

United States Department of the Interior  
National Park Service

# National Register of Historic Places Registration Form

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

### 1. Name of Property

Historic name: Bennington College Historic District

Other names/site number: \_\_\_\_\_

Name of related multiple property listing: N/A

(Enter "N/A" if property is not part of a multiple property listing)

### 2. Location

Street & number: One College Drive

City or town: Bennington State: Vermont County: Bennington

Not For Publication:  Vicinity:

### 3. State/Federal Agency Certification

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

I hereby certify that this \_\_\_ 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 \_\_\_ meets \_\_\_ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

\_\_\_ national \_\_\_ statewide \_\_\_ local

Applicable National Register Criteria:

\_\_\_A \_\_\_B \_\_\_C \_\_\_D

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

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**Signature of commenting official:** **Date**

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**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:) \_\_\_\_\_

\_\_\_\_\_  
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

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**Category of Property**

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>49</u>	<u>11</u>	buildings
<u>1</u>	<u>          </u>	sites
<u>9</u>	<u>          </u>	structures
<u>          </u>	<u>          </u>	objects
<u>59</u>	<u>11</u>	Total

Number of contributing resources previously listed in the National Register 0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

DOMESTIC: single dwelling

DOMESTIC: secondary structure

AGRICULTURE/SUBSISTENCE: storage

AGRICULTURE/SUBSISTENCE: agricultural field

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AGRICULTURE/SUBSISTENCE: animal facility  
AGRICULTURE/SUBSISTENCE: horticultural facility  
AGRICULTURE/SUBSISTENCE: agricultural outbuilding  
EDUCATION: college  
LANDSCAPE: garden

### **Current Functions**

(Enter categories from instructions.)

EDUCATION: college

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## **7. Description**

### **Architectural Classification**

(Enter categories from instructions.)

EARLY REPUBLIC: Federal

MID-19<sup>TH</sup> CENTURY: Greek Revival

LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVALS: Colonial Revival

LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVALS: Eclectic Period Revival

MODERN MOVEMENT: International

OTHER: Shed

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

Principal exterior materials of the property:

granite, brick, concrete, slate, asphalt, weatherboard, wood shingle, vinyl

### **Narrative Description**

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#### **Summary Paragraph**

Bennington College has a 353-acre campus with buildings, structures and landscape features depicting over two hundred years of development, from the property's use as farmland, then as a summer estate, and then as the college. The historic resources date from ca. 1775 to 1976 and represent the three periods of development with early farmhouses, private estate residential and agricultural buildings and landscape structures, and an extensive array of intact high style Colonial Revival and International Style college buildings. Of the seventy resources in the Bennington College Historic District, fifty-nine have been determined contributing to the significance of the district due to architectural and historical merit, and eleven are non-contributing (nine due to their recent age). National and world-renowned architects that designed buildings for the college include Renwick, Aspinwall & Owen (Jennings Hall #41), J. W. Ames and E. S. Dodge (The Commons #6 and original student houses #s 8-17), Robertson Ward, Jr. (Dickinson/Tishman #3, VAPA #4, and the Meyer Recreation Barn #36), Pietro Belluschi (Crossett Library #7 and the Maintenance Building #35), and Edward Larrabee Barnes (Noyes, Sawtell, and Fels student houses #s 18-20). The college also retains its historic

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landscape, with open fields and wooded areas from the first two periods of development, the original driveway (College Drive and Longmeadow Road) and stone gate (#1) of the of the

Jennings estate, stone garden elements of Jennings Hall (#41A-G), the Jennings' brick garden wall (#51), and the Commons Lawn (#6A) and its rows of trees and stone terminus wall. The historic district retains its integrity of location, setting, design, materials, workmanship, feeling and association.

