SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 15000961 Date Listed: 1/5/2016

Property Name: Aldrich Public Library

County: Washington State: VT

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Signature of the Keeper Date of Action

Amended Items in Nomination:

Section 5: Resource Count

The number of contributing resources is hereby changed to 0.

This building was previously counted as a contributing resource in the Barre Historic District, as is noted in the "number of contributing resources previously listed" section.

The Vermont State Historic Preservation Office was notified of this amendment.

DISTRIBUTION:

National Register property file
Nominating Authority (without nomination attachment)

NPS Form 10-900 OMB No. 1024-0018

United States Department of the Interior
National Park Service
National Register of Historic Places Registration Form

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National Park Service

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

1. Name of Property

Historic name: Aldrich Public Library
Other names/site number: _____
Name of related multiple property listing:
N/A
(Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: 6 Washington Street
City or town: Barre State: VT County: Washington
Not For Publication: n/a Vicinity: n/a

3. State/Federal Agency Certification

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

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

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

___**national** ___**statewide** X **local**

Applicable National Register Criteria:

X **A** ___**B** X **C** ___**D**

Laura Phillips-Schmann 11/10/15

Signature of certifying official/Title: **Date**

Vermont Division for Historic Preservation

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Joe Edson N. Beall 1.5.16

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private: ☐

Public – Local ☒

Public – State ☐

Public – Federal ☐

Category of Property

(Check only **one** box.)

Building(s)	x
District	
Site	
Structure	
Object	

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Number of contributing resources previously listed in the National Register 1

6. Function or Use

Historic Functions

(Enter categories from instructions.)

EDUCATION: library

Current Functions

(Enter categories from instructions.)

EDUCATION: library

7. Description

Architectural Classification
(Enter categories from instructions.)
LATE 19TH AND 20TH CENTURY REVIVALS: Classical Revival

Materials: (enter categories from instructions.)
Principal exterior materials of the property: STONE: granite; CONCRETE; ASPHALT; BRICK

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

Summary Paragraph

The Aldrich Public Library, located at 6 Washington Street in the City of Barre, Vermont, is a Classical Revival-style building constructed 1907-1908. The two story, steel-framed building is three bays wide by three bays deep, with a concrete foundation, brick veneer walls, and a flat built-up asphalt roof. Granite detailing is used extensively on belt courses, window lintels, and an entry pediment and columns. The building is sheathed in buff-colored brick laid in a running course and set in a grey mortar with a slightly inset profile. Granite elements are made of Barre granite, which is fine grained and light grey in color. Exterior woodwork is painted a creamy white color, and the windows are made of dark painted metal. A rear addition built in 2000 contains approximately 8,000 square feet, roughly doubling the size of the library. The building is set back substantially on a prominent corner lot on Elm and Washington Streets enhanced by walkways and landscaping. It is located across from the town green and in the midst of the central business district of Barre. The building retains its integrity in terms of location, design, setting, materials, workmanship, feeling, and association.

Narrative Description

Façade:
The façade of the library faces south and is divided into three wide bays. The formal entrance is located in the projecting center bay, a two-story pavilion with a closed pediment. Five cut granite steps lead to a granite landing and double oak doors. These doors have large glazed central panels, decorative woodcarvings and brass hardware. The stairway is framed on either side by large granite side walls rounded at the front and extending back to meet the building. These side

walls each support a cast iron lamp of Beaux Arts design with a round base, fluted shaft, Ionic capital and open-work bowl at the top holding a white glass globe light. Dividing the steps is a wrought iron railing, painted black with alternating plain and twisted balusters.

The entry doors are framed with granite embellishment including Doric pilasters, a granite frieze and a large semi-circular arch containing a granite sculpture in the tympanum. The carving represents "the passing of the torch of learning" and includes a carved wreath at the center, two hands passing a lit torch and an open book below. The top of this arch is finished with a prominent keystone with leafy scrollwork.

Centered above the entry is a large rectangular window with a shallowly-arched upper rail and trimmed in granite with a prominent keystone. This window is divided into six parts: a central rectangle with an arched top matching the arch of the overall window, flanked by narrower panes on each side and with concave curved tops. Above these three panes is a circular pane with distorted rectangular panes on either side filling in the remaining space.

In front of this window is a copper-clad balcony. Its railing is made up of four starbursts with a rectangular recessed panels on each end, and is supported by two granite brackets carved with leafy scrollwork. The entry door, window and balcony are all inset on the protruding central pavilion and framed by two massive polished granite columns running two stories high and topped with Scamozzian Ionic capitals.

To the outside of each column is a rusticated brick pier with granite trim and inset courses of brick that wraps around the corner of the central pavilion. Four more piers divide the front façade, two at the juncture of the projecting pavilion and the main façade, and two at each outer corner of the building. The closed pediment above the entry is made of pressed metal and its frieze is marked "A-D PUBLIC LIBRARY 1907" in gold letters. Plain brickwork fills the pediment and above is a paneled brick parapet topped with additional pressed-metal molding. The parapet extends the entire width of the façade, and portions of it project out connecting it visually with the projecting piers below.

Having a strictly symmetrical façade, the bays on either side of this central pavilion are identical. Beginning at the foundation, one course of rough-cut granite facing stones is visible. Above this is a base of brickwork pierced by two basement windows on both the left and right bays. These windows are rectangular, single pane, and made of dark painted metal within a wooden frame painted cream and granite lintels.

Above these windows is a granite water table that gives the bottom portion of the building a wider base. This is followed by another section of brickwork without embellishment and then a second belt course of granite mimicking the shape of the cornice at the top of the building. This second belt course visually supports the brick rusticated piers above.

