trelliswork garden pavilion.

116 Main, the John Huxham Paddock house (1840), Greek Revival style, Doric pillars and order. Standard three-bay plan. Small Ital. Victorian house at back of lot once a barn. Main house has good-looking mahogany woodwork put in c1908 by crusty lawyer Alexander Dunnett.
118 Main, another Packard house built for Henry Wilson (1890). Now much altered, shutters gone, porches removed, fancywork removed, front door gone. Inside there is a pretty circular stairway.

120 Main, a Packard house built for L.D. Hazen (1887), corner tower, original porch with spindlework frieze, handsome stairway, good woodwork inside. Standard two-parlor plan. Upstairs porch.

Boynton Hill

Cross busy Mt. Pleasant Street to Boynton Avenue with much care. Look for cars zooming down upon you from left and right. This is Rt. #5, after all.

The large boxy Victorian house on your left (c1875) practically bankrupted its owner, Albro Nichols. Once a family home, later a home for a crusty bachelor, now apartmentized, its virtue lies in good proportions, its interest in its fussy details.

House on your right is a good Dutch Colonial house of 1925 very finely built by James Foye. Red birch woodwork inside.

Uphill from the Nichols house see an old cottage of about 1830 moved back from Mt. Pleasant Street to make room for Nichols house. Standard center-hall plan with kitchen ell. Pleasant pillared porch on south side.


Uphill from the Palmer house a very simple cottage of no style at all but with a locally famous inhabitant, Daisy Gertrude Blodgett, talkative and with an exceedingly cultivated manner of speaking as if to the manor born. Annoying and lovable, she rose regally above all deficiencies.

Uphill from the 1840's cottage on the other side of the street, another Packard house; sunny rooms on the south side, standard plan for such houses, Queen Anne style. No tower, though.

Next door a small house of the 1920's built for Rudolph Stahl.

High above the Stahl house a late Victorian cottage with high pointed roof; and the porch design of the 1880's with spindlework frieze.
Across from the Stahl house, a Packard house, again of usual plan. Above it a cottage in the Edwardian style. Note the gambrel roof, Georgian Revival porch, flattened bay window. There are three of such houses in town, all possibly by a local architect succeeding Packard, maybe J. Thorne.

On top of the hill, the Randall house (1898) by Packard but not typical of his work. Queen Anne elements in the little tourelle on the corner of the house. Given his druthers, Pachard probably would have designed a really big tower for a house on so commanding a site.

Next north, a Packard house of small size, decent uncluttered appearance. See the upstairs porch over the entrance.

At Edgehill Avenue, a large Packard house built for a miller named MacKinnon. Majestic tower, sunny main rooms along the south side, shadowy porch curving around the tower. Proportions of tower are much like 13th century work in French castles such as Pierrefond.

Beyond the MacKinnon house, a chalet-style house built for Harry Day. Very fine red birch woodwork inside. Some exterior details are inexplicable.

At head of street, a new house built in 1969 for Jan Meyer, generally Colonial Revival in style.

On sidewalk side of street, square house (c1915) built for Frank Harris. No identifiable style. Next, in a large lot, a very elegant gambrel-roofed house in Shingle Style, with Colonial Revival details, by Louis Newton, architect. Built for Jonas Brooks.

Across from Brooks house, a large handsomely proportioned house built for Patrick Berry. Colonial Revival in style, as proclaimed by the classical porch. Built in first decade of 20th c.

As you continue down Green Street, you see many small simple early 19th c houses moved here from sites along Main Street in last quarter of that century. These form an agreeable ensemble along the street.

As you reach Mt. Pleasant Street again, if you still have energy, walk up the street to your right in order to view one of the two octagonal houses in town, this one wooden and built about 1863. Italianate brackets in the eaves and a cupola define the style. Front porch a modern replacement of a more delicately scaled Victorian original. House used to have a ghost haunting upper hall and front bedroom until eliminated by the ancient Catholic service of exorcism.
Notice that the octagonal element is carried out even in the little gazebo on the side lawn.

The other octagonal house is on Eastern Avenue, a brick wonder built in 1854. It also has an octagonal barn and a brick octagonal office - a remarkable ensemble inspired by Rev. Orson Fowler's book, *The Octagon House, A Home for All*, 1853.

Arnold Park and Main Street, south

Arnold Park, Main Street at Mt. Pleasant Street, site of the vanished cabin of Jonathan Arnold, founder of the town. Ornate fountain 1908. Park formerly much larger was encroached upon by highway engineers, well, highwaymen.

North of park and next to the Dutch Colonial home is a house of about 1850, Greek Revival corner blocks in window frames.

East side of Main Street: two houses with mansard roofed (1875). Downhill house has lost all its shutters. The other, "Mayview", built for Elisha May, altered in the 1920's to look neo-Georgian in appearance. Inside, a stately suite of three rooms on the left, on right a grand stairhall and living room.

123 Main Street, the Estabrooks house (1896) by Packard, also in *Victorian Homes, a Treasury of the Lesser Examples*, this fancy late Victorian house in Queen Anne details. Note curlicue design in gables ironwork on roof, eyebrow window, pavilioned porch, stained-glass windows, tiny upstairs porch on brackets. Barn at rear is gone.

121 Main, another cottage of the 1840's perhaps moved to its present location. Little vestibule protects from harsh weather, not common in Vermont, better known near the sea coast.

119 Main, a city mansion for James Cosgrove (1915) by Shirley Guard, architect, built by James Foye. A substantial and majestic house with handsome details and plan.