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### Narrative Description

Bennington College is a private, not-for-profit non-sectarian school located in the Town of Bennington, which is in the southwestern corner of Vermont. The campus is south of and adjacent to North Bennington Village and spreads out over rolling hills in the foothills of the Green Mountains. It has a pastoral setting comprised of open and rolling meadows, with maintained lawns, trees and vegetative plantings around the buildings. Small, wooded areas dot the campus, with more forested areas at the perimeter. The former agricultural use of the campus property remains evident with the open fields and repurposed buildings from the nineteenth century Cricket Hill and Jennings farms.

There are two geographically divided sections of the campus, the lower/main campus and upper/north campus. The lower campus was developed first and was the location of the nineteenth century Cricket Hill farmstead (#5 and 5A), Jennings estate agricultural buildings (#2, 28, 29 and 30), and then the original 1930s college buildings such as the Commons (#6), the first student houses (#8-17), and the first faculty houses (#31-34). The ca. 1775 Shingle Cottage (#37), the oldest building on the campus, stands alone on Harlan Road east of the lower campus cluster of buildings. The lower campus has been gradually expanded over the years with modern buildings. The upper campus includes late nineteenth century and early twentieth century buildings of the Jennings estate, with the centerpiece Jennings Hall (#41) and its associated agricultural, residential and landscape structures (#40, 42-51), and the college's added 1940s faculty houses (#52-57).

The lower campus is centered on the 1931 quadrangle, which is headed by the 1931 Commons (#6), a large brick Colonial Revival multi-purpose building and original student center. It faces the 1931 Commons Lawn (#6A), a large flat rectangular green lined with mature trees and flanked by the original (1931-1936) ten wood-framed Colonial Revival student houses (#8-17), with five buildings on each side that mirror each other. The lawn terminates at its south end with a segmental-arch fieldstone wall called "the end of the world," as it appears when standing in front of the Commons that there is a cliff beyond the wall. From the Commons Lawn, there is a panoramic view to the south and east of the woodland face of Mt. Anthony and the tall spire of the Bennington Monument, a State Historic Site built in the 1880s to commemorate the 1777 Battle of Bennington.

The Commons quadrangle is surrounded by a mix of buildings of different types, styles and vintages. Additional original campus buildings – the late nineteenth century Barn (#2), a large

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former agricultural building, stands northeast of the Commons, and the ca. 1840 Greek Revival Cricket Hill house and its barn (#5 and 5A) – are east of The Barn. A 1940 brick garage with 2007 and 2017 additions (#21) stands west of the Commons. Later International Style buildings surrounding these original buildings include the 1959 Crossett Library (#7), three 1968 student houses with Shed Style front blocks (#18-20), and the 1970 Dickinson Science Hall & Tishman Lecture Hall (#3). A small ca. 1976 security booth (#27) stands between The Barn and Crossett Library.

East of the core buildings, there are small clusters of additional buildings, including the three ca. 1900 former chicken houses, all now academic and administrative buildings (#28-30), the 1963 Meyer Recreation Barn (#36) and 1970/2008 Maintenance Building (#35), both of the International Style, and the four 1935-1936 Colonial Revival “Faculty Row” (#31-34) single family homes. Northeast of the main core is the 1976 International Style Visual and Performing Arts Center (VAPA, #4), added north of the Barn and Cricket Hill. This is the largest building on campus.

The campus core was also expanded to the west and north with 21<sup>st</sup> Century Modern buildings such as three 2000 student houses (#22-24) and the 2007 and 2017 additions to the brick garage (#21), which house a student center. A small 1999 farm stand (#25) sits northwest of this student center and the 1992 Stickney Observatory (#26) stands at the northwest corner of the main campus cluster. The lower campus was further extended to the north with the 2011 construction of the Contemporary styled Center for the Advancement of Public Action (CAPA), which consists of three buildings surrounding a small courtyard (#38).