On the first and second floors, the outer bays are pierced by two sets of tripartite windows, one above the other and centered in the bay. These windows are one over one metal sashes and are

separated by wooden mullions carved into Doric pilasters. The two side windows are two-thirds the width of the central window. Granite trim frames each set of windows in a shallow two-story surround with an arched top. Set horizontally between the windows is a paneled brick spandrel also framed with granite trim. The top sash of the second-floor set of windows are curved to match the shallow arch of the granite surround, which is trimmed with a large granite keystone. Above the windows the pressed-metal frieze and cornice are continued from the central pavilion, as is the paneled brick parapet described above.

East Elevation:
The original portion of the east elevation is three bays wide. Two of these are two-stories while the bay to the far right was originally a one-story ell. The main block of the east elevation begins at ground level with a course of rough-cut granite for the foundation, visible at grade level. Above this is a base of brick pierced by four basement windows. These windows are paired, with each pair closer to each other than to the sides of the main block and centered. The far right window is blocked up and has some mechanical equipment access.

Above these windows is the granite water table, followed by courses of brick and a second belt course of granite supporting two rusticated brick piers, which project slightly from the main façade; one wraps around from the front of the building, and one wraps around the corner of the main block, separating it from the original rear ell. On the first and second floors are four sets of tripartite windows matching those on the facade and framed with identical granite arches. At the top of this elevation is a pressed-metal frieze and cornice and a paneled brick parapet continued from the façade.

Extending to the north is an original one-story bay, which is recessed approximately two feet from the main block. One basement window is centered on this bay, now closed of with a louvered wooden panel. A single, one-over-one metal window is centered above this on the first floor level. It has no embellishment except for a granite lintel. A balustrade originally topped this flat-roofed bay. When the rear addition was added in 2000, however, a second story was added to the ell and the balustrade removed. Two courses of granite divide the two stories. In order to differentiate the addition from the original building, the same sized Roman brick was used, but it is slightly browner in color and set in wider courses. However, it too is laid in a running course with grey mortar. A single one-over-one double hung rectangular window is centered in this second floor addition above the original bay of the building. It has a lighter metal sash than the original windows and has a granite sill and lintel. The flat roof is trimmed with two courses of granite of varied widths and metal flashing above.

Extending to the north is the main block of the addition. It is three bays wide and replicates the horizontal divisions of the original building with a granite belt course between the raised basement and the first floor, and inset courses of brick beginning at a height one third the height of the first floor windows and ending at a height two thirds of the height of the second floor windows. On the far left bay, clustered near the southeast corner of the addition are three square basement windows made of metal with granite sills and lintels. Directly above the basement windows are three, rectangular, one-over-one, metal double-hung windows. These too have

granite sills and lintels. Three additional identical windows pierce the wall directly above on the second floor.

The fenestration of the central bay of the addition departs from the fenestration around the rest of the building. One large glazed bank of windows extends most of the height of the building and is divided into two horizontal sections. The lower section is three panels wide by two tall. The panels are square and made of metal. The section has a granite sill even with the sills of the basement windows to the south. It also interrupts the belt course of granite and is separated from the upper section by a band of granite. The upper section of this bank of windows is three panels wide by six tall, extends two stories and is topped with a granite lintel.

Finally, the north bay of the addition is set back from the rest of the block approximately eight feet. The granite belt course continues across this section of the elevation, but there is no basement window. Two rectangular one-over-one double hung metal windows pierce this bay, one centered on the first floor and one centered on the second floor.

North Elevation:
The rear (north) elevation of the original library is now enclosed by the 2000 addition. Its original design, however, is fully intact and visible within the rear addition. The addition's rear elevation is nine bays wide with the far left and right bays set back approximately twelve feet. A rear entrance pierces the far left bay. It is made up of a metal door with a large central glazed panel and a window to the left, two thirds the width of the door. A band of granite separates these features from a tall bank of windows two panels wide and six tall, extending up to the second floor above.

The central seven bays of this elevation are unadorned except for courses of inset bricks matching those on the east elevation, a belt course of granite, and two courses of granite running along the cornice line. Above a concrete foundation are five pairs of square metal basement windows within the five central bays. Each is trimmed with a granite sill and lintel. A belt course of granite divides these windows from the first floor where matching paired windows, evenly spaced pierce the central five bays. They have rectangular one-over-one metal sashes with granite sills and lintels.

To the far left and right of these pairs of windows is a single rectangular one-over-one metal window approximately two thirds of the height of the paired windows and centered vertically in comparison. There is also slightly more distance between these single windows and the paired windows, which are evenly spaced. Second floor windows of the central seven bays line up vertically with those on the first floor and are identical in size and design. The far right bay of the rear façade is also set back from the rest of the façade. It is unadorned except for a solid metal door centered on the first floor at grade level.

West Elevation:
The west elevation of the original building is a mirror image of the east elevation. The only difference is that none of the basement windows along this façade are blocked up. On the west elevation of the addition, the right bay is the same as the east elevation with three windows on each level. The far left bay also matches its mate on the east side. The central bay, however, is largely blank and has no basement window. Set to its far left is one two-story bank of windows one panel wide by six tall and trimmed with a granite sill and lintel.

Interior:
The interior of the original portion of the Aldrich Public Library retains a high degree of historic integrity in terms of floor plan and materials. Entering through the main double doors, one steps into a vestibule with four oak steps leading up to the main level of the library and a second set of double doors with central glazed panels. Above these doors is a semi-circular fanlight with a single pane of glass, and on either side is an interior window with a matching arched fanlight. These elements are trimmed in oak, and there is oak paneling below the windows. Two wooden doors on either side of the main entry lead down stairs to the basement level, while a double staircase to the second floor rises from the right and left sides of the vestibule.

The interior double doors open into the "Delivery Room," an open rectangular space with a plaster ceiling and a wide frieze and crown molding of oak with carved modillions and dentils. Four fluted oak columns and four matching pilasters with Scamozzian Ionic capitals and elaborately carved fruit swags mark all four corners of the room. Opening to the right and left of this space are two large reading rooms, which are mirror images of each other. One set of tripartite windows with oak frames is cut into the south wall of each room with wooden bookshelves below. The east and west walls contain two sets of these tripartite windows, again with shelving beneath.