117 Main, the Flint house (1875). This beautiful home built of stacked squared timers. Probably unique construction in town. Its very stiff walls remain stiff in earthquakes and ruin chimneys. Style is Italianate: note broad eaves, low roof slope. A handsome American house.

115 Main, the Paddock house (1820) Federal mansion with plan slightly changed from that of the home of Charles Bulfinch in Boston, the most famous New
England architect of his day. Note large Palladian window, balustraded roof, semi-elliptical fan doorway. Inside there is "Bay of Naples" scenic wallpaper in the parlor, a pretty stairway, pleasant rooms filled with sunlight. Former owner called it a "happy house", and so it is. In 1825 the seed-school from which came St. Johnsbury Academy in 1842 was established here; here was the first piano instruction and the first piano in town, also the first sizable private library.

111 Main Street, by Marshall Morrill of Brooklyn (1874). An Italianate building with mansard-roofed tower with flagpole drawn down inside it, standard center hall plan until revised by Packard in 1893 for Henry Clay Ide, Chief Justice of Samoa, later high commissioner to the Philippine Islands and Ambassador to Spain. In Samoa, Robert Louis Stevenson, author, learned the sad fact that Annie Ide, daughter of Henry, was born on Christmas Day; so he deeded his own birthday to her in a humorous document.

Next door, the Thompson house, a modern cottage of no identifiable style on lot in front of a house of about 1835 or 1840 like that at 104 Main across the street.

Across Clark's Avenue, the Dr. Claude Richmond house (1923) built from standard plans of the time. Note eyebrow roof over central windows upstairs reminiscent of Queen Anne eyebrow roofs and windows.

Next south, two Italianate villas erected 1874 for Col. Fletcher, each with circular stairway. Southerly one with cupola and great shadowy porch built by James Foye for later Fletchers. Pillars are in so-called Tuscan Doric.

Next south, a small early 19th c cottage (probably 1800) originally with standard Cape Cod cottage plan somewhat altered, Italianate porch.

95 Main Street, Greek Revival house of 1850 that formerly stood across street where St. John's Church is today.

Just south of Maple Street stands a neo-gothic house of about 1860. See what asphalt siding does to a house. Dutch Colonial hooded door a feature of the 1920's.

91 Main, a late Packard house (1896) with corner tower, Queen Anne style. It probably needed a larger lot from which to display its excellence. Standard plan for such houses.

Very large clapboard house to the south was built for Dr. Samuel Brooks
in 1850. Note low roof slant, broad eaves on brackets, but neo-gothic fancywork between porch posts. Inside, see large handsome door and window frames, deep baseboards. Now apartments. A great house for a major family in town.

Beyond empty lot stands North Church manse, an Italianate bracketed house of the late 1860's. Note the fancywork above the windows, the decidedly complex front doors. Porch formerly was delicately scaled, roof had castiron cresting, windows had shutters. Tower probably put on later.

Fairbanks Museum and Planetarium, 85 Main, a great architectural monument in Richardson Romanesque style (1896). Longmeadow sandstone or "brownstone". Building adapted from designs for several libraries by H.H.Richardson in Massachusetts. Bronze lions by Andreoni of Rome. Sculptor asked Franklin Fairbanks, the donor of the museum, if models for the lions were all right. "No!" said Mr. Fairbanks, "Make 'em fiercer!!" They've scared generations of little children by their silent growl. Large sculpture over upstairs window is Science with her supporters from the realm of nature. Portrait sculptures in spandrels of the loggia are of Humboldt, Agassiz, and Audubon. natural scientists of the 19th century. Note carved Kneeler-blocks above entrance arch to porch.

Inside you'll see a great vaulted hall with part of huge bird collection, animals, and reptiles, a space vehicle, a weather station, displays of current flowers and plants, and a special exhibit in an alcove. Bells of a huge clock chime on the hour. The place is full of murmurs and shuffling of feet as children and adults view the exhibits. There's a small planetarium upstairs, a science exhibit in the cellar with things for children to turn and twiddle, a zoo of regional birds and animals outside. A small admission is charged.

At Prospect Street look to your left at the chateau-style early hospital, now office building, by Packard. Its high roof and dormers are of interest. Across from it is the Museum's Mold Building, a house now in Tudor style that contains offices and historical materials.

At the corner of Prospect, the First Church of Christ, Scientist (1873 and 1883) originally built for Free-Will Baptists. By Guernsey of Montpelier, this church is roughly Early English Gothic style, has a purely Victorian tower.

South of Prospect stands a row of four Victorian business blocks of the 1870's and '80's. The tallest is by Packard and is by far the most interesting design. Note design changes from storey to storey.

The last in the row, by Packard, is building for the Passumpsic Bank, a solid sober design intended to inspire confidence in bank, and that it has done.
The bank has over $100,000,000 at present.

The next building of interest is the O. Dean Hale Building (1850), its roof squared off in 1910, a neo-gothic building if you look above the first floor at door and at window frames, which have Tudor elements.

Last comes The Bank Block of 1870, an Italianate structure, as evidenced by window caps and bracketed eaves, designed to set a sober commercial mood on Main Street.

With our walk at an end, you have seen early Cape Cod-style cottages of about 1800, a Federal-style mansion of 1820, Greek Revival buildings of the 1840's and 1850's, Italianate villas and other buildings of the 1860's and 1870's, Queen Anne houses of the 1880's, Richardson Romanesque buildings, and a Dutch Colonial house of the 1920's.

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