

COVID-19 Response

Following guidance from the Centers for Disease Control and Prevention and state and local public health authorities, park operations continue to adapt to changing conditions while maintaining public access, particularly outdoor spaces. Before visiting a park, please check the [park website](#) to determine its operating status. Updates about the overall NPS response to COVID-19, including safety information, are posted on www.nps.gov/coronavirus. Please [recreate responsibly](#).

National Park Service

National Register of Historic Places

Weekly List 20200925

KEY: State, County, Property Name, Address/Boundary, City, Vicinity, Reference Number, NHL, Action, Date, Multiple Name

ALASKA, MATANUSKA-SUSITNA BOROUGH,
Wasilla Depot,
Parks Hwy. and Knik Rd.,
Wasilla, MV77000218,
PROPOSED MOVE APPROVED, 9/21/2020

ARKANSAS, WASHINGTON COUNTY,
Woolsey Farmstead Cemetery,
535 South Broyles Rd.,
Fayetteville, SG100005595,
LISTED, 9/21/2020

CONNECTICUT, NEW HAVEN COUNTY,
Pinto, William, House,
275 Orange St.,
New Haven, MV85002316,
PROPOSED MOVE APPROVED, 9/21/2020

IOWA, BENTON COUNTY,
Preston's Station Historic District,
402 4th Ave.,
Belle Plaine, SG100005572,
LISTED, 9/21/2020

IOWA, GRUNDY COUNTY,
Grundy Center High School,
1001 8th St.,
Grundy Center, SG100005565,
LISTED, 9/18/2020

IOWA, MUSCATINE COUNTY,
Ijem Avenue Commercial Historic District,
Ijem Ave. between Railroad St. and Main St.,
Nichols, SG100005566,
LISTED, 9/18/2020

IOWA, POLK COUNTY,
Acadian Manor Historic District,
2801- 2815 Grand Ave.,
Des Moines, SG100005567,
LISTED, 9/18/2020

IOWA, POLK COUNTY,
Argonne Building,
1723 Grand Ave. (1723-1733 Grand Ave., plus 515 18th St.),
Des Moines, SG100005608,
LISTED, 9/24/2020

IOWA, SCOTT COUNTY,
Davenport Downtown Commercial Historic District,
2nd St. to 5th St., Perry St. to Western Ave.,
Davenport, SG100005546,
LISTED, 9/11/2020

KANSAS, BARTON COUNTY,
High Rise Apartments,
1101 Kansas Ave.,

Great Bend, SG100005621,
LISTED, 9/23/2020

KANSAS, LEAVENWORTH COUNTY,
William Small Memorial Home for Aged Women,
711 North Broadway St.,
Leavenworth, SG100005624,
LISTED, 9/23/2020

KANSAS, MARION COUNTY,
Donaldson and Hosmer Building,
318 East Main St.,
Marion, RS100005122,
LISTED, 9/23/2020

MAINE, AROOSTOOK COUNTY,
Lagassey Farm,
786 Main St.,
Saint Agatha, OT08001356,
REMOVED, 9/21/2020

MAINE, LINCOLN COUNTY,
Kavanagh, Gov. Edward, House (Additional Documentation),
ME 213 (Damariscotta Mills),
Newcastle, AD74000178,
ADDITIONAL DOCUMENTATION APPROVED, 9/21/2020

MISSISSIPPI, HARRISON COUNTY,
Gulfport-Harrison County Public Library,
1400 21st Ave.,
Gulfport, SG100005619,
LISTED, 9/22/2020

MISSISSIPPI, RANKIN COUNTY,
Piney Woods Country Life School Historic District,
5009 US 49 South,
Piney Woods, SG100005616,
LISTED, 9/24/2020

MISSISSIPPI, RANKIN COUNTY,

Brandon South College Street Historic District,

Bounded by South College St., East Sunset Dr. to Bentonwood Dr., jct. of South College St. and MS 468, West
Sunset and Prescott Drs., and West Jasper Sts.,

Brandon, SG100005646,

LISTED, 9/23/2020

MONTANA, PARK COUNTY,

Billy Miles & Bros. Grain Elevator,

Jct. of East Park St. (US 89 Bus.) and North G St.,

Livingston, SG100005604,

LISTED, 9/23/2020

NEW YORK, CHAUTAUQUA COUNTY,

Forest Heights Historic District,

Forest Park, Warner Pl., Terrace Pl., Lilac Ln., McKinley Ave., 70-201 Forest Ave., 10-204 Prather Ave., 32-102
and 39-123 Prospect St., 117-153 South Main St., 6 and 11 Broadhead Ave., 67 Washington St.,

Jamestown, SG100005570,

LISTED, 9/18/2020

NEW YORK, ORANGE COUNTY,

Colden Hill Farm,

181 North Drury Ln.,

Newburgh vicinity, SG100005568,

LISTED, 9/18/2020

NEW YORK, QUEENS COUNTY,

Voelcker, Conrad, House,

149-19 38th Ave.,

Flushing, SG100005569,

LISTED, 9/18/2020

OHIO, CUYAHOGA COUNTY,

Downtown Lakewood Historic District, (correction: name is Lakewood Downtown Historic District)

Detroit Ave., roughly bounded by Bunts Rd. and Hall Ave., plus Warren Rd., roughly bounded by Detroit Ave. and
Franklin Blvd.,

Lakewood, RS100005539,

LISTED, 9/23/2020

OHIO, CUYAHOGA COUNTY,

Eleanor B. Rainey Memorial Institute,

1523 East 55th St.,
Cleveland, SG100005571,
LISTED, 9/21/2020

OHIO, CUYAHOGA COUNTY,
Scranton South Side Historic District (Additional Documentation),
2314-2658, 3339 Scranton Rd., 1632-2101 Holmden, 1644-2115 Brainard, 1724-2105 Corning, and 1701-2034
Clover Aves.,
Cleveland, AD15000371,
ADDITIONAL DOCUMENTATION APPROVED, 9/23/2020

OKLAHOMA, PITTSBURG COUNTY,
Mine Rescue Station (Additional Documentation),
509 South 3rd St.,
McAlester, AD80004290,
ADDITIONAL DOCUMENTATION APPROVED, 9/17/2020

SOUTH CAROLINA, CHARLESTON COUNTY,
Host of America Motel,
3245 Rivers Ave.,
North Charleston, SG100005609,
LISTED, 9/25/2020

SOUTH CAROLINA, RICHLAND COUNTY,
Stone Manufacturing Company,
3452 North Main St.,
Columbia, SG100005610,
LISTED, 9/25/2020

SOUTH CAROLINA, RICHLAND COUNTY,
Veterans Administration Regional Office,
1801 Assembly St.,
Columbia, SG100005611,
LISTED, 9/25/2020

SOUTH CAROLINA, WILLIAMSBURG COUNTY,
Epps-McGill Farmhouse,
679 Eastland Ave.,
Kingstree vicinity, SG100005612,
LISTED, 9/25/2020

TEXAS, RED RIVER COUNTY,
Bogata Historic District,
Main St., roughly between Mount Pleasant Rd. and 2nd St.,
Bogata, SG100005602,
LISTED, 9/24/2020

TEXAS, TARRANT COUNTY,
Riverside Baptist Church,
3111 Race St.,
Fort Worth, SG100005603,
LISTED, 9/23/2020

TEXAS, WHEELER COUNTY,
Route 66 in Wheeler County, Texas,
South side frontage road of I 40 between Gray Co. (TX) and Beckham Co. (OK) lines.,
Shamrock vicinity, MP100005601,
LISTED, 9/22/2020
(Route 66 in Texas MPS)

VERMONT

Mid-Century Modern Residential Architecture in Norwich, Vermont MPS,

MC100005617,

COVER DOCUMENTATION APPROVED, 9/23/2020

VERMONT, WASHINGTON COUNTY,
East Calais Historic District,
VT14, Marshfield Rd., Batten Rd., Back St., and Moscow Woods Rd.,
Calais, SG100005618,
LISTED, 9/24/2020

VERMONT, WINDSOR COUNTY,
Stockmayer, Walter and Sylvia, House,
48 Overlook Dr.,
Norwich, MP100005643,
LISTED, 9/23/2020
(Mid-Century Modern Residential Architecture in Norwich, Vermont MPS)

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

National Register of Historic Places Multiple Property Documentation Form

This form is used for documenting property groups relating to one or several historic contexts. See instructions in National Register Bulletin *How to Complete the Multiple Property Documentation Form* (formerly 16B). Complete each item by entering the requested information.

X New Submission _____ Amended Submission

A. Name of Multiple Property Listing

Mid-Century Modern Residential Architecture in Norwich, Vermont

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

- I. Residential Architecture in Norwich, Vermont, 1945-1975
- II. Architects Working in Norwich, Vermont, 1945-1975

C. Form Prepared by:

name/title	Lyssa Papazian & Brian Knight, Historic Preservation Consultants				
organization	Lyssa Papazian Historic Preservation Consultant				
street & number	13 Dusty Ridge Road				
city or town	Putney	state	Vermont	zip code	05346
e-mail	lyssa@lyssapapazian.com				
telephone	(802) 579-3698			date	6/20/19

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation.

Signature of certifying official Title Date

State or Federal Agency or Tribal government

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Signature of the Keeper Date of Action

United States Department of the Interior
National Park Service

Mid-Century Modern Residential Architecture in Norwich, Vermont

Vermont

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Table of Contents for Written Narrative

Create a Table of Contents and list the page numbers for each of these sections in the space below.

Provide narrative explanations for each of these sections on continuation sheets. In the header of each section, cite the letter, page number, and name of the multiple property listing. Refer to *How to Complete the Multiple Property Documentation Form* for additional guidance.

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E. Statement of Historic Contexts

(If more than one historic context is documented, present them in sequential order.)