Along the north wall of each room is a fireplace of red brick surrounded by an elaborately carved oak mantel including carved modillions and egg and dart motifs. Framing either side is a smaller version of the wooden columns around the Delivery Room. They are also fluted and topped with Scamozzian Ionic capitals. An oak cornice connects these columns and is carved with modillions and dentils matching the crown molding in the Delivery Room.

To the left of the fireplace in the west room is an oak door with a central glazed panel leading into a small office space and to the right side of the fireplace in this room is a brass case with a glass panel revealing an original book lift. Two large cast iron radiators painted bronze stand at the exterior corners of the room. To the left of the fireplace in the east room is a portrait of the benefactor of the library, Leonard Frost Aldrich, and a plaque that reads: "*In Memory of Leonard Frost Aldrich 1823-1898 His Interests and Generosity made Possible this Building*." To the right of the fireplace is hallway into the new addition.

A large opening in the rear wall of the Delivery Room leads to the original stacks. This opening can be closed with massive metal-clad pocket doors to create a fireproof enclosure for the stacks. A granite stoop separates the oak flooring of the front spaces with the carpeted floor of the

stacks. In this space, which runs the width of the building, metal I-beams are visible and metal bookshelves run north/south in-between. A narrow iron stairway against the south wall to the right of the doorway rises to a second level of bookshelves. This level is floored with thick glass panels of varied sizes supported and divided by iron bars. A balcony with plain iron rails is visible at this level. The rear wall of the stacks room was originally the rear wall of the library, but its center is now open to provide access to the addition, save for rusticated piers of granite.

Second Floor:
The stairway at the front entrance has an oak railing and fluted posts with carved egg and dart details. Thick iron balusters run between these posts with ornamental ironwork between each one. This railing is repeated along the balcony at the top of the stairs. There is paneled oak wainscoting in the stairwell and landings, with plaster walls above. At the top of the stairs is an open space lighted by the large central window on the façade and a large square skylight. The skylight is made of four sections, each with four triangular panes set in metal and forming an **X**. The trim around the skylight is oak with carved modillions and dentals.

To the east of this open space is a set of large paneled oak pocket doors, which open into a large reading room. One set of tripartite windows is cut into the south wall and two sets into the east wall. Other detailing includes a wooden chair rail and a built-in wood and glass cabinet for museum artifacts on the left side of the north wall. At far right of the north wall is a hallway connecting the addition. Two more radiators stand in the exterior corners of this room. To the west of the central room are two oak paneled doors leading to the director's office and a meeting room. These rooms are half the size of the room to the right and have similar detailing.

Continuing north through the central room one ascends three steps to the Milne Gallery space, running the width of the original building. There are two arched windows on either end of this room, now closed off by the addition, which increased the width of the building here. Six arched windows and a central arched doorway pierce the back wall, at one time the back wall of the library. A bridge from this doorway now crosses to the second floor of the addition. An open space has been left here between the original back wall of the library and the floor of the new addition leaving the original fabric of the exterior wall visible. A wooden railing with glass panels marks the edge of this balcony.

8. Statement of Significance

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

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

Criteria Considerations
(Mark “x” in all the boxes that apply.)

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

Areas of Significance
(Enter categories from instructions.)
EDUCATION
ARCHITECTURE

Period of Significance
1907

Significant Dates
1907

Significant Person
(Complete only if Criterion B is marked above.)
N/A

Cultural Affiliation
N/A

Architect/Builder
Penn Varney, architect
W.E. Jackson, builder

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

The Aldrich Public Library is locally significant as an excellent example of a Classical Revival-style public building located in the civic and commercial center of the City of Barre, Vermont. Occupying a prominent site in the center of downtown and located opposite the Barre City Park, the building is approached via radiating pathways in a landscaped front lawn. Architect Penn Varney, of Lynn, Massachusetts, designed the building, and contractor W.E. Jackson, of Montpelier, Vermont, oversaw its construction. It is built of buff-colored roman brick and trimmed with locally quarried and finished granite, reflecting civic pride in the quality material and craftsmanship of the city's most important industry. Funding for the construction of the building was donated by local businessman Leonard Frost Aldrich upon his death in 1898, and his bequest coincides with a national Public Library Movement at the turn of the twentieth century and, more specifically, the trend of public libraries financed by philanthropic means, led by Andrew Carnegie. Its design reflects contemporary ideas about functional library layouts, and includes a fireproof stacks room that retains its original iron structural support system with thick glass floors. The property is eligible under Criteria A and C for education and architecture, with the period of significance representing the start of its construction in 1907.

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

On September 22, 1908, the newly finished Aldrich Public Library was dedicated in a grand ceremony held at the Barre Opera House. It was the culmination of several years of planning sparked by the generous gift of a local businessman and public servant, Leonard Frost Aldrich. Aldrich was born in Barre June 9, 1823, the youngest of nine children. His family settled in Barre in 1800 after moving from Richmond, New Hampshire. His father was a blacksmith and Aldrich began his career working in his father's shop. He later became a clerk at the "Checkered Store" in Barre and ten years later became the manager of the "Union Cooperative Store" located in what is now the Aldrich Block in downtown Barre. [1]

Aldrich soon became a prominent citizen of the booming city of Barre. When the Orange County Bank was established there in 1873 he became one of the first directors, and in 1880 was chosen as President. Aldrich was also instrumental in the organization of the Barre Savings Bank and Trust Company, for which he was a director. [2] Finally, Aldrich served the community as State Representative for the Republican Party from 1859 to 1860 and held a variety of town offices including justice of the peace. [3]

In 1893, while visiting relatives in Riceburg, Quebec, Aldrich suffered a stroke. As a result, he decided to prepare a will. Unmarried and childless, Aldrich was "deeply interested in education," having been one of the incorporators of the Barre Academy. He was also instrumental in bringing Goddard Seminary to Barre and served as its treasurer for ten years. [4] It is therefore not surprising that when he decided to do something for Barre, his thoughts were to fill an educational deficiency in the town—the need for a public library. Accordingly, his will states:

> I give and grant to James M. Perry, Edward W. Bisbee, Henry Z. Mills, George Lamson, Henry E. Packer, Alexander Gordon, and John Trow, all of Barre in the county of Washington, and their duly appointed successors, forever, in the trust hereby created…[when it] shall amount to the sum of thirty five thousand dollars…then said trustees and their successors shall procure a lot of land in some suitable location in the village or city of said Barre, and erect thereon a suitable building…to be occupied and used for a public library.

Additionally, Aldrich stipulated that the building, including the lot of land, was not to exceed $30,000 and the remaining $5,000 was to be used to purchase books for the library. [5]

Aldrich passed away June 9, 1898, at the age of 75 and was unable to see the results of his

[1] Carroll R. Fenwick, "Origin of the Aldrich Public Library." *The Barre Daily Times*, February 6, 1959.
[2] Fenwick, "Origin of the Aldrich Public Library."
[3] National Register Nomination, Barre Downtown Historic District.
[4] Fenwick, "Origin of the Aldrich Public Library."
[5] Will of Leonard F. Aldrich, January 21, 1895. Aldrich Public Library collection, Barre, Vermont.

philanthropy. His generosity, however, set in motion the library's planning and construction. In November of that same year *An Act to Incorporate the Aldrich Public Library* was passed "for the purpose of maintaining and managing a free public library in Barre City."[6] In early 1899 Frank G. Howland bought a prominent corner lot on Washington and Elm streets across from the town green for the purpose of giving the trustees of the Aldrich Library fund or any other party an opportunity to secure the site for the Aldrich Library. Thus in 1901, following a vote of affirmation, the City purchased the property, [7] turning it over by Warranty Deed dated June 6, 1905, to the Aldrich Public Library. The deed states:

> Whereas a special City meeting of the legal voters of the City of Barre, duly moved and held for that purpose on the 9th date of November, A.D. 1904, it was voted that the City of Barre transfer the "Library Lot" so called, to the Aldrich Public Library for the purpose of erecting the Aldrich Library, so called, thereon. [8]

Meanwhile, the trustees of the Aldrich Public library appointed in Aldrich's will were busy devising plans for the construction of the library building. As early as December 1903, minutes from the trustees meeting state they had voted to procure satisfactory plans for a library building and by February 1904, the trustees voted to accept the architectural plans of Penn Varney, an architect from Lynn, Massachusetts. [9] These plans called for a two-story structure with the exterior completely clad in local granite.

Unfortunately, the trustees were $15,000 short of the $67,000 cost of such a building. [10] Despite this, the trustees remained hopeful. Meeting minutes indicate that they submitted plans to contractors for bid in January of 1906 according to Varney's original specifications. However, a proposal for a special tax to supply the extra funds needed was rejected at a city meeting on April 13, 1906, and in January 1907 it was moved by Edward Bisbee, chair of the Trustees, that "Mr. Varney make a new set of plans and specifications for a modified brick building with granite trimmings."[11]

When this was accomplished, a building contract was awarded to W. E. Jackson from Montpelier, Vermont. B. F. Atherton of Waterbury furnished the bricks for construction. The foundation was completed in May of 1907 and a temporary stone cutting plant was built on the premises to provide the necessary granite trimmings. Most of the exterior work was done in November. In April of 1908 the trustees gave W. H. Graves of Wells River, Vermont the task of completing the interior decoration. Dana Dow of Ipswich, Massachusetts, completed landscaping of the lot. [12]

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[6] Act of Incorporation, November 16, 1898. Aldrich Public Library collection, Barre, Vermont.
[7] Russell J. Belding, *From Hitching Posts to Gas Pumps: A History of North Main Street, Barre, Vermont 1875-1915*. (Barre, Vermont: Potash Brook Publishing, 2003), p. 187.
[8] Warranty Deed, Vol. 11, p. 404. Aldrich Public Library collection, Barre, Vermont.
[9] Trustee Meeting Minutes. Aldrich Public Library collection, Barre, Vermont.
[10] Belding, *From Hitching Posts to Gas Pumps*, p. 188.
[11] Trustee Meeting Minutes.
[12] Belding, *From Hitching Posts to Gas Pumps*, p. 188-190.

While the impetus for the construction of the Aldrich Public Library was the result of one man's generosity, the building's construction is also closely tied to a larger public library movement occurring in the United States and more specifically in Vermont at the turn of the twentieth century. This larger cultural trend influenced both the desire in communities to create public libraries and the design of the actual buildings created. Thus, both the historical and architectural significance of the Aldrich Public Library must be understood within the context of the Public Library Movement.

History of Libraries in Barre and the Public Library Movement

Early libraries in this country were not public institutions as they are today. Historian Jesse Shera classifies the first libraries in the United States as *Social Libraries*, "a voluntary association of individuals who had contributed money towards a common fund to be used for the purchase of books."[13] In this context social libraries can be further divided into propriety organizations, a common law partnership based on the joint-stock principle and subscription libraries where annual fees bought the services of the library but not title to the property (books). [14] In either case, these were membership organizations that required some kind of monetary output by an individual for the privilege of borrowing books.
Early libraries in Vermont, and in Barre, followed these models. Libraries were established as early as the 1790s in some towns, and by 1853 there were ninety-five private libraries in Vermont. [15] Evidence suggests that the first library in Barre was a small collection of books kept in an upper room of the Main Street shoemaker shop owned by Nathan Morse, begun in 1848. Shortly thereafter, in 1850, a second circulating library was installed in Dr. A.E. Bigelow's drug store, also on Main Street. [16] These were both membership organizations.

In 1873, a local Congregational minister named A. Chandler called a meeting to gather citizens interested in establishing a library association in Barre. Seventy-two people bought shares for $2.50 and on December 8, 1873, the Barre Library Association was organized. Dr. J. Henry Jackson was named president and Dr. A.E. Field was elected librarian. The books of the association were kept at his drug store at 60 North Main Street. A committee to purchase books was also chosen and $180.00 was allotted for this task. [17] Annual dues of five dollars were paid to the librarian, who cared for the books at his place of business. The location changed numerous times and even operated out of the private home of a Mrs. Boyce for a time. [18]

In 1887, Ephraim E. French left a bequest of $2,500 to establish the "French Barre Library." A

[13] Jesse H. Shera. *Foundations of the Public Library Movement: The Origins of the Public Library Movement in New England 1629-1855*. (Chicago, Illinois: The Shoestring Press, 1965), p. 57.
[14] Shera, *Foundations of the Public Library Movement*, p. 58.
[15] National Register Nomination, MPDF Educational Resources of Vermont.
[16] Carroll R. Fenwick Jr. "Agricultural Library Was Formed in Barre Nearly a Century Ago." *The Barre Daily Times*, April 4, 1959.
[17] *Fenwick, "Agricultural Library"*, April 4, 1959.
[18] *The Aldrich Public Library*, Dedication Pamphlet, September 22, 1908. Aldrich Public Library collection, Barre, Vermont. p. 27.

separate membership organization from the Barre Library Association, the French Barre Library rented the Wheelock office at 135 North Main Street for $135 dollars a year. A librarian, Mrs. J. G. Nichols, was also paid $75 a year for her services. [19]

The separation of the two library organizations was short. In 1889, directors of the French Barre Library made arrangements with the Barre Library Association to merge. By 1890 the joint libraries were known as the "Barre and French Libraries" located on Elm Street near its juncture with Washington Street. They remained at this location until the completion of the Aldrich Public Library in 1907. [20]

At the turn of the century, as Aldrich was setting up his trust for the construction of a public library, his legacy would become part of a larger national trend away from subscription social libraries to free public libraries, particularly those established with philanthropic donations. The "public library" as we know it is one "established by state laws, is supported by local taxation or voluntary gifts, is managed as a public trust, and every citizen of the city or town which maintains it has an equal share in its privileges of reference and circulation." [21]

One of the first public libraries in New England began in 1803 in Salisbury, Connecticut, with a donation by Caleb Bingham, a Boston bookseller. In 1810, citizens of that community voted that the selectmen should be authorized to draw upon town funds to purchase books for the Bingham Library for Youth, the first instance where a municipal governing body contributed active financial assistance to a public library service. [22] Legislation authorizing the creation of such public libraries followed. In March, 1848, the governor of Massachusetts signed enabling legislation establishing a public library, laying the groundwork for the Boston Public Library. [23]

Trends in Vermont followed these regional developments. The St. Johnsbury Athenaeum, the state's first public library, was founded in 1872 and within four years another six public libraries were established elsewhere in the state. Then, in 1894, the General Assembly of Vermont passed a law granting state aid to any town organizing a public library, provided the town had sufficient funds to maintain it. The Vermont Board of Library Commissioners was also created at this time. By 1895, there were sixty-seven organized libraries in the state and within the next year thirty-five more started. [24]

Social impetus for the Public Library Movement stems from several factors. There was a growing awareness in New England of the need for universal educational opportunity. In1864 the school tax was lifted in Vermont, making education entirely free for the first time, and the

[19] "Library Chronology." Vertical Files. Aldrich Public Library collection, Barre, Vermont.
[20] Belding, *From Hitching Posts to Gas Pumps*, p. 187.
[21] Shera, *Foundations of the Public Library Movement*, p. 157.
[22] Shera, *Foundations of the Public Library Movement,* p. 158-160.
[23] Shera, *Foundations of the Public Library Movement,* p. 175.
[24] National Register Nomination, MPDF Educational Resources of Vermont, Vermont Division for Historic Preservation, Montpelier, Vermont.

first legislation on compulsory attendance was passed in 1870. Agitation for consolidation, unionization and standardization of schools followed. [25] Construction of the Aldrich Public Library followed on the heels of these developments. A physical manifestation of the growing concern for education is visible above the entrance of the building itself. Here in the tympanum above the main doorway, carved in local granite, is an image representing "the Passing of the Torch of Learning."

The Aldrich Library is also an example of a category of libraries built as the result of a legacy from a wealthy family. Perhaps the most famous example of this are the Carnegie Libraries, funded through the generous donation of industrialist Andrew Carnegie. He offered to pay for the construction of a public library building for any municipality that would guarantee funds for its operation. By 1919 when he died, his philanthropy had produced 2,500 public library buildings. [26]

Only four Carnegie libraries were constructed in Vermont: the Fletcher Free Library in Burlington (1904); the Fair Haven Free Library (1908); the Rockingham Free Public Library (1909); and the Morristown Centennial Library (1913). Several other libraries in the state were built and begun as a result of philanthropic donations from financially successful community members. The St. Johnsbury Athenaeum, a National Historic Landmark, was made possible through a gift from Horace Fairbanks in 1871. Edward Williams, a Woodstock native who left the state to earn his fortune as an engineer in Michigan, returned in 1885 to create the Norman Williams Public Library in the memory of his father. Similarly, the Jacquith Library in Marshfield, Vermont, began with a donation of $6,000 by Andrew Jacquith who grew up in nearby Peacham. [27]

Although not funded by Carnegie's program, the Aldrich Public Library was clearly influenced by the ideas and discussion surrounding library design at the time, much of which was influenced by Carnegie's building program. While he left communities free to design a building that reflected their own tastes, there was an emphasis placed on efficient use of space. The goal was to create functional library layouts and avoid waste. [28]

To that end, sample floor plans were provided for interested communities. James Bertram, Carnegie's personal secretary and supervisor of the library building program, designed these plans. A wave of discussion concerning modern library design resulted. Between 1900 and 1917 the American Library Association published dozens of pamphlets on the subject, including one that discussed recommended design factors. Some of these ideas included an open design so that the library could be supervised by the fewest number of people possible, the importance of natural light for reading, a minimum of decorative features that might attract sightseers and

[25] National Register Nomination, MPDF Educational Resources of Vermont.
[26] For the People: Fighting for Public Libraries, p. 10.
[27] David W. Smith, "Eloquent Style Vermont's Libraries Tell Their Own Stories," *Sunday Rutland Herald*. Sunday November 21, 1999, p. 1.
[28] Theodore Jones, *Carnegie Libraries Across America: A Public Legacy*, (New York, NY: Preservation Press, 1997), p. 54.

distract readers, concern over fire protection and the use of straight stairways as opposed to circular ones. [29]

The Aldrich library incorporates many of these features, including an open design, fireproof materials, and plenty of large windows, including a skylight on the second floor to provide well-lit spaces for reading. An extensive description of the new Aldrich Public Library in a pamphlet published for the building's dedication ceremony mentions several of these ideas and how they were incorporated into the design of the library. It highlights the fact that the stack room included an entrance that could be closed off by metal covered doors. Combined with concrete floors and firewalls, the precious books were protected from fire. There is also discussion of the many windows in the design that provide well-lighted spaces. Finally, it was noted that from the librarian's desk it was possible to see every person who entered the building. [30]

Clearly, the trustees were influenced by contemporary discussion of library design, but they were also influenced by first hand observation. The December, 1903, meeting minutes of the Aldrich Library Trustees record a vote that the trustees visit Malden, Massachusetts, where there was a library designed by Henry Hobson Richardson, and Hyde Park, Massachusetts to "see librarys [sic] in those two citys [sic]" for inspiration. [31] In fact, the trustees inspected modern library buildings throughout Vermont and Massachusetts before deciding upon a design for their building.

The Granite Center of the World

In the hills surrounding Barre there are large deposits of fine granite and the quarrying of this stone has long been a singularly important part of the city's industry. Despite this, early residents of the area likely found the outcroppings of granite more an obstacle to their farming than anything else. The first manufacturing of granite in the area was for millstones, and local residents also began to use the stone in construction to a limited extent, particularly in foundations. [32] Robert Parker was the first professional quarryman and granite manufacturer to recognize the economic potential of the granite deposits in Barre. With his partner Thomas Courser, he opened what is believed to be Barre's first commercial granite quarry around 1828. This operation was passed on to Parker's son and son-in-law Eliphalet Hewitt after Parker's death in 1834. [33]

Also in 1834, Richard Flagg Abbott opened a combination granite cutting and blacksmith shop, and about the same time Pliny Wheaton and his son Oren opened another quarry on Cobble Hill. The Wheaton concern got an economic boost from the state, which set up a contract for $100.00 a year to provide the stone needed for building a new State House in Montpelier. This also

[29] Jones, *Carnegie Libraries Across America*, p. 57.
[30] *The Aldrich Library*, Dedication Pamphlet, p. 6-7.
[31] Aldrich Public Library Trustee Meeting Minutes.
[32] Rod Clarke, *Carved in Stone: A History of the Barre Granite Industry*, (Barre, Vermont: Rock of Ages Corporation, 1989), p. 4, 9
[33] Carved in Stone, p. 10.

represented the first major building project using Barre granite. [34]

Another important figure in the early development of Barre's granite industry was Emery Smith. A native of Northfield, Vermont, he married the daughter of Eliphalet Hewitt and operated a succession of quarries in Barre. Smith pioneered a number of labor saving technologies for the granite industry, including the use of a permanent derrick in his quarry (a device used to lift and move heavy objects) in 1871. Later he developed a vastly improved derrick with gears increasing the carrying capacity. His company was also the first to use electric batteries to detonate explosive charges, and in 1883 pioneered the use of a steam drill. The pneumatic plug drill was adopted for use in the quarry, the first to use compound air for drilling. [35] Given his important role in the community and the granite industry, Smith was elected the first mayor of Barre City, which separated from Barre Town in 1895.

Technological advances were important but, despite these efforts, there was still one major problem—lack of an adequate transportation system to move quarried granite to market. In the early years, teams of oxen were used to transport the granite, usually during the winter months when it could be dragged across the frozen snow and ice. Railroad construction bypassed Barre for many years, and the industry and population sagged as a result. In 1871, a charter for a new line to Barre was finally granted. Construction began in the fall of 1874 and the last spike was nailed June 29, 1875. [36] The impact of the new line was immediate. In 1880, 518 railcars left Barre, about half of which carried granite freight. By 1882 the line was carrying 12,700 tons of granite and a year later that grew to 16,400 tons. [37]

A final hurdle, getting the granite down from the quarries to the newly completed rail line, remained. It was not until 1888 that the Montpelier and Wells River Railroad finally offered to build a spur if residents would purchase 40,000 dollars of stock. D. R. Sartwell furnished the remainder of the funds and ground was broken in July of 1888. [38] The first trains rolled up the hills four months later. What became known as the "Sky Route" soon also became a popular tourist line. [39] The railroad triggered an explosion of growth in Barre. Between 1880 and 1890 the population tripled from 2,060 to 6,790 and between 1881 and 1893, 625 houses were built within the town limits. By 1900 the town and newly incorporated city of Barre was home to 11,754 people. [40] Many of these newcomers were immigrants from Scotland and Italy who carried their knowledge of quarrying and stone cutting with them. Barre soon became the "Granite Center of the World." In the United States Census of 1870 there were twenty-nine companies in Vermont producing granite and marble that employed 650 workers and a production value of $960,984. By 1910 production rates surpassed 2.1 million dollars. The

[34] Clarke, *Carved in Stone*, p. 10-11.
[35] Arthur W. Brayley, *History of the Granite Industry of New England*, vol. 2. (Boston, Massachusetts: The National Association of Granite Industries, 1913), p. 43.
[36] Brayley, *History of the Granite Industry*, p. 35.
[37] Clarke, *Carved in Stone*, p. 25.
[38] Brayley, *History of the Granite Industry*, p. 35.
[39] Clarke, *Carved in Stone*, p. 27.
[40] Clarke, *Carved in Stone*, p. 29.

number of quarries in Barre alone soared from twelve in 1880, valued at $59,675 to sixty-eight operating quarries in 1902 turning out stone worth more than 1.5 million dollars. [41]

A notable building expansion in downtown Barre spanning from the 1880s through 1910 was a natural outcome of this economic boom. [42] Wooden buildings in the commercial district were replaced with brick buildings; many faced or trimmed in Barre granite. One example is the Granite Block built in 1888 for the Granite Savings Bank and Trust Company and still used for that purpose today. Others include the Barre City Hall and Opera House, built in 1899 to replace a building lost to fire, and the Post Office constructed in the Classical Revival style between 1911 and 1912 at a cost of $115,000. [43] The Aldrich Public Library was part of this building boom and stands today as a monument to the granite industry in Barre and the provision of educational opportunities for a rapidly expanding population.

From the beginning, Trustees of the Aldrich Public Library were determined that some portion of the building be constructed of granite. The stone eventually used to trim the building came from the Barre Medium Quarry on Millstone Hill. This quarry was established in 1906, and operated for about twenty-five years. [44] Today a roadside historic marker designates the location of the quarry and its connection to this prominent Barre landmark. Use of granite throughout Barre reflects both the utilitarian nature of the stone as well as the pride of local citizens in their number one product. [45]

Pride is also evident in the program prepared for the dedication exercises of the Aldrich Library, which includes extensive description of the library, noting its spacious and ideal site, and handsome design "in which granite is shown to advantage." This synopsis concludes by saying:

> In fact, the whole building is at once commodious and compact, a model in interior library construction and a distinct credit to the builders, and to the trustees who have worked unsparingly towards its completeness. [46]

The library's dramatic setback from the street announces its importance, and the use of Barre granite distinguished it as an important civic structure. Massive polished granite columns frame the entrance and intricately carved brackets and trim pieces also grace the front façade. Most important, the extensive use of local granite is a reflection of the skills and pride of the craftsmen who helped to build the granite industry and represents both local prosperity and civic pride at the turn of the twentieth century.

[41] Clarke, *Carved in Stone*, p. 40.
[42] National Register Nomination, Barre Downtown Historic District.
[43] National Register Nomination, Barre Downtown Historic District.
[44] Historic Marker, Littlejohn Road, Barre, Vermont.
[45] *Barre in Retrospect, 1776-1976*, (Barre, Vermont: Friends of the Aldrich Public Library, 1995), p. 26.
[46] *Aldrich Public Library*, Dedication Pamphlet, p. 8.

Architectural Significance and the City Beautiful Movement

Following the 1893 Columbian Exposition in Chicago, Illinois, the "City Beautiful" movement sparked a wave of classical period revivals across the country, particularly in significant public buildings. The City Beautiful Movement ideology, as summarized by author William H. Wilson, included the idea of the city as a beautiful and rational entity. Buildings ought to be not only aesthetically pleasing, but efficient as well. In fact: "No structure or scene could be truly beautiful without being functional as well."[47] These ideals translated naturally to a classical architectural aesthetic. Architects increasingly sought functional solutions over eclecticism, and Classical Revival design, with its basic concepts of proportion and arrangement of parts, was ideally suited for public buildings that required easy access, interior circulation and a high degree of functional utility. In addition, classical motifs evoked America's colonial roots, symbolizing the historical heritage of the United States. [48]

These ideals and aesthetics fit perfectly within the Public Library Movement. According to Theodore Jones, author of *Carnegie Libraries Across America*, library committees often chose the Classical Revival because it was philosophically appropriate. "[It] represented democracy, opportunity, education and freedom—all important themes in public library development."[49] Features of Classical Revival design in public libraries, often referred to as Carnegie Classical because of their widespread use in libraries funded by his program, included columns, pediments, and grand staircases, all features visible on the Aldrich Public Library. Anyone seeing these features on a building could instantly recognize it as being one that housed an important civic function.

Penn Varney, architect of the Aldrich Public Library, was clearly influenced by the aesthetic ideals of the City Beautiful Movement. Varney was born in Wolfeboro, New Hampshire, in 1859. He moved to Lynn, Massachusetts, in 1882 and studied drafting there with H. K. Wheeler. In 1888, Varney established his own architectural firm and soon became a prominent local businessman. Varney completed several important civic buildings throughout New England and New York, including the Sanford Town Hall, in Sanford, Maine; the Saco and Biddeford Institution of Savings in Saco, Maine; the First National Bank in Skowhegan, Maine; Lynn High School in his hometown and several structures in Schenectady, New York. [50] His work repeatedly uses elements of the Classical Revival.

Varney also completed designs for several public libraries. Examples included the Free Public Library (1903) in Schenectady, New York; the Amesbury Public Library (1900), in Amesbury, Massachusetts; and the Melrose Public Library (1901) in Melrose, Massachusetts, which Varney

[47] William H. Wilson, *The City Beautiful Movement* (Baltimore, MD: The John Hopkins University Press, 1989), p. 83.
[48] Wilson, *The City Beautiful Movement*, p. 88-89.
[49] Jones, Carnegie Libraries Across America, p. 67.
[50] Benjamin F. Arrington, *Municipal History of Essex County, MA*, Vol. IV (New York: Lewis Historical Publishing Co., 1922), p. 357.

designed with George M. Tufts. [51] The library in Melrose, in particular, bears a striking resemblance to the one in Barre. It was a Carnegie Library, and the library trustees in Barre may have been inspired to hire Varney to design a similar building for Barre with a classical façade and a monumental pedimented entrance pavilion. In choosing Varney's design, the library trustees selected a building that was a clear statement of its time. Its monumentality, classical features, and materials identified it as an important civic structure and the use of typical "Carnegie Classical" features further associated it with similar democratic institution for learning—modern public libraries.

Change and Integrity

In 1997, the Aldrich Public Library embarked on a capital campaign to construct an addition and repair the original structure. Designed by Northern Architects of Burlington, Vermont, an 8,000 square foot addition was added to rear of the building. [52] Much of the original exterior fabric of the rear elevation was retained and is now highlighted by an open balcony on the second floor. The new addition improved the accessibility of the library by providing an ADA-accessible rear entrance and elevator access to all floors.

In the original building, the historic skylight at the second floor landing was restored, and much of the original material of the building preserved, including the original plaster and lath walls and ceilings, the oak and ash woodwork found throughout the original building, and even the original furnishings including wooden chairs and tables. The retention of the original floorplan, finishes and furnishings is remarkable given the amount of use this building has seen over the past century. A grand re-opening celebration was held on October 6, 2000. The Aldrich Public Library continues its mission of serving the citizens of Barre by "encouraging life-long learning, introducing children to the world of books, and enhancing and preserving the cultural life and heritage of the community of Barre."[53]

[51] Arrington, *Municipal History of Essex County, MA*, p. 357.
[52] "Capital Campaign Fact Sheet," Aldrich Public Library collection, Barre, Vermont.
[53] "Capital Campaign" pamphlet. Aldrich Public Library collection, Barre, Vermont.

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Previous documentation on file (NPS):

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

Primary location of additional data:

_X__ State Historic Preservation Office
_____ Other State agency
_____ Federal agency
_____ Local government
_____ University
_X__ Other
Name of repository: Aldrich Public Library

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property _Less than one acre__

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: 44.197658 Longitude: -72.500878

Verbal Boundary Description (Describe the boundaries of the property.)
The boundary of the Aldrich Public Library is shown as the dotted line on the accompanying map titled "Aldrich Public Library."

Boundary Justification (Explain why the boundaries were selected.)
The boundary encompasses the property conveyed from the City of Barre to the Aldrich Public Library on June 6, 1905, as recorded in Volume 11, page 404 of Land Records of the City of Barre.

11. Form Prepared By

name/title: Caitlin Corkins
organization: Vermont Division for Historic Preservation
street & number: One National Life Drive, Floor 6
city or town: Montpelier state: VT zip code: 05620
e-mail caitlin.corkins@state.vt.us
telephone: 802-828-3047
date: June 19, 2015

Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property: Aldrich Public Library

City or Vicinity: City of Barre

County: Washington County State: VT

Photographer: Caitlin Corkins

Date Photographed: July 2015

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

1 of 15. Exterior view looking north, showing façade (southwest) and side elevation (southeast).

2 of 15. Exterior view looking northeast, showing details of projecting pedimented portico on front entry.

3 of 15. Exterior view looking west, showing side (southeast) and rear (northeast) elevations.

4 of 15. Exterior view looking south, showing portion of side (northwest) elevation.

5 of 15. Interior view looking northwest, showing the original rear (northeast) elevation of the building on the left, now enclosed by the new addition on the right.

6 of 15. Interior view looking northwest, showing the original rear (northeast) elevation of the building on the left, now enclosed by the new addition on the right. Note the skylight connecting the old and new buildings.

7 of 15. Interior view looking northeast of formal entry hall, with stairs leading to the second level on each side.

8 of 15. Interior view looking northeast, showing the central "Delivery Room" and open doorway leading to the original closed stacks.

9 of 15. Interior view looking northeast, showing the metal-clad pocket doors in the closed positon, making the closed stacks fireproof.

10 of 15. Interior view looking east, showing a portion of the original cast iron closed stack structure, with structural glass flooring on the second level.

11 of 15. Interior view looking east, showing a reading room on the left and the formal entry on the right.

12 of 15. Interior view looking west, showing the formal entry on the left and a reading room on the right.

13 of 15. Interior view looking north, showing details of columns, pilasters, and capitals between the central Delivery Room and the Reading Rooms on either side.

14 of 15. Interior view looking northeast at the fireplace and furnishings in the west Reading Room.

15 of 15. Interior view looking north, on the landing of the staircase connecting the first and second levels. Note the decorative metalwork and the skylight at the top of the stairs.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Aldrich Public Library, City of Barre, Vermont

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LEGEND

- Airports
- Rail Lines
- Town Boundaries
- County Boundaries
- Buildings
- Village Boundaries
- Airports
- Mountains and Hills
- US Highways
- State Highways
- Roads - Public (VTrans)
  - Interstate Highway
  - US Highway
  - State Highway
  - Local Road
  - Other
- Roads - Private (E911)
- Driveways
- Rail Lines
- County Boundaries

1: 790

November 10, 2015

0.02 0 0.01 0.02 Miles

WGS_1984_Web_Mercator_Auxiliary_Sphere

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NOTES

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Aldrich Public Library, City of Barre, Vermont

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LEGEND

- Airports
- Rail Lines
- Town Boundaries
- County Boundaries
- Buildings
- Village Boundaries
- Airports
- Mountains and Hills
- US Highways
- State Highways
- Roads - Public (VTrans)
  - Interstate Highway
  - US Highway
  - State Highway
  - Local Road
  - Other
- Roads - Private (E911)
- Driveways
- Rail Lines
- County Boundaries

1: 6,320

November 10, 2015

0.20 0 0.10 0.20 Miles

WGS_1984_Web_Mercator_Auxiliary_Sphere

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PUBLIC LIBRARY
1907

A-D PUBLIC LIBRARY 1907

Aldrich Public Library
Aldrich Public Library
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FOR
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SENIOR DAY
7/11 TO
PROF. RABAT
AN HOUR
OF STORIES
FREE
SCORE
EXIT
AUTHORS

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FIRE
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ONLY