The upper campus is located atop Bingham Hill and has views toward the lower campus across a large field known as the Jennings Meadow. The primary building of the upper campus is the 1903 Eclectic mansion called Jennings Hall (#41), which is now the college music building. Like the Commons, Jennings Hall enjoys a panoramic view to the south. Southwest of Jennings Hall is a cluster of buildings and structures that includes late nineteenth century and early twentieth century former agricultural and residential buildings and structure associated with the Jennings estate, as well as 1940s residential buildings constructed by the college. These include the ca. 1890 Shingle Style Deane Carriage Barn (#42), four small vernacular Colonial Revival farm workers houses (#43, 44, 46, and 50), a blacksmith shop (#44), a carpenter shop (#45), a cow barn (#47), a pig house (#48) and corn crib (#49), and six ca. 1945 Colonial Revival faculty houses (#52-57). These buildings surround a ca. 1890 100’ x 130’ brick garden wall (#51), and the 1940s homes are called the Orchard houses as they encircle part of a former orchard, which retains a handful of fruit trees. The carriage barn is now a music performance and teaching space, the houses are used as faculty residences, and the agricultural buildings are used for storage. An additional former Jennings estate property stands alone east of Longmeadow Drive, at the northeast corner of the campus. This is the ca. 1925 Colonial Revival Longmeadow house (#39) – now student housing – and its matching garage (#39A).

Most of the buildings of the campus date to the 1775-1976 period of significance. Exceptions include the 2000 student houses (#22, 23, and 24), the 1999 farm stand (#25), the 1992

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observatory (#26), the 2000 pump station (#40), and the 2011 CAPA (#38). The Maintenance Building (#35) has a large addition but remains contributing. Only two buildings from the period of significance are non-contributing due to alterations and expansions (#21 and 30).

The college buildings are interconnected with roadways and each campus section could also be considered pedestrian-friendly in a traditional manner, with close-knit layouts, numerous walking paths, and perimeter parking areas. The primary road through campus is the south section of College Drive, which extends north into Longmeadow Drive. This was the former Jennings estate road that connected Route 67A/North Bennington Road to North Bennington Village. Just off Route 67A, one drives into the campus through the granite posts at the Main Gate (#1) and then follows the long, winding, scenic drive, which has a parallel pedestrian pathway and is bordered by maintained grassy strips and wooded areas. This part of the road was once lined with American Elm trees, which died from Dutch Elm Disease, likely during the 1940s.

College Drive meets the lower campus near VAPA (#4) and The Barn (#2), and then runs west from its intersection with Longmeadow Drive. This section of College Drive leads to the Security Booth (#27) and lower campus core, passing north of the Commons (#6) and south of the Brick Garage and Student Center (#21). It then turns to gravel and leads to a large gravel parking area on the west side of campus called the "Ohio lot." There are tennis courts and a soccer field south of the parking lot. A dead-end road also runs south from this east-west road, behind the 1968 student houses (#18-20). A gravel drive leads from the northwest corner of the parking lot to the Stickney Observatory (#26), and the college's Purple Carrot Farm fields are west of this drive.

Spur driveways off the east-west campus road serve the 1930s (#8-17) and 2000 (#22-24) student houses and end in cul-de-sacs, and a gravel road (dating to the nineteenth century Jennings farm) leads from the driveway north past the west side of Dickinson (#3) up to the Orchard houses (#52-57) of the upper campus. Another road leads south from near the Security Booth (#27), and then forks into two driveways; one is the paved Maintenance Drive that passes the chicken houses (#28-30) and Maintenance Building (#35) and continues as a service road that ends at College Drive. There is a gravel parking lot off of this road, west of the Maintenance Building. Another fork is a gravel road that leads south from the Security Booth and then forks; one fork leads to Faculty Row (#31-34) and a cul-de-sac, and the other is a rough gravel road that was the original entrance road to the college. It initially led to Route 67A but is now a dead end. Off of this road is a gravel parking lot south of the east 1930s student houses. It is known as the "Alabama lot."

Longmeadow Drive meets Harlan Road where there is a gravel parking lot on the east side of the road, across from VAPA (#4). North of VAPA, a paved driveway leads to a paved parking lot behind the building. Longmeadow Drive continues north, where it is separated from flanking fields by rows of mature trees, and reaches the upper campus, where there is a fork in the road east of Jennings Hall (#41). Longmeadow continues north toward its namesake house, Longmeadow (#39), and then ends at the north stone gate that leads to a public road in North

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Bennington village. The gate is now blocked and the road is not used north of the Longmeadow house. The other fork leads to Orchard Loop, a paved road that serves the rest of the upper campus. It runs east-west in front of Jennings Hall (#41) and the Deane Carriage Barn (#42), and then turns south and forms a loop with two interior cross roads, where the remaining upper campus structures are located. The east side of the loop is paved, and the rest is gravel. South of the loop, past the Orchard houses (#52-57), a gravel drive continues south to the lower campus as mentioned above. There is a gravel parking lot north of the Deane Carriage Barn (#42), which is adjacent to a gravel road that passes behind Jennings Hall and meets the north end of College Drive.

Paved walkways traverse the lower campus. One leads from the Crossett Library (#7) to the Brick Garage and Student Center (#21), following the north edge of the Commons Lawn (#6A). Off of this, north-south pathways line the east and west edges of the Commons Lawn, in between the rows of trees and rears of the student houses, and another provides access to the east side of the 1968 student houses (#18-20). There are also pathways to the east student houses from the Alabama lot. North of the Commons (#6), pathways lead to the front and rear of Dickinson/Tishman (#3), the rear of The Barn (#2), and beyond to VAPA (#4). There are pathways between the road to the Maintenance Building (#35) and the chicken houses (#28-30) and Meyer Recreation Barn (#36) and a pathway connecting the chicken houses to each other. Many of these pathways were historically of brick pavers.

The most prominent landscape feature of the campus is the Commons Lawn (#6A). The Commons (#6) sits on a slight rise above the lawn and has a paved front patio that leads to two sets of concrete stairs that align with the lawn's north-south walkways. Otherwise, landscaping on the campus is generally limited to maintained lawns, informal building perimeter plantings, and mature scattered trees of a variety of species, mostly deciduous. The current landscape reflects the original informal setting of the college, with scattered deciduous trees, lawns, fields and decorative plantings, intended to provide beauty and shade without obscuring viewsheds. Faculty Row (#31-34) is set in a wooded area, otherwise the campus has an open feel.

Other landscape features include the large pond which is located behind Dickinson/Tishman (#3), a sweeping open field of wildflowers and grasses called Jennings Meadow that stretches between the pond and Jennings Hall (#41), a few scattered fruit trees that remain in the former orchard (surrounded by The Orchard houses, #52-57), maintained vegetable gardens at the west side of the lower campus, and original athletic fields in the southwest corner of the lower campus. There are young deciduous trees between the Commons (#6) and Crossett Library (#7), which were planted based on a site plan by Reed/Hilderbrand of Watertown, Massachusetts, as part of a 2017 Commons renovation.

In addition to the "end of the world" wall at the south end of the Commons Lawn, landscape structures include the ca. 1890 brick-walled garden of the upper campus (#51), and the 1959 brick-walled patio by Sasaki Associates at the south side of the Crossett Library (#7), which was likely built to match. Jennings Hall has a collection of early twentieth century structures, built of stone to match the mansion. In the front, this includes a sweeping terrace wall (#41A) that



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provides a lookout to the panoramic view to the south, as well as a lone Tuscan column (#41G). Behind Jennings Hall there is a former formal garden area that is now a large flat yard with overgrown vegetation and a perimeter of trees. The stone structures remaining from this garden include a gate (#41D) and embattled wall (#41B) that form an axis from the rear doorway of the house. The wall also serves as the retaining wall of the rear of the yard. There is also a small stone pool at the east edge of the yard (#41E), a stone wall that extends from the rear of the house (#41C) and separates the back yard from the side parking lot, and a bird bath (#41F) next to this wall. Also, Cricket Hill (#5) has an informal garden that is enclosed with a low fieldstone wall. There are also freestanding modern sculptures installed near Tishman and VAPA (Figures 32-36).

The evolution of the campus during the period of significance generally left the original intent of the college's landscape intact, with open fields, scattered deciduous trees and plantings, and walkways, and preserved the formal nature of the Commons Lawn. Since the end of the period of significance, this landscape has remained intact. The 2004 detailed and comprehensive landscape plan is based on the college's historic landscape and designed to preserve the distinctive character of the setting. Other implemented landscape plans included the removal of evergreen trees and overgrown vegetation that were not part of the original landscape and obscured the panoramic views within the campus and beyond to the mountains.

## **Resource Descriptions**

### **1. Main Gate, ca. 1900, contributing**

The main gate is located at the bottom (south end) of College Drive, at the main entrance to the campus. It is comprised of two stone gate posts that are flanked by mirrored low stone walls with wrought iron fencing. Each wall extends in an arc that terminates at a stone post and turns at a 90-degree angle to extend further as a straight wall. The arcs are each about thirty feet in length and are topped decorative wrought iron fencing. The straight sections are each about twenty feet in length.

The central square posts are of coursed ashlar limestone blocks with dressed faces and beaded mortar joints and have stone capitals. The walls and intermediary posts are of random-range rough ashlar walls with tooled mortar joints and stone copings. The wrought iron fencing is about four feet tall, with stepped sections, and has square vertical members spaced about four inches apart. There are ornamental wrought iron square posts at the central terminus of the walls and at the center of the arced walls. Between the east stone post and wall, there is an arched wrought iron pedestrian opening.

The wrought iron features of the gate were made by a local blacksmith named Andrew Nash while it was part of the Jennings Estate, a property that later became the college campus. The gate matches the 1903 Jennings Hall (#41), a stone mansion that is now an educational building.

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## **2. The Barn, ca. 1900, contributing**

This 12,000-square-foot structure has a raised brick foundation, clapboard siding and mostly asphalt roofing shingles, though slate shingles remain on the rear façade. It originally had a U-shaped footprint; rear extensions were added in 1939 that created an H-shaped footprint, and about 1970 a north wing was added in between the extensions. The east wing suffered a fire in 2019 and is currently being reconstructed.

Barn architectural features remain, including seven square louver cupolas with hip roofs and flared eaves, and a peaked gable hayloft opening (now infilled with large windows) on the west façade. The steel, multi-pane, paired casement windows that were added in 1932 are varied, with larger windows and transoms on the first floor and shorter casements on the second floor. Within the quadrangle of the U-shaped area there are enclosed one story, hip roof porticos nestled in the interior corners of the building and along the façade of each wing.

The Barn originally housed sheep and Jersey cows for the Jennings farm, which later became part of Bennington College. In 1932 the barn became one of the earliest buildings of the college, when it was converted to educational use. The interior was modified for classrooms, offices and a library, and an auditorium was located in the south end of the west wing. The 1970 wing was designed by Robertson Ward, Jr., who designed three 1970s modern buildings on the campus. The Barn's features still convey its original use, and it retains its 1932 character as a building adapted for educational use.

## **3. Dickinson Science Hall/Tishman Lecture Hall, 1970, contributing**

Dickinson Science Hall/Tishman Lecture Hall are two International Style buildings joined by a basement-level connector structure. They were designed by architect Robertson Ward, Jr., who designed two other buildings on the campus (#4 and 36).

Dickinson is a large, two-story, rectangular plan building for teaching and research, containing classrooms, offices, laboratories, a greenhouse, and herbarium. It is constructed of prefabricated materials, primarily Douglas fir and cedar shipped via the Panama Canal. The massive, fir, structural components are evident inside as posts and beams, and on the exterior in the exposed rafters, while the narrow cedar, vertical and horizontal siding on the exterior is expressed as a curtain wall. The building has ribbon windows and a concrete foundation with a parged, aggregate veneer. The subdued, natural colors of the exterior and interior elements contrast with the brightly colored, exposed features of the heating and ventilating systems inside. Wall panels in many interior areas provide flexible spaces. The building is named after Elizabeth Harrington Dickinson (1920-2010), a 1943 graduate of Bennington College as well as a member of the college board of trustees and major donor.

Tishman is a one story, flat roofed, rectangular building that rests on a raised, reinforced concrete foundation that has an exposed basement level at the rear (north). The vertical board siding is accented on the front and rear elevations with a horizontal board frieze that projects slightly

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beyond the front wall plane, and more so across the rear elevation where it serves as part of the roof above a full-length recessed porch. Two flush metal doors topped by square transom windows flank the recessed front wall plane. The rear porch has a glass railing and open stairs off the west end. A bank of fully glazed sliding doors is located on the exposed basement level under the recessed porch. The vertical siding, glass railing of the porch, and bank of sliding glass doors at the basement level on the rear of the building are reflected in similar siding, porch, and glass door details on Dickinson Building to the west. Tishman was named after David Tishman, who had been a member of the college's board of trustees.

#### **4. VAPA, 1976, contributing**

The International Style Visual and Performing Arts Center (VAPA) was designed by Robertson Ward, Jr., and constructed over a five-year period during the early 1970s. It is one of the largest wood framed buildings of its time and the largest in the State of Vermont. This complex of intersecting rectangular buildings of different heights comprises 120,000 square feet of space that houses studios, darkrooms, galleries, theaters, offices and classrooms. The building has a post and beam frame – with wooden posts and glue-laminated beams connected with steel plates and bolts – a concrete foundation and vertical exterior cedar siding and large plate glass windows. VAPA is a complex of flat and shed roof buildings connected by wood decks, balconies, recessed porches, broad open stairs, landscaped lawns, and brick walkways.

According to Donald Sherefkin, architecture faculty member on campus, the design of the building is based on a 5/10' module throughout. Andrew Schlatter, the college's Vice President for Facilities Management and Planning as well as a registered architect, explains that this module system is "a grid that was used to organize the spacing of structure and other elements both in plan and elevation. For instance, the structural column and beam spacing is in multiples of 10' throughout, and the large glass panels that make up the glazed areas of the facade are 5' wide by 10' tall."

A variety of combinations of broad expanses of vertical boards and ribbon windows define the exteriors, with sliding doors that also cover windows to control light on some elevations. Painting studios all have north light. As with nearby Dickinson/Tishman (#3), also designed by Ward, the interior has exposed framing, floating stairs (without risers), and balconies that overlook open halls and gallery spaces below. Also, like Dickinson/Tishman, portions of VAPA occupy a low area so that from the south where most academic buildings are sited, VAPA appears to be one-story tall, although at the low point of land to the north, portions of the building are three-stories in height. Ward also designed the Meyer Recreation Barn (#36). Local architect Timothy Smith worked for Robertson Ward, Jr., as the site representative for the construction project.

#### **5. Cricket Hill, ca. 1840, contributing**

This two-story, gable roof, three-by-four-bay, L-shaped plan, Greek Revival style farmhouse has a fieldstone foundation, clapboard siding, and asphalt roofing. Greek Revival details include

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corner pilasters with capitals, cornice returns, and a pronounced molded cornice with fascia below. Windows are mostly six-over-six, double hung sash with new storms. A prominent one-story porch wraps around the front (east) and south facades with simple square posts and a lattice skirt, sheltering five separate entrances. A long, shed dormer with three tall, paired casement windows is located on both the front and rear facades of the south ell. A one-story, gable roof, three-by-one bay rear ell, similarly covered in clapboards, was added after 1900. The rear ell was originally used as maid's quarters. It has two-over-two, double-hung windows, outrigger brackets, a fieldstone foundation, a small louver cupola, and a circular louver vent under the gable peak. The house is one of the oldest buildings on campus and was one of the earliest buildings used for the college. It was originally owned by the Bingham family and under the Jennings ownership in the late nineteenth and early twentieth centuries, was the home of a member of the Bingham family who was the Jennings' farm manager. (See Figure 17.) When acquired by the college, it was first adapted into a nursery school, then converted to faculty housing, and since 2012 has been the college admissions office. There is also a small garden area just south of the house that is enclosed with a low fieldstone wall