I. Residential Architecture in Norwich, Vermont, 1945-1975

Architectural Trends & Styles: Mid-Century Modern Style

Following World War I, Americans tended to be attracted to the traditional and familiar details of Colonial and other revivals of historic architectural styles and experimented with the less formal but still nostalgic Arts and Crafts style. These were the pervasive styles found in new American residential developments and which were fully propagated through builder's plan books, mail-order catalogs, and eventually factory-built housing. Notable exceptions to the norm in America were Louis Sullivan (1856-1924) and Frank Lloyd Wright (1867-1959), whose projects in the Midwest created new forms in the fledgling skyscraper and in the Prairie School of design, respectively. In Europe, however, the trauma and physical destruction of the built environment resulting from World War I led to radical social and artistic changes in many facets of life, including architecture. Architects such as Le Corbusier (1887-1965) in Switzerland and Walter Gropius (1883-1969), Ludwig Mies van der Rohe (1886-1969), and Marcel Breuer (1902-1981) in Germany developed an architectural style that was a stark departure from traditional forms and Victorian or Revival ornament. Emphasis was on honesty of form and material, and a simplicity of design that expressed Mies van der Rohe's belief that "less is more." The Bauhaus School in Germany, which operated from 1919 until 1933, trained many European architects, artists, and designers in the tenets of Modernism. The European Modernist architectural movement, known later as the International Style, was slow in its arrival in the United States. With Hitler's rise to power in the 1930s and the establishment of a regime that targeted "degenerate art" such as that produced at the Bauhaus, the main architectural practitioners and teachers, including Gropius and Mies van der Rohe, were forced to emigrate to the United States. Gropius became the director of the Harvard Graduate School of Design in 1937, and Mies van der Rohe became the director of the architecture department at the Illinois Institute of Technology in 1938. Breuer joined Gropius at Harvard in 1937 where they taught and practiced. Architectural historian Carter Wiseman wrote of their influence:

...no school of architecture except the Beaux-Arts itself could claim to have produced so many architects who would have such a pervasive impact upon their society. So powerful was the educational experience in that place and time that even those graduates ... who did not go on to fame contributed with zeal to the propagation of the faith they absorbed under their Harvard mentors.¹

The Massachusetts Institute of Technology (MIT) School of Architecture, also in Cambridge, MA, produced many noted modernist architects as well including Edward Durrell Stone, I.M. Pei, as well as Gordon Bunshaft and Louis Skidmore, both of Skidmore, Owings & Merrill. MIT graduates Walter Pierce and W. Danforth Compton had an impact on the residential architecture of Boston's suburbs with their modernist development of homes with standard,

¹ Carter Wiseman, *Twentieth-Century American Architecture: the Buildings and Their Makers* (New York, New York: Norton, 2000), 139. – as quoted in Brian Knight's, *Survey of Modern Architecture in Burlington*, 2011.

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interchangeable parts at Peacock Farm.² Their instructor, Carl Koch, developed the Techbuilt house.

Frank Lloyd Wright had created a philosophy of organic architecture with simplified geometric shapes driven by concepts of open living and form following function. He established a lab and workshop at Taliesin East, in Spring Green, WI, and Taliesin West, in Scottsdale, AZ. At each location Wright trained and worked with many young architects, including some coming out of the much more International Style-based Harvard environment. He also believed in democratizing his concepts by creating an alternative to the more traditional and inexpensive homes of the growing suburbs with his Usonian homes. These small, often L-shaped, one-story houses were designed for middle income families and are characterized by the use of native materials; flat roofs and large cantilevered overhangs for passive solar heating and natural cooling; natural lighting with clerestory windows; radiant floor heating; and an emphasis on private front elevations and open rear elevations with expansive views to the outside..³

These two influences on American architecture of the 1940s – the European Modernism of Gropius and Mies van der Rohe and the Organic Modernism of Wright – merged into the Mid-Century Modern design approach and aesthetic that became so influential in later 20th century American building. American residential architecture in the mid-20th century evolved in two ways: the modest, mass-produced homes which exploded across the country in post-war expansions by builders and developers; and the academic/high style propagated by Gropius, Mies van der Rohe, and Wright and their students.

Although American vernacular buildings of the vast post-World War II suburban expansion and growth tended to the traditional in style, they embraced advances in materials and manufacturing. The style of these houses is also known as “Banker’s Modern” because their form and style were prescribed by the conservative policies of the prime financing organization providing affordable mortgages – the Federal Housing Authority. The economic prosperity of post war America in which robust wartime industries shifted to peacetime products and services was greatly enabled by the federal government through massive infrastructure spending on transportation, the creation of federally guaranteed mortgages, and the G.I. Bill, which provided educational and housing assistance to millions of veterans and their new families.

In the realm of housing, the GI Bill established a mortgage aid program that provided long term mortgages with a low down payment. Prior to the war, homeowners had to provide a 50% down payment and were given a short mortgage term of five to ten years. ... With these changes, home ownership was no longer relegated to the wealthy and the nation transformed from a culture of renting to a culture of home ownership.”⁴

The main federal mortgage provider was the Federal Housing Authority which, given its enormous task of assisting the creation of millions of new affordable homes, operated with

² Yardley, William, *Walter Pierce, Modernist Architect, Dies at 93*, *New York Times* March 16, 2013

³ <https://en.wikipedia.org/wiki/Usonia>

⁴ Knight, *Survey of Modern Architecture in Burlington*, p.13

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very broad strokes. The goal was to create new well-designed residential communities. This included a guidance manual that restricted funding to housing that met certain criteria, such as subdivision designs that incorporated curvilinear or cul-de-sac streets and houses uniform in lot size, scale, style and setbacks.⁵ This had the effect of creating what became the typical American suburb of look-alike or similar homes on miles of curving new streets. Thousands of suburbs were filled with new homes in familiar and ubiquitous forms like the cottage and the more modern ranch. New neighborhoods were thus created of a common vocabulary and were accessible to many who could afford a simple home for the first time. The Ranch Style, Split-Level, traditional Colonial Revival as well as the Minimal Traditional style were and still are the dominant styles in residential architecture. These were the styles acceptable to the Federal Housing Authority, which was the primary funding source for the new homes. There were, however, small modernist homes designed for suburbs that offered an alternative. These included Wright's Usonian houses and those of developer Joseph Eichler, which were primarily found in the west and midwest. Carl Koch's Techbuilt and William Berkes' Deck House modular homes can be found in the northeast.

In the United States, high-style modernist architecture was practiced by stylistic leaders heavily influenced by the Bauhaus school and Le Corbusier in Europe. It emerged from colleges and universities such as the Harvard Graduate School of Design, where Walter Gropius and Marcel Breuer taught young architects the minimalist and stripped-down approach to design that became known as the International Style. This stark style suited new, large commercial, industrial, and institutional buildings, as exemplified by Mies van der Rohe's Seagram Building (1958); Lever House (1951) by Skidmore, Owings and Merrill; and Story Hall at Harvard (1948) by Gropius and The Architects Collaborative; as well as some residential buildings like Gropius' own home in Lincoln, MA; Marcel Breuer's Stillman House in Litchfield, CT; Mies van der Rohe's Farnsworth House in Plano, IL; and Phillip Johnson's Glass House in New Canaan, CT. However, especially in residential design, the starkness of the International Style evolved into something more human-scaled through the countering influence of Frank Lloyd Wright and his students and colleagues. A Wrightian or modified approach to the severity of International Style evolved into what is broadly called Wrightian and Organic Style. Other iterations of modernist concepts practiced by Mid-Century architects could be described more broadly as Contemporary Style which includes a wide gamut of cutting-edge, architect-designed work. The Organic and Contemporary Styles, like the International Style, exploded traditional building form, but then incorporated the Wright-derived ideas of an open interior plan, outdoor living, and informality to residential projects that made use of local materials and craftsmanship. Siting, terrain and landscape played an important role in these house designs in which glass and interior courtyards were used to literally bring the outside in or to make the transition between them seamless. Other style variations to evolve by 1975 include the popular Shed Style, Post-Modern and much rarer in residential architecture – Brutalist and Deconstructivist Styles.

The Redwood or Bay Area style, a related evolution of the modern style that developed in California, incorporated the materials and openness the climate allowed while celebrating the hand-crafted carpentry traditions of the earlier Arts and Crafts era. Two modernist architects of note in Southern California were Richard Neutra and Rudolf Schindler, both of whom

⁵ Knight, *Survey of Modern Architecture in Burlington*, p.13-14

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emigrated from Vienna and worked briefly with Frank Lloyd Wright before establishing their own practices in Los Angeles. In the northeast, the Harvard Graduate School of Design produced a group of architects who evolved the modern concepts and married them with a Wrightian aesthetic within the New England tradition of wood and stone.

Architectural historian William Jordy observed of mid-20th century architecture:

Regional differences were especially obvious in the United States because the centers of modern architecture were widely separated, existing as pockets of activity in the suburbs of certain cities: principally New York, Boston, Chicago, Los Angeles, and San Francisco. In the beginning not even these suburban areas as a whole were affected; rather only such enclaves as New Canaan, Connecticut, or Lincoln and Lexington, Massachusetts. Like psychiatrists of the period, modern architects tended to cluster; they often stayed close to the architectural schools from which they had graduated. They enjoyed one another's company in what was then a rather lonely point of view. They shared with potential clients the liberal attitudes toward culture that filtered into the environs of the biggest cities....⁶

They were also able to get work from clients in the same areas who were exposed to and admired the modern buildings built by their colleagues.

In the words of architectural historians Carlos J. Dunn & Sarah K. Cody, "Mid-century modern design embodied the Nation's ideals of progress and optimism, as Americans left the war behind and looked forward towards the future."⁷ It is no surprise then that it was embraced in institutional and commercial construction to express and advertise businesses, opportunities for recreation, or the cutting edge thinking of a college, congregation, or museum. In resort locations such as Palm Springs, CA, and south Florida it became the signature style of hotels, restaurants, apartment buildings and even office buildings. However, while their commercial and institutional work allowed architects to really explore modernist concepts, many also had residential clients whose tastes might not be so adventuresome. One of the most notable Mid-Century Modern clusters is in Miami and surrounding areas, known as Miami Modern, or MiMo, includes exuberant design features that worked with the intense sun and climate. Charles F. McKirahan, of Fort Lauderdale, was one of the MiMo architects whose commercial work was a great expression of the whimsical style, but his Contemporary style residential work in Norwich is much more tame and muted. Similarly, the Hanover, New Hampshire-based architects Warren Brooke Fleck and Edward Lewis (Fleck & Lewis) had signature modernist commercial or institutional commissions such as the Hampton Sea Shell amphitheater in Hampton Beach, New Hampshire or the Holy Redeemer Church in West Lebanon, New Hampshire but also depended on their residential clients for their base work. The designs of their houses, such as the two known in Norwich, used modernist concepts to greater or lesser extents depending on the clients.

⁶ Jordy, William H. *American Buildings and Their Architects – Volume 5: The Impact of European Modernism on the Mid-twentieth Century*. New York: Oxford University Press, 1972., p. 171

⁷ Dunn, Carlos J. Dunn & Sarah K. Cody. "Designation Report for Bay Harbor Continental Apartments Bay Harbor Islands, Florida." For Miami-Dade County Regulatory and Economic Resources Department Office of Historic Preservation, March 18, 2015

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Modernism in New England

While the Usonian model and other modern interpretations of suburban housing made inroads in the midwest and California, the very tradition-steeped northeast remained resistant to non-traditional forms and styles. While Minimal Traditional and Colonial Revival Style ranches, cottages, and split-level homes were common in New England's emerging suburbs, modernist homes were largely built by those who could afford to hire an architect and are found in pockets as those described by Jordy. In New Canaan, Connecticut, a group of architects known as "The Harvard Five" lived and worked to disseminate their own form of International and also Wrightian/post-International style architecture. Phillip Johnson, Landis Gore, Eliot Noyes, Marcel Breuer, and John M. Johanson were the core group, but other architects lived and practiced there as well, including Allan Gelbin, who had been an apprentice to Wright. New Canaan and the surrounding suburban Connecticut towns, where wealthy residents could afford and were interested in having the cutting edge of architecture for their homes and corporate headquarters, boasts a significant collection and concentration of the best examples of this east coast modernism. Near Boston, the modern work of Gropius and other architects from the Harvard program was focused in a few Middlesex County, MA, communities where they lived and practiced including Gropius' own home in Lincoln. Gropius and a group of his students formed The Architects Collaborative in Cambridge, MA, and were responsible for many of the modern housing developments and homes in the region. Like New Canaan, this concentrated area of Massachusetts, fueled by the vibrant academic environment and affluent, culturally sophisticated clientele, has some of the finest collections of Mid-Century Modern homes in the northeast.

Extending the influence of these areas to other parts of tradition-bound New England, it should be noted that personal connections played an important role. Some of the architects and artists of New York and Boston had attended, taught at or sent their children to secondary schools and colleges in Vermont and New Hampshire and often their work is found at these institutions – introducing some of the cutting edge modern designs more familiar in larger cities to rural and small communities.

In his *Survey of Modern Architecture in Burlington*, Brian Knight writes: "The influence of Walter Gropius and Harvard Graduate School of Design cannot be ignored in Vermont. Burlington architects J. Henderson Barr, William V. Linde, Charles Hubbard, Tom Cullins, Payson Webber...all passed through Harvard's architecture program. Additional Harvard graduates such as Edward Larrabee Barnes, Carl Koch and members of The Architects Collaborative were also responsible for Burlington designs."⁸ Many architects working in New England in the 1940s through the 1970s were graduates of the Harvard program, had trained with graduates in practice, or had worked in the Connecticut or Massachusetts hubs of modern architecture.

In addition to the more celebrated regional concentrations of modernism noted above, others emerged in locations across the United States fueled by smaller, lesser known academic programs of architecture and by populations with wealth and education looking for homes of

⁸ Knight, *Survey of Modern Architecture in Burlington*, p.9

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distinction and new ideas. An example of this is near Madison and the University of Wisconsin, documented in the National Register-listed Shorewood Historic District. Part of this suburban expansion that evolved over many decades of the 20th century is a notable collection of fine Mid-Century Modern and Wrightian homes designed by a local group of modernist architects. In Burlington, Vermont, near the campus of the University of Vermont, the residential neighborhoods have a mix of early to mid-20th century architecture with a high number of architect-designed homes. A number of these are of Mid-Century Modern design including the home of William and Ruth Freeman, partners in the leading Vermont architectural firm Freeman French Freeman. Their residential work and the work of other modernist Vermont architects such as Marcel Beaudin, Julian Goodrich, and Benjamin Stein can be found sprinkled throughout the city. Among the Mid-Century Modern homes in Vermont are a number of Techbuilt and Deck Houses, which used advances in homebuilding of manufactured and modular construction and a modernist aesthetic. Carl Koch, the founder of Techbuilt and his employee William Berkes, who later founded Deck House, had been through the Harvard Graduate School of Design and thus shared the academic experience and influences of the region's leading Mid-Century Modern architects.⁹

Significance of Mid-Century Modern in Vermont

The high style Mid-Century Modern house is rare in Vermont, a rural state that had been fairly poor overall since the mid-19th century. In 20th century Vermont, the period between the two World Wars was one of very little growth except in a few areas where industry or academia flourished and sustained the communities around them. World War II intensified growth for the towns and cities where industries expanded for the war effort. In Burlington, Springfield, Windsor, and Hartford, there were new suburban developments and growth around industry and also colleges. The local economies fueled by heavy industry transitioning technologically (such as machine tool companies in Springfield) or new tech companies (such as IBM in Essex) or academic institutions (such as colleges in Bennington or Middlebury and the large medical complexes like Dartmouth Hitchcock influencing Norwich and Hartford) continued to grow post-World War II. Workforce housing growth in Vermont took the form of small homes that were fairly traditional in outward appearance, and by the 1950s and 60s used the new American suburban forms of simple or manufactured cottages and ranches. These forms had evolved with Mid-Century Modern concepts of single or split-level open living spaces and as the primary housing for new commuters, incorporated garage space. The styles applied to these forms varied from Colonial, Dutch or Tudor Revival styles to more stripped down vernacular Minimal Traditional Style.

In some contrast to Vermont's workforce housing that mirrored that of the typical American suburbs, the areas growing with more affluent and sophisticated residents, especially near colleges and universities, started to include examples of high-style, architect-designed or upscale modular modernist homes in the International, Wrightian/Organic, or Contemporary Styles. Aside from some housing, the college campuses themselves were in fact the only places in Vermont where the cutting edge architectural styles were regularly used in new buildings and expansion – Bennington, Marlboro, Goddard, Middlebury, Windham, Vermont State Colleges and the University of Vermont became nearly the only places in Vermont with

⁹ Colman, Devin. *The Future Comes Home: Modernist Residential Architecture in Chittenden County, Vermont*. Chapter 7.

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examples - and in fact great collections - of modern architecture. Dartmouth College – just across the river in New Hampshire - could be added to this list. Vermont and New Hampshire were staunchly traditional and so very little high-style modern architecture penetrated the commercial or institutional realms outside of these academic communities. Some notable exceptions include the International Style Union Mutual Headquarters (1958) by Freeman French Freeman, the Brutalist Style Federal Building/ US Post Office (1963) by Julian Goodrich both on State Street in Montpelier as well as Julian Goodrich's International Style Capital Apartments (1951) also in Montpelier.

Today, high-style houses of the Mid-century Modern era are rare in Vermont for two reasons: there were few examples built and because the new materials (like plywood), lack of or insufficient insulation, extensive use of glass and flat or inverted roofs were challenging to maintain in a cold and snowy climate and were often altered or replaced. Examples of high-style mid-century modern houses retaining high integrity are therefore quite rare.

Architecture in Norwich, 1945-1975

Modernism in Norwich

Norwich has long been influenced by the academic presence first of Norwich University¹⁰ and then of Dartmouth and its Dartmouth-Hitchcock Medical Center in nearby Hanover, New Hampshire. The mix of residents in Norwich historically has included faculty, academics, professionals and many who supported the larger college and hospital community in some way. The affluence and cultural sophistication of many residents has contributed to the rich architectural heritage there including that of the Mid-Century Modern. As a culturally rich area in bucolic Vermont, Norwich has also attracted urban sophisticates – many with a past connection to the area and /or Dartmouth - to build second homes and retirees to relocate. They sometimes brought with them their own architects or tapped the local talent.

In the Norwich/Hanover area, a small group of local architects were responsible for many of the finer homes built in the mid-century period which included both traditional and Mid-Century Modern designs. The local architect community of the mid-century period included the husband and wife firm of Edgar H. (EH) and Margaret K. (MK) Hunter, who both taught at Dartmouth and practiced high-style modernist architecture, as well as the large firm of Alfred T. Granger, who dominated in institutional commissions mainly practicing in traditional modes while still in the general context of modernist concepts. Both firms were located in Hanover, New Hampshire, and many of the firms and individuals practicing architecture at that time came out of one of those firms.

The Hunters were the leading proponents of the purer Contemporary Mid-Century Modern style that incorporated many International Style elements. They practiced and taught architecture locally for 20 years. Both were graduates of the Harvard Graduate School of Design. Roy Banwell and Stuart White worked with the Hunters and assumed their practice when they moved to North Carolina in 1966. The Hunters continued their modernist

¹⁰ Established in 1819, Norwich University moved its campus and programs to Northfield, Vermont in 1866.

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residential practice in North Carolina and inspired other architects practicing there resulting in a great collection of their and others' Contemporary Style buildings in that region.

Granger, a graduate of the Harvard Graduate School of Design as well, focused on the more typically traditional designs expected and desired by his many government and institutional clients. Several architects who started working there left to form their own firms such as W. Brooke Fleck, Frank J. Barrett, Gordon Ingram, Archer Hudson, and Charles Gray. They had learned from Granger to produce the more popular, traditionally styled buildings that formed their bread and butter locally as well as the occasional commission in which they got to flex their modernist muscles. In their modernist work they clearly show the strong influence of the Harvard and Wrightian aesthetic.

Fleck partnered with Edward C. Lewis to form Fleck and Lewis. Fleck (or the firm) are responsible for the design of the McGean House (7 Pine Tree) and the Brown house (91 Spring Pond). Alfred Mausolff, who had a practice in New Canaan, Connecticut in the 1930s and then worked for Louis Newton and Julian Goodrich in Burlington, Vermont, later worked with Fleck as well. Hudson and Ingram worked together, and Ingram later partnered with Gray. Barrett, an MIT architecture graduate, formed his own firm but often collaborated with others in Hanover's modernist architect community. In the nearby areas of Vermont, Charles Helmer of Woodstock and Allan Gelbin, first of New Canaan, Connecticut, and later of Norwich, were practicing.¹¹

Gelbin, an alumnus of Wright's Taliesin who worked among the architects of New Canaan, fully embraced the Wrightian/Organic Style embodied by his designs for several homes in Norwich during a 15-year span. These were the Stockmeyer House (1961); Munck House (an addition to an existing cottage, 1962); the Gardner House (1964); and his own house on Spring Pond Road (1972); the Seaton House (1975). He also designed the Richardson House in nearby Quechee Lakes in 1974.

Gelbin, who was still working in Connecticut, was brought to Norwich by the Stockmeyers in 1960 when they were looking for an architect to design a new house. They took the recommendation of their friend, Lucille Zimmerman, who had worked with Frank Lloyd Wright and his office for her own house in Manchester, New Hampshire and met Gelbin through that project.

In addition to Gelbin, another example of an architect brought to Norwich by people moving there is the Fort Lauderdale, FL, architect Charles Foster McKirahan, Sr., who was apparently hired by Keith and Edna Warner to build six homes in the Norwich Mid-Century Modern Historic District in 1953-56 (HD #s 1, 2, 3, 8, 9, & 11).¹² McKirahan is known for his exuberant Miami Modern designs of hotels, restaurants and apartment buildings in Florida and the Caribbean. By contrast to his Florida work such as the Mai Kai Tiki-style restaurant in Fort Lauderdale or the space-aged Chromostat headquarters in Miami, his design for the six homes in Norwich are simple and quite restrained expressions of the Mid-Century Modern

¹¹ NOTE: Author has not yet found Norwich examples of Mausolff, Hudson, Ingram, Helmer or Gray's work.

¹² Original blueprints confirm McKirahan designed the Warner House at 96 Hopson and the one next door at 112 Hopson. Stylistic similarities and the fact they all were built or initiated by the Warners suggests that McKirahan designed them all.

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style. In the use of native stone, brick, and wood, their lack of ostentation, and their strategic siting on rugged terrain, they reflect a more New England sensibility – perhaps by intention or budget.

As a small, regional hub of Modernism, it not surprising to find in Norwich examples of the more affordable Mid-Century Modern modular houses popular in the 1950s through the 1970s such as the Deck House at 86 Spring Pond Road built in 1970 and an Acorn House at 127 Tilden Hill Road built in 1979. An unusual house at 66 Shiloh Lane was built in 1971 designed by New Hampshire architect Don Metz. While the Shiloh Lane house can be considered generally Contemporary Style, it is almost Brutalist in its sculptural massing and fenestration. Metz's other work is stylistically eclectic and includes homes that range from Craftsman and Shingle Style to the earth-sheltered homes of the 1970s that he gained some notoriety for.

Although there are relatively few non-residential properties in Norwich, there is at least one fine example of Contemporary Style design in the St. Francis of Assisi Chapel, designed in 1970 by Burlington architect, Ralph P. Branon and built by Hanover contractor, Trumbull-Nelson.

Local builders learned to work with and sometimes to draw from these designs. Trumbull-Nelson, a general contractor of Hanover, New Hampshire, is known to have built the Fleck and Lewis houses in the Mid-Century Modern Historic District as well as Walter Behrendt's house in 1945. No doubt they became well versed in the use of the challenging modern materials and atypical designs. As the major home builder in the upper valley for decades, Trumbull-Nelson would have incorporated this experience into their repertoire which has been very influential in the region. Local builder George Porter was responsible for building the Brown House by Fleck & Lewis. In his Vermont notes, architect Allan Gelbin mentions the expertise of veteran Norwich builder Milard Uline, who built his Gardner and Munck Houses. Other local builders of his designs mentioned by Gelbin include John Wilder of Norwich who built the Stockmeyer House, George and Bill Porter of Norwich who built the Seaton House and the father-son team of Harold and Ronald Potwin of Ludlow, Vermont

Condition and Location of Modernist Homes in Norwich-Hanover

In Norwich and Hanover many modernist houses retain surprisingly good integrity. Many changes to these homes over the years were done by the original architects or by other architects respecting the original design and using the modernist vocabulary to make later changes sympathetic. There are still many flat, slant, low gabled, shed, or even inverted roofs. New insulated replacement windows use a modified modernist vocabulary to retain integrity.

New streets laid out on hills and ridgelines in Hanover, New Hampshire included Hemlock and Rip Roads – where many Hunter homes and others of unknown but Contemporary Style design are still intact including the Hunters' own house on Hemlock Road.

In Norwich Modernist houses using Wrightian/Organic, Contemporary and other Style are found primarily on new roads created by developers of older large properties in the 1950s-

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60s. The Norwich Mid-Century Modern Historic District is a good example. The cluster of modern homes on Spring Pond Road, Pine Tree Road and a portion of Hopson Road form a neighborhood dominated by architect-designed Mid-Century Modern style houses of the 1950s through the early 1970s. The neighborhood historic district is defined by three subdivisions that created two new roads and over a dozen home lots.

Elm Street and Hopson Road were extended in the mid-20th century and the newer homes found on those sections are a mixture of modernist styles. Two Hunter-designed homes are found on Elm Street as well as a Contemporary Style house by architect David Campbell. Other Elm Street properties include Contemporary Style homes which are as yet unattributed. Hopson Road east of Elm Street has homes built from the 1940s through 1960s that include a modern log structure, Contemporary Style homes, and several Minimal Traditional and Ranch homes.

The creation of Old Coach Road off Union Village Road started with the Hunter's Pennington Haile House in 1950 and expanded up a ridgeline with several homes along the road that took advantage of the views in both the east and west directions. While the Pennington Haile House was replaced by a newer house in 1990, there remain Contemporary Style homes that are as yet unattributed or were designed and built by the owners. Hickory Ridge Road was created or enhanced in 1962-7 where several eclectic modernist homes followed the initial renovation of a camp at the end of the road in 1962. Hawk Pine is a large development of dramatic unique homes using the Organic Style of architect William Carl Williams, starting in 1968.

With the dramatic terrain of Norwich where there are so many sharp hills, the opportunity for Contemporary Style homes built into the hills is great. It is not surprising that some of these can be found as well on older ridgeline roads that were extended such as Bradley Hill Road. A Shed Style home near the end of Bradley Hill road is not yet attributed and a cantilevered Contemporary Style house with many decks is also not yet attributed.

Significance

Norwich, Vermont, and Hanover, New Hampshire, in the academic circle of Dartmouth, which had its own small architecture program, is one of the small enclaves of mid-century America where many modernist homes can be found. It might even be said to be the New Canaan Connecticut or Lexington MA of northern New England in that several national and regional modernist architects clustered and worked there with sophisticated clients creating an unusual collection of modernist homes. While there are several architect-designed Mid-Century Modern buildings and housing scattered throughout larger communities like Burlington, which was also an academic and industrial community with affluence and cultural breadth, it is the relatively small and more rural communities of Norwich, Vermont, and Hanover, New Hampshire, where the concentration of architect-designed modernist buildings and homes is perhaps most noticeable. The collection of homes of the Norwich Mid-Century Modern Historic District, nearby Elm Street, and on Hemlock and Rip Roads in Hanover are unusual even within the broader Norwich/Hanover enclave in their integrity and

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concentration. There are also several very good individual examples of Mid-Century Modern styles including Ranch, Contemporary, Wrightian/Organic, and Shed found in Norwich.

II. Architects Working in Norwich, Vermont, 1945-1975¹³

Banwell Architects (1966 -)

- Roy Banwell (1929 -) graduated from Yale in 1951, spent three years in the Navy, and then completed the Master of Architecture at University of Pennsylvania in 1957. He moved to Hanover in 1957 to work for E. H. and M. K. Hunter and carried on their practice after they left for North Carolina in 1966. He continued as Banwell Architects and then as Banwell, White and Arnold in 1971 with Stuart White and UPenn classmate C. Treat Arnold. He and Stuart White designed many area homes in the 1970s through the present. The firm continues today, although Banwell retired from active practice in 2005.

- Cleveland Stuart White, Jr. (1937 -) graduated from Princeton University and went on to receive his degree in architecture from Columbia University in 1963. He worked as a draftsman and designer for Hill & Associates, Cambridge, MA, from 1964-1968 and then for Banwell Architects of Hanover. In 1971 he partnered with Banwell to form Banwell, White & Arnold of Hanover. He served as president of Banwell Architects from 1995-2003. He has been an Adjunct Assistant Professor in the Environmental Studies program at Dartmouth College. He now lives in the Norwich/Hanover area and has his own architectural practice.

Behrendt, Walter Curt (1884-1945)

Walter Curt Behrendt was a German architect and authority on modern city planning and housing. In 1925-1926 he edited the journal *Die Form* and led a campaign in support of modern architecture. In 1934, as Germany became too dangerous for people of Jewish heritage, Behrendt's friend and colleague Lewis Mumford secured him a lectureship at Dartmouth College in the Department of City Planning and Housing.

During the 1930s the Dartmouth Art Department established its Artist-in-Residence program to bring serious artists to campus for short- and long-term residencies. Over the years the College welcomed renowned artists and architects such as Alvar Aalto, Buckminster Fuller, Walter Gropius, Lewis Mumford, and Ray Nash. Paul Sample was given a lifetime appointment as Artist-in-Residence with the rank of full professor.

It was in this context that Lewis Mumford was able to help Walter Curt Behrendt receive a guest lecturer position at Dartmouth in 1934. Mumford also convinced his publisher, Harcourt, Brace, to publish Behrendt's *Modern Building: Its Nature, Problems, and Forms*, which grew out of his Dartmouth lectures, as well as earlier theorizing from Germany

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published in part in *Die Form*. This was an important book for the establishment of modernism in the United States.

Behrendt moved to Buffalo, New York in 1937 to teach at the University of Buffalo. While at Buffalo, he also was a lecturer at Wheaton College, where he was a juror for choosing an architecture firm for the new campus art center. In addition to his duties at the University of Buffalo, Behrendt worked with the Buffalo City Planning Association, “to help them wrestle with the challenges of the automobile and the threat that is posed to the city’s central business district.”¹⁴ The growth of Buffalo’s suburbs, and the subsequent rise of automobile commuters, had created a severe traffic congestion and parking problem in Buffalo’s business center. Serving as the seeds for the University of Buffalo’s architecture program, Behrendt and his students worked at the city’s Planning and Experiment Station and developed a master plan for the city.

Behrendt returned to Dartmouth College to teach in 1941. His wife, Lydia Hoffman-Behrendt, a well-known pianist who fled Germany with Behrendt, also taught at Dartmouth. In addition, Behrendt delivered lectures at Princeton University. The majority of his lectures covered the development of cities, city planning, regional planning, modern architecture, housing, transportation and zoning. The lectures covered the history of architecture from antiquity through the 1940s, including Greek, Rome, the Arts and Crafts Movement, the Art Nouveau Movement, and the International Style.¹⁵

In 1945 Behrendt designed and built his own house, one of the first known Ranch Style homes in Vermont, on McKenna Road in Norwich. Behrendt had become enamored of Frank Lloyd Wright back in Germany, and his house reflects this admiration for an architecture that was more humanist and inspired by vernacular forms; a style of modernism directly opposed to the more abstract forms of the Bauhaus. Elizabeth Bauer Mock, a charter apprentice at Taliesin and director of the Department of Architecture and Design at the New York Museum of Modern Art, helped publish Behrendt’s house in the magazine *Pencil Points* just after he died in 1945.

Branon, Ralph P. (1930 – 2008)¹⁶

Ralph P. Branon was born in Fairfield, Vermont in 1930. He attended St. Mary’s in St. Albans, high school in Farmington Hills, Michigan, and the University of Detroit, where he studied architecture and structural engineering. Branon served in the U.S. Army from 1955 to 1961. After his military service, he founded his architectural practice in Burlington, Vermont. For many years his offices were located a 5 Scarff Avenue in Burlington. He was an avid

¹⁴ Ibid.

¹⁵ Walter Curt Behrendt papers, 1910-1945, Avery Drawings Collection and Archives, Columbia University, New York, New York.

¹⁶ Source: Knight, Brian. *Survey of Modern Architecture in Burlington*. Prepared for City of Burlington Department of Planning and Zoning. July 5, 2011

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hunter and outdoorsman, a second-generation sugar maker and member of the Sugar Makers Association, and a 4th Degree member of the Knights of Columbus. He designed many facilities for the Catholic Church. His modernist works include in Burlington the Newman Catholic Center at the University of Vermont and the Social Security Administration Building. He designed the 1970 Modernist Style St Francis of Assisi Roman Catholic Chapel on Beaver Meadow Road in Norwich.

Campbell, David (1908-1963)¹⁷

David Campbell was born in 1908 and trained in design at Harvard. His interest in architecture was strongly linked to his support of crafts. A 1934 graduate of the Harvard School of Design, David Campbell exemplified the concurrent interests in design, arts and crafts furthered by the Bauhaus movement of the 1920s and 1930s. He became the director of the League of New Hampshire Craftsmen in 1938, six years after it was founded and remained director through 1962. He also served as director of the American Crafts Council in New York, for which he designed the first craft museum in the country, the Museum of Contemporary Crafts in New York City (no longer extant). In 1963, he won an award from the American Institute of Architects for promoting partnerships between craftsmen and architects, according to the American Craft Council website. Campbell designed a number of notable New Hampshire modern houses in the 1950s, including the Hallamore House in Henniker and at least two known modernist homes in Norwich, Vermont. These were the 1952 Booth House (no longer extant) and the c. 1952-1956 Jesse Cone House on Elm Street.

Fleck & Lewis¹⁸ (1966 – 1974)

The Lebanon, New Hampshire firm of Fleck & Lewis¹⁹ initially designed many homes as well as commercial and institutional buildings before concentrating on the latter. Although the majority of their practice was more traditional home designs following the preference of many clients, they did get to design some modernist homes and commercial/institutional buildings including a 1973 Shed Style home with an interior atrium in Norwich and listed in the Norwich Mid-Century Modern Historic District on Spring Pond Road. Although not yet identified, it is expected that there are more Norwich Fleck & Lewis homes in Norwich. The firm often collaborated with regional and national architectural firms on projects. For example, Fleck and Lewis was the local firm working with Edward Durrell Stone on the design and construction administration of the Windham College campus in Putney, Vermont. Fleck and Lewis worked on many buildings for Dartmouth College until the 1970s when the school hired their own staff architects.

¹⁷ Sources include Mausolf, *Mid-20th Century Architecture in New Hampshire: 1945-1975*; a project list prepared by Campbell's widow – Flora Campbell, 1992; a small feature on Campbell on NH-PRESERVATION2013.BLOGSPOT.COM; and the online Archives of American Art library holdings list.

¹⁸ Mausolf, *Mid-20th Century Architecture in New Hampshire: 1945-1975* and Interview with architect Craig Lewis, son of Edward C. Lewis, 2017.

¹⁹ Mausolf, *Mid-20th Century Architecture in New Hampshire: 1945-1975* and Interview with architect Craig Lewis, son of Edward C. Lewis, 2017.

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- Warren Brooke Fleck (1909-2007) spent three years at Bowdoin starting in 1929 and two years at University of Pennsylvania School of Architecture. From 1934-7 he worked in the US Treasury Department. Then from 1937-8 he worked in the Philadelphia offices of Karcher & Smith; J. Edwin Brumbaugh; and J. Linden Heacock. During WWII, he was active in military intelligence in the Pacific Theater where he was wounded and lost partial sight in one eye. After the war he went to work in the Hanover office of Alfred T. Granger. He started his own office in 1956, first employing and then partnering in 1966 with partner with Edward Lewis as Fleck & Lewis until 1974. Before partnering with Lewis, Fleck designed the 1962 Contemporary/Wrightian Style McGean House in Norwich, listed in the Norwich Mid-Century Modern Historic District on Pine Tree Road. This house included the modernist and Wrightian concept of an interior atrium/courtyard and the dramatic use of a hillside location. One of Fleck's signature designs was the Hampton Seashell at Hampton Beach, New Hampshire in which he got to do a truly modern structure for the state. It was demolished recently. Fleck retired to North Carolina.

- Edward C. Lewis (1926-) served in the U.S. Navy from 1944-46 and then graduated from the Franklin Technical Institute in Boston in 1949 where he studied architectural drafting. He worked for the Vermont Marble Company in the drafting and design departments. After marriage in 1953 he returned to the Hanover area and worked for Alfred T. Granger. He left to work for W. Brooke Fleck. Lewis then partnered with him in 1966 as Fleck & Lewis based in Lebanon, New Hampshire. One of his most notable Mid-Century Modern designs is the 1961 Holy Redeemer Church in West Lebanon, New Hampshire. Lewis taught a course at the Dartmouth Medical School on how to build an office. He retired in 1996.

Hunter, Edgar Hayes (1914-1995)

Hunter, Margaret King (1919 – 1997)

Edgar (Ted) Hunter was the son of a Hanover, New Hampshire contractor. He attended Hanover High School and Deerfield Academy. Hunter attended Dartmouth College (class of 1938) before spending a year at the Technical Institute of Zurich and then attending the Harvard Graduate School of Design (Class of 1941). He then taught naval architecture for a year at MIT. While at Dartmouth, Hunter led the College's ski team. He received A.B. and M.Ed. degrees from Dartmouth College in 1938 and 1950, respectively. He also received B.A. and Master of Architecture degrees from Harvard in 1941 and 1970. Hunter was a professor for 20 years at Dartmouth College (until 1966) and Chapter President of the New Hampshire AIA in 1961 and later the Raleigh AIA.²⁰

Margaret Hunter was born in Baltimore, Maryland, and attended College High School in Montclair, New Jersey. She earned a B.A. in Botany at Wheaton College in 1941 and studied at the Smith College School of Design in 1942. She was one of the first female students at the Harvard Graduate School of Design in 1942 and earned her degree in 1945.

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Ted and Margaret met at Harvard College where they studied under Walter Gropius. They soon married and, after they graduated, returned to Edgar's hometown of Hanover to establish an architecture practice together. The move to Hanover "seemed natural" as Dartmouth College provided "a renewable source of educated clients who wanted to live in something other than a Cape, Federal, or Greek Revival manse."²¹

They practiced in the area with many commissions in Norwich and Hanover. Unlike many of the local architectural firms of the area, the Hunters' work was almost entirely in the Mid-Century Modern style and according to the architect son of one of their colleagues, they "were the leading proponents of the purer Contemporary Mid-Century Modern style that incorporated many International Style elements."²² Perhaps this is why only a few of their many area houses remain extant and intact. The Hunters were part of a small group of architects in the Norwich/Hanover area who were responsible for many of the finer homes built in the mid-century period which included both traditional and Mid-Century Modern designs.

The Hunter's arrived in Hanover with the influence of Gropius's New England style of "vertical wood siding, boxy silhouette, [and] delicate steel columns" which the Hunters incorporated in their own designs but they "tweaked the materials, the layout, and the composition for the more dramatic landscape north of Massachusetts."²³

According to a survey of Mid-Century Modern design in New Hampshire: "They won national design competitions (one non-residential and one residential) sponsored by *Progressive Architecture* magazine in 1946 and 1947 and had designs featured in *Architectural Record* in 1950, 1953 and 1956."²⁴ They relocated to North Carolina in 1966 where they continued in practice until 1991 leaving a substantial Modernist legacy there.²⁵ A 1953 article in *Architectural Record* describes their approach to designing houses in New England: "...the demands of the region were met in careful planning for the trying climate, in large glass areas oriented south for natural heating, in liberal use of thermal insulation, and in use of flat or low-pitched roofs to hold snow and gain 'free' insulation value."²⁶ Some of their New England works include Laconia State School (1955), Lutheran Church and Parsonage of Hanover, New Hampshire (1958), the Sawyer Art Center at Colby Sawyer College in New London, New Hampshire (1960) and the Eldredge House in Norwich.

Gelbin, Allan J. (1929 - 1994)

Allan J. Gelbin was born in 1929 and spent his youth in New York City and the surrounding metropolitan area. He attended the School of Architecture at Carnegie Institute of Technology

²¹ Lange, Alexandra, Meet the Hunters, "Vermont's modernist-house pioneers," Curbed Magazine, Aug 9, 2018.

²² Conversation with Craig Lewis, architect and son of architect Edward Lewis of Hanover, 01/19/17

²³ Lange, Alexandra, Meet the Hunters, "Vermont's modernist-house pioneers," Curbed Magazine, Aug 9, 2018.

²⁴ Mausolf, Lisa. *Mid-20th Century Architecture in New Hampshire: 1945-1975*. Study prepared for New Hampshire Employment Security, 2012, unpublished in files of New Hampshire Division of Historical Resources and of the study author.

²⁵ Their firm papers are housed at North Carolina State University and much of their work is documented by the website: <http://www.ncmodernist.org/hunter.htm>

²⁶ *Architectural Record. The House as Architecture*. Architectural Record, November 1953, p. 157.

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in Pittsburgh, Pennsylvania, from 1947 to 1949. Deeply impressed by Frank Lloyd Wright's theories about organic architecture, Gelbin quit college to become an apprentice to Wright at Taliesin East in Spring Green, Wisconsin, from 1949 to 1953. After leaving Taliesin in 1953, Gelbin supervised the construction of three of Wright's residential commissions in Canton, Ohio: Rubin House, Dobkins House, and Feiman House. The Ellis & Alice Feiman Residence in Canton, Ohio (1954) was “considered the first Usonian house built, based on Frank Lloyd Wright's design for the New York exhibition house ...the Feiman house is based on the four-foot module and constructed of brick and Philippine mahogany. The openings in the brickwork, creating a decorative pattern, match those of the exhibit house. Like the exhibition house, the ceiling is composed of halved sheets of plywood, with every other sheet rotated 90 degrees, creating a rich wood pattern.”²⁷

In 1956, Gelbin built the Frank Lloyd Wright-designed John L. and Joyce Rayward House, aka Tiranna, in New Canaan, Connecticut. Between 1964 and 1967, major renovations to the property were undertaken by Taliesin Associated Architects, an architecture firm formed by Frank Lloyd Wright that carried on his vision following his death. It appears that architect John de Koven Hill designed the additions and Gelbin acted as supervisor on the project.²⁸

Gelbin established his own private practice in Connecticut in 1957 and built the first of his three personal homes in Ridgefield, Connecticut in 1958.²⁹ In Connecticut, he was part of a modernist architecture movement that combined the revolutionary stark look and form of the International Style and the more organic approach of Wright and his Usonian homes.

Gelbin lived in Weston, Connecticut, where he had worked near the Mid-Century Modern architectural enclave in neighboring New Canaan. The group of architects, known as the Harvard Five, were Phillip Johnson, Landis Gore, Elliot Noyes, Marcel Breuer, and John M. Johanson. They were the core group to practice in and around New Canaan, but other architects, like Gelbin and other Wright apprentices lived and practiced there as well, taking advantage of the affluent and modernist-leaning potential clientele.”³⁰ The architects “lived and worked to disseminate their own form of International and also Wrightian/post-International style architecture... New Canaan and the surrounding suburban Connecticut towns, where wealthy residents could afford and were interested in having the cutting edge of architecture for their homes and corporate headquarters, boasts a significant collection and concentration of the best examples of this east coast modernism.”³¹

According to reporter David Basch of the *Hartford Courant* who wrote an article ten years following the death of Frank Lloyd Wright: “his style lives on in the work of the many young architects who lived and worked at his studios in Arizona and Wisconsin as well as in the works of architects who have admired him everywhere. One of those is a young architect who spent eight years with Wright and who is now living and working in Westport.”³²

²⁷ The Wright Library website, [HTTP://www.steinerag.com](http://www.steinerag.com), Date Accessed October 29, 2018.

²⁸ Triangle Modernist Houses Website, 2007-2012. Accessed October 29, 2018.

²⁹ Allan J. Gelbin Papers, Art Institute of Chicago, Chicago, Illinois 60603-6404.

³⁰ Papazian, Lyssa, *Norwich Mid-Century Modern Historic District National Register Form*, United States Department of the Interior, National Park Service, 2016.

³¹ Ibid.

³² Basch, David, “Frank Lloyd Wright is Alive and Well in the Westport Area of Connecticut,” *Hartford Courant*, April 13, 1969.

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While in Connecticut, Gelbin and the Harvard Five “combined the revolutionary stark look and form of the Bauhaus style with the more organic and playful approach of Wright’s Usonian homes.”³³ Gelbin’s firm focused primarily on residential design, with the majority of their commissions located in New York State and New England. Among Gelbin’s New Canaan designs were the Murphy House (1964), Leuthold House (1966) and Whitlow House (1969). The Murphy House had an irregular plan, sharp angles that created prow like elements, cantilevered deck, and a pyramidal skylight capping a pyramidal roof.³⁴ The house demonstrated the influence of Frank Lloyd Wright in Gelbin’s work “in its use of natural materials, relationship to the landscape, organic forms, and finely crafted details like door handles and light fixtures that reflect the triangular motifs in the house.”³⁵ The Leutold House was “defined by curving walls and irregular plan.”³⁶ The house featured detailed woodwork, plate glass, red tile, carport, cantilevers, exposed mahogany beams, breezeway, guesthouse, board and batten wood siding,³⁷ Although influenced by Wright, Gelbin’s design of the Leutold House was “uniquely his own, featuring sculptured forms that respond to existing and manmade landscape elements on the site.”³⁸ The Whitlow House featured a cantilevered deck, bands of windows, vertical slat wood screens, carport.³⁹

Gelbin’s firm focused primarily on residential design, with the majority of their commissions located in New York State and New England. He designed 14 houses in Norwich⁴⁰ between 1962 and 1977. These included the Munck Residence (1961), Stockmeyer Residence (1962-90s), Valtin Residence (1965), Gardner Residence (1964-69, listed in the Norwich Mid-Century Modern Historic District), Miller Residence (1972 – 76), Gelbin Residence and Studio (1972-73, listed in the Norwich Mid-Century Modern Historic District), Seaton Residence (1975-76), Drury Residence (1975), Burch Residence (1976), and Freeman Residence (1977). In 1973, Gelbin moved into the house he designed for himself at 23 Spring Pond Road on property he bought from the Gardners. He lived in Norwich until 1977. In 1989 Gelbin published his book *Sun, earth, and sky: ideas for a new city* in which he outlined his theories of city planning.

McKirahan, Charles Foster, Sr. (1919 -1964)

Charles Foster McKirahan, Sr. was born in Tulsa, Oklahoma, in 1919, and first studied at Oklahoma State University. During World War II, he served for three years as a captain with the U.S. Army Corps of Engineers in Australia, Hawaii, Guam, Japan, and the South Pacific, an experience that strongly influenced his later work. He completed a B.S. degree in architecture from the University of Illinois in 1947. He moved to Fort Lauderdale that same

³³ Mid Century Modern Exhibit, Norwich Historical Society, Norwich, Vermont, 2018.

³⁴ Building Conservation Associates, *New Canaan Mid-Century Modern Houses*, Connecticut Commission on Culture & Tourism, 2008.

³⁵ Ibid.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Ibid.

³⁹ Ibid.

⁴⁰ According to the finding aid for the Allan J. Gelbin Papers at the Ryerson and Burnham Archives, Ryerson and Burnham Libraries, The Art Institute of Chicago (2003) –[<http://digital-libraries.saic.edu/cdm/compoundobject/collection/findingaids/id/15133/rec/1>] .

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year, forming the partnership of Wimer & McKirahan in 1951 and his own practice in 1953. One of his firm's first projects was the Polynesian-themed Mai Kai Restaurant, which is still intact and operating in Fort Lauderdale on U.S. 1 north of Oakland Park Boulevard.

As Broward County was growing in the post-war years, the prominent Coral Ridge Properties development firm hired McKirahan to design hundreds of homes and apartments, including Coral Cove, Bay Club, Sunrise Bay Club, Coral Ridge Towers (North and East), and Ocean Manors Hotel, as well as the Coral Ridge Country Club and Yacht Club. Elsewhere in Fort Lauderdale, he designed the Point of America Condominium, Everglades House, Sky Harbour East, Lago Mar Apartments, Birch Tower, Birch House, Sea Chateau Motel, and Manhattan Tower among others.

In Miami-Dade County, his work included the Castaways Island Hotel (also with a Far Eastern theme), the Seaquarium dome, Point View Co-op, Island House on Key Biscayne, and the Bay Harbor Club and Continental co-ops on Bay Harbor Islands. In the Morris Lapidus/Mid-20th Century Historic District, he designed the original Seacoast Towers (now the Alexander), in 1962 for Alexander Muss.

McKirahan was considered part of the Miami Modern or MiMo group of architects working in the greater Miami area. Their work is notable for exuberant design features that worked with the intense sun and climate.

McKirahan also worked in the Bahamas Ecuador, Honduras, Dominican Republic, and Brazil, and designed residences for actor Raymond Burr and artist Alexander Calder. In 1952, he designed several modest homes for a friend of Calder's in a development in Norwich, Vermont. Keith Warner, who also lived in Fort Lauderdale and knew McKirahan had the architect design his own home and five others in Norwich where Warner created a new modernist neighborhood which is now listed in the Norwich Mid-Century Modern Historic District.

Sadly, this prolific and gifted architect was killed in a West Palm Beach auto accident in 1964. He was just 44 years old."⁴¹

Metz, Don (1940 -)

Don Metz⁴² was born in Pennsylvania, the son of a businessman and educated first at an Episcopal private school and received a degree in architecture at Yale. He moved to rural New Hampshire and opened a private practice where he spent his career in the towns of Etna and Lyme. One known commission in Norwich is a 1971 house on Shiloh Lane. While the Shiloh Lane house can be considered generally Contemporary Style, it is almost Brutalist in

⁴¹ Architect Biographies from www.MiMoOnTheBeach.com

⁴² Sources for information on Metz: <http://donmetzarchitect.com>; From author blurb from "Confessions of a Country Architect", by Don Metz; and Slesin, Suzanne, "Going Underground", New York Times, March 22 1979.

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its sculptural massing and fenestration. Metz's other work is stylistically eclectic and includes homes that range from Craftsman and Shingle Style to the earth-sheltered homes of the 1970s that he gained some notoriety for. In 1974 and 1982, Don's earth-sheltered houses received awards for excellence in planning and design from *Architectural Record* magazine. Metz still practices selectively and recently designed the Lyme, New Hampshire town offices. Metz is also an author of books on architecture, a memoir, as well as novels.

The following are architects working in the Hanover/Norwich area during the Mid-century Modern period and with likely Norwich commissions, but none as yet identified.

Barrett, Sr, Frank Joseph. (1912-1999)

Frank Joseph Barrett, Sr. received his BArch from MIT in 1937 and his MArch from there in 1940. He served as a draftsman and designer for Edward T.P. Graham and Ralph Harrington Doane. In Hanover, New Hampshire, he started out in the office of Alfred T. Granger and then opened his own office and practice from 1946 to 1985. He retired to Charlotte, NC in the 1970s.

Granger, Alfred Thompson (1901–1970)

Alfred Thompson Granger studied at Northeastern and Boston Architectural Club and earned a graduate degree in Design and Architecture at Harvard. Beginning in 1920 he was employed by R. B. Whitten in Cambridge, followed by Stone and Webster, Boston; Taylor and Wakeling, St. Petersburg, FL; Jens Larsen in Hanover, and Wells and Hudson in Hanover. From 1932 to 1942 he served as a senior member for Wells, Hudson and Granger of Hanover and his works included the New Hampshire State House Annex in 1940. In 1942, he formed Alfred T. Granger Associates, Hanover. The large firm specialized in schools and institutions and trained several area architects who went on to their own practices including Barrett, Fleck, Ingram, and Gray. These architects were responsible for the design of many homes and public buildings in the area which ran the design gamut from Colonial Revival and traditional to Mid-Century Modern – exemplified by the Fleck – designed McGean house at 7 Pine Tree. W. Brooke Fleck left Granger to form his own firm and employed Edward Lewis (who he later partnered with) and Alfred Mausolff who had also worked in New Canaan and Burlington, Vermont⁴³.

Mausolff, Alfred J. M. (1893-1989)

Alfred J. M. Mausolff was born in 1893 in New York City and received a Bachelor of Architecture degree from Columbia University in 1917. After college he worked as a draftsman in New York for the firms of Lord and Hewlett and Andrew J. Thomas before

⁴³ Mausolff. *Mid-20th Century Architecture in New Hampshire: 1945-1975*.

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working for Cram and Ferguson in Boston from 1922 to 1924. From 1925 to 1936, he had his own office in New Canaan, Connecticut during which time several of his commissions were published in *American Architect*, *Architecture*, *Architectural Record*, *Pencil Points*, and *House and Garden*. He moved to Burlington, Vermont where he worked first in the office of Louis Newton in 1949 and then as senior draftsman, specification writer and designer then for Julien Goodrich through the 1950s. As of August 1960, Mausolff had moved to Hanover, New Hampshire and worked in the office of W. Brooke Fleck in Hanover until he retired in 1961⁴⁴.

F. Associated Property Types

(Provide description, significance, and registration requirements.)

Residential Properties: 1945-1975

Ranch Style Houses

Contemporary Style Houses

- Wrightian and Organic Style Houses

Shed Style Houses

Others that could be developed in the future

International Style Houses

Split-Level Style Houses

Postmodern Style Houses

⁴⁴ Sources include Mausolff, *Mid-20th Century Architecture in New Hampshire: 1945-1975*, and online archival records of the AIA.

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Residential Districts: Minimal Traditional Style Houses

Ranch Style Houses

The modern Ranch Style homes found in Norwich, Vermont include both individually designed homes and those that follow a standard design including pre-fabricated houses. The typical features of both types that identify the Ranch Style include the broad, one story shape, a low-pitched gable roof with no dormers, moderate to deep eave overhang, usually off-center entry, asymmetrical fenestration that almost always includes a picture or bay window where the main living or dining room is, and might have smaller windows in sleeping or secondary areas. These other windows typically take the form of standard one-over-one double-hung sash or single-pane casement, hopper, or awning sash and may be placed in a line high or low in the wall. The roof forms can be a simple side gable or hipped roof or have cross-gable or cross-hipped forms. The houses are typically on wide lots, matching the elongated layout of the house. The Ranch Style home usually has a garage, almost always attached and fronting the street. Often there is some setback to the house behind a wide front lawn area as well as a backyard space.⁴⁵

An example of the architect-designed Ranch is the 1949 Redwood House by Walter Curt Behrendt on McKenna Road. Examples of the more standard design of the Ranch are 366 Union Village Road with a canted attached garage, and 121 Hickory Ridge Road.

Significance

The modern Ranch Style home, which originated in the 1930s in California, is at its most basic a simple one-story building that is elongated rather than compact on its front facade. Because it was one of only a few house types to be acceptable to the Federal Housing Authority which was the principal source for mortgages in the 1940s, it became widespread across the United States. It was the most popular house type in the 1950s and 1960s.⁴⁶ Under Criterion C, such houses may be significant (1) for embodying the distinguishing characteristics of the Ranch Style — one story, broad side gabled form, asymmetry, fenestration including picture window, lack of ornamental detail, set back on a generous lot, attached garage —and (2) as the work of an important architect. The level of significance under Criterion C may be national, state, or local – though most will be local. A number of Norwich houses, including the very early Ranch Style Behrendt House (Redwood) were widely published in popular and professional periodicals and may even have reached an international audience and be associated with architects of national stature. Such houses may be judged to have a state or even national level of significance. State level significance may also derive from houses that are outstanding and early examples of the defining characteristics of the Ranch Style and illustrate the spread of modernism throughout the few and emerging suburbs of Vermont. Prior to 1970, the areas in Vermont where there was suburban expansion were fairly limited to those where there was some economic growth such as in the Norwich- Hanover area. In the case of houses built later

⁴⁵ McAlester, p. 598

⁴⁶ McAlester, Virginia Savage, *A Field Guide to American Houses (Revised)*, New York: Albert Knopf, 2014, p.602

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within the period of significance and that embody the Ranch Style characteristics, the level of significance may be most appropriately judged to be local.

Ranch Style houses in Norwich will have local significance under Criterion A for their association with the significant post-World War II and especially post-interstate (mid-1960s) residential expansion of Norwich. Between 1940 and 1980, Norwich's population grew 70% but the number of households went from 400 to over 1000. During the 1970s alone more farmland in Norwich was converted to housing than in the previous three decades combined.

Ranch Style Houses: Registration Requirements

To be eligible for listing Ranch Style houses must have their original roof form and still be one story. The houses must have original fenestration patterns with original or new windows that match the old window style, shape and size. Original siding and entry door should be present or be replaced in kind. The interior floor plan should be largely intact. If present, the garage must still be legible as a garage. Any additions must be secondary to and ideally smaller than the main house and in the same stylistic vocabulary. The relationship of the house to its site should be intact, i.e. still set back from the street behind lawn or landscaping.

Contemporary Style Houses

Contemporary Style encompasses several variations of modernist trends and especially the blending of elements from International Style, Wrightian, and/or Organic Styles. The work of EH and MK Hunter embodies the blending of or softening of International Style with more traditional materials and a Wrightian concept of placement, interior space, and integration of furnishings and ornament with the architecture.

While hard to narrow down the elements that might be found in Contemporary Style houses, trademarks include asymmetry and a recessed or obscure entry, low-pitched, flat, slanted, or inverted roofs, an overall massing of arranged boxes rather than a unified whole, deep overhanging eaves often with beams exposed and continuous from interior to exterior, high bands of shaped windows following the rooflines as well as large expanses

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of uninterrupted wall, use of wood, stone, brick, or sometimes concrete block cladding.⁴⁷ Interior features include open living plans with dramatic spaces for living and dining often around a monumental hearth, separate kitchen, bedroom, and studio spaces, open stairs often with modern design touches in the railings or shape, use of paneling or stucco for effect and contrast, sometimes built-in features designed with the home, as well as occasionally interior courtyards or atria bringing the exterior within the house.

In addition to the common elements of Contemporary Style, some distinctive design features found in Norwich houses include the use of cantilevered decks, stylized and decorative use of brick and mortar as well as stone elements, the use of atriums, and the use of water features and dramatic hillside locations. Examples of Contemporary Style house include the McGean House (7 Pine Tree Road) by Fleck and Lewis, the Deck House (86 Spring Pond Road), as well as the several houses designed by Charles McKirahan (24, 48, & 60 Pine Tree Road and 112 & 96 Hopson Road) in the Norwich Mid-Century Modern Historic District, the houses of EH and MK Hunter such as the Eldredge House, the Shopen House & Studio, the Wentworth House, and other known Hunter designed houses in Norwich. Other Contemporary Style houses with no known architect identified include a c. 1952 modernist house at 335 Hopson Road.

Significance

The open living concept embraced by the Contemporary Style fully exploded the traditional New England homes of orderly, symmetrical, separate rooms. The new designs made dramatic use of the New England hilly terrain for multi-level living. The hills gave opportunity to incorporate extensive views into the plan and created dramatic exteriors on the private, downhill side, while maintaining a simple, more demure appearance on the public/road side – typically the uphill. Houses were entered on the middle or top floors. Most Contemporary Style designs used flat or low-pitched roofs – which was a major departure from the traditional gable roofs of historic New England. The use of stonework and brick reflected the extensive stone walls and masonry traditions found throughout the New England landscape. The stone and brick were often used to create a dramatic visual statement such as with massive chimneys or to create organic shapes such as curving walls or landscape elements as a contrast to the geometric lines of the buildings. Like traditional New England homes, wood was the preferred exterior material – clapboard, shingle, board, or the new exterior plywood that created many options for sleek panels between windows. Fenestration was a major feature through walls or ribbons of windows that wrapped around corners and seemed to make the heavy structure of the walls disappear so that the ceiling and roof almost floated above the line of glass. These large windows framed expansive views and blurred the distinction between interior and exterior, as the deep eaves continued the lines and detail of the interior ceiling. Making the landscape a part of the design reflected Wright's ideas of organic architecture. From the outside, these starkly modern shapes with flat, shed or butterfly roofs presiding over and emerging from the tops of hills like ship's prows or eagle's aeries made a strong statement through contrast. The visual emphasis on the line – whether vertical, horizontal or diagonal - was all the more

⁴⁷ McAlester, p. 629

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accentuated by contrast of the undulating setting of New England hills, meadows, and woods.

Under Criterion C, Contemporary Style houses may be significant (1) for embodying some or all of the distinguishing characteristics of the Contemporary Style — asymmetry and a recessed or obscure entry, low-pitched, flat, slanted, or inverted roofs, an overall massing of arranged boxes rather than a unified whole, deep overhanging eaves often with beams exposed and continuous from interior to exterior, high bands of shaped windows following the rooflines as well as large expanses of uninterrupted wall, use of wood, stone, brick, or sometimes concrete block cladding, interior open living plans with dramatic living spaces and focal points such as a massive stone hearth or sunken living space — and (2) as the work of an important architect. The level of significance under Criterion C may be national, state, or local. A number of Norwich Contemporary Style houses were widely published in popular and professional periodicals and may even have reached an international audience and be associated with architects of national stature. Such houses may be judged to have a state or even national level of significance. State level significance may also derive from houses that are outstanding and rare examples of the defining characteristics of the Contemporary Style which is not very common throughout Vermont. In the case of houses that are good examples of the Contemporary Style characteristics, the level of significance may be most appropriately judged to be local.

Contemporary Style houses in Norwich will have local significance under Criterion A for their association with the significant post-World War II residential expansion of Norwich by middle and upper middle class residents who brought urban and international cultural experience and /or worked with local or other architects developing cutting edge ideas that stood out starkly in the traditional New England countryside.

Contemporary: Wrightian & Organic Style Houses⁴⁸

Like the broader Contemporary Style, the trademarks of Wrightian Style homes include asymmetry and a recessed or obscure entry, low-pitched, flat or slanted, roofs, deep overhanging eaves often with beams exposed and continuous from interior to exterior, high bands of shaped windows following the rooflines as well as large expanses of uninterrupted wall, use of wood, stone, and brick cladding. Wright's emphasis on the open living concept and spaces flowing into one another is seen in Gelbin's Norwich designs.

⁴⁸ Note that this is a different organization than that found in McAlester's recent 2014 update to her classic work: *A Field Guide to American Houses*. McAlester distinguishes "Contemporary" and "Wrightian/Organic" and "Shed" as different subsets of the broader category she describes as "Mainstream Modern." The designation of "Wrightian & Organic Style" as a subset of the more general "Contemporary Style" here is based on the collection of homes in the Norwich area which have many characteristics of the broader Contemporary Style but within which are some that clearly also align with Wrightian/Organic principles.

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Like Wright, Gelbin designed interiors and furnishings that are still intact in some homes. The integration of decorative features into the wall materials themselves is as opposed to the traditional application of design elements is distinctive. An example is the openwork brick screen between rooms in the Stockmeyer house. Interior features include an open concept plan for the main spaces such as living and dining, and can include dropped soffits creating smaller “spaces” within the larger space, usually a focal point hearth, the use of wood and stucco and lighting to create interest and join spaces visually together, often a visual continuity between interior and exterior space such as a wood ceiling that continues to the deck outside a clerestory window. Heated slab flooring is another feature that was pioneered by Wright and used for example in most Gelbin designs.

The integration of the house into its site is also a Wrightian trademark and was accomplished through stepped massing, use of indigenous materials, and color of exterior materials. Wright called his approach to building “Organic Architecture” and the siting was as much a part of the design as the building itself. Examples in Norwich include the two Gelbin-designed houses in the Mid-Century Modern Historic District (23 & 107 Spring Pond Road), the Stockmeyer House, and several other known Gelbin homes in town.

Significance

Under Criterion C, Wrightian/Organic Style houses may be significant (1) for embodying some or all of the distinguishing characteristics of the Wrightian/Organic Style — asymmetry and a recessed or obscure entry, low-pitched, flat or slanted, roofs, deep overhanging eaves often with beams exposed and continuous from interior to exterior, high bands of shaped windows following the rooflines as well as large expanses of uninterrupted wall, use of wood, stone, and brick cladding, open living plans with dramatic living spaces and focal points such as a massive stone hearth, atrium, or sunken living space — and (2) as the work of an important architect. The level of significance under Criterion C may be national, state, or local. A number of Norwich Wrightian/Organic Style houses were widely published in popular and professional periodicals and may even have reached an international audience and be associated with architects of national stature. Such houses may be judged to have a state or even national level of significance. State level significance may also derive from houses that are outstanding and rare examples of the defining characteristics of the Wrightian/Organic Style which is not very common throughout Vermont. In the case of houses that are good examples of the Wrightian/Organic Style characteristics, the level of significance may be most appropriately judged to be local.

Wrightian/Organic Style houses in Norwich will have local significance under Criterion A for their association with the significant post-World War II residential expansion of Norwich by middle and upper middle class residents who brought urban and international cultural experience and /or worked with local or other architects developing cutting edge ideas that stood out starkly in the traditional New England countryside.

Contemporary and Wrightian/Organic Style Houses: Registration Requirements

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To be eligible for listing, Contemporary and Wrightian/Organic Style houses must have their original roof form, entry plan, and fenestration pattern. Typically they are architect-designed. Ideally they should have original materials including siding, windows and doors but replacements in kind and in the same style are acceptable. For example, replacement of original single-glazed windows with double-glazed or insulated glass windows is an acceptable alteration as long as window openings and configuration remain intact. Original interior features must include the main floorplan, if present original built ins and stair and fireplace features.

Any additions must be secondary to and ideally smaller than the main house and in the same stylistic vocabulary. The landscape and site relationship should be intact.

Shed Style Houses

Shed Style Houses: Description

While sharing many features with the Contemporary Style like asymmetry and fenestration following form, Shed Style houses have the primary distinction of dramatic shed roofs with no eaves. Several distinct shed roofed blocks are often combined in one house creating distinctive floor plans and rooflines and dramatic clerestory windows in high spaces. The Brown House by Fleck and Lewis and 163 Hopson Road, both in the Norwich Mid-Century Modern Historic District are examples. Vertical or diagonal flush wood siding is a common feature.

Shed Style Houses: Significance

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This style became increasingly popular in the 1970s and became a trademark style of second homes, especially near the beach. Under Criterion C, Shed Style houses may be significant (1) for embodying some or all of the distinguishing characteristics of the Shed Style — asymmetry, fenestration following form, dramatic shed roofs with no eaves, massing comprised of several distinct shed roofed blocks; unusual and open floor plans and rooflines, sometimes dramatic clerestory windows in high spaces, — and (2) as the work of an important architect. The level of significance under Criterion C may be national, state, or local. A number of Norwich Shed Style houses were widely published in popular and professional periodicals and may even have reached an international audience and be associated with architects of national stature. Such houses may be judged to have a state or even national level of significance. State level significance may also derive from houses that are outstanding and rare examples of the defining characteristics of the Shed Style which is not very common throughout Vermont. In the case of houses that are good examples of the Shed Style characteristics, the level of significance may be most appropriately judged to be local.

Shed Style houses in Norwich will have local significance under Criterion A for their association with the significant post-World War II residential expansion of Norwich by middle and upper middle class residents who built second homes and brought urban and international cultural experience and /or worked with local or other architects developing cutting edge ideas that stood out starkly in the traditional New England countryside.

Shed Style Houses: Registration Requirements

To be eligible for listing Shed Style houses must have their original roof form, massing, and fenestration pattern. Ideally it should have original materials including siding, windows and doors but replacements in kind and in the same style are acceptable. For example, replacement of original single-glazed windows with double-glazed or insulated glass windows is an acceptable alteration as long as window openings and configuration remain intact and important stylistic features must be replicated such as diagonal orientation of board siding. The interior floorplan must be largely intact and any original built in features or materials should also be intact. Any additions must be secondary to and ideally smaller than the main house and in the same stylistic vocabulary.

G. Geographical Data

The geographical area encompasses the town of Norwich, Vermont.

H. Summary of Identification and Evaluation Methods

(Discuss the methods used in developing the multiple property listing.)

A town-wide windshield survey of potentially historic architecture in Norwich done in 2016 identified the notable presence of many clustered and individual modernist homes of the 1945-1975 period. Some of these were known in architectural history circles already as several well-known architects working in the Contemporary and Wrightian Styles have had

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Norwich commissions published in national magazines and journals. As a first step to documenting the Mid-Century Modern architecture of Norwich, a cluster of such homes was listed in the National Register of Historic Places in 2017 as the Norwich Mid-Century Modern Historic District. At the same time the Norwich Historical Society (NHS) undertook a series of related events and developed an exhibit about Mid-Century Modern architecture in Norwich. Building upon the 2017 nomination and history exhibits, this Multiple Property Nomination Form (MPDF) collects and expands the research to create a statement of significance for Mid-Century Modern residential architecture in Norwich that reaches beyond the historic district to encompass the many facets and examples of architecture practiced in and around Norwich from 1945 to 1975. The recent research and interviewing will be used as the basis for this MPDF. Using the nomination materials from the Norwich Mid-Century Modern Historic District, additional research was conducted, and the consultant worked with NHS to interview local property owners and architects.

Field work and further research was conducted by Lyssa Papazian and Brian Knight, historic preservation consultants, from fall of 2018 through spring of 2019.

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Conversation with Craig Lewis, architect and son of architect Edward Lewis of Hanover, 01/19/17

Conversation and email exchange between Devin Colman and Pat Campbell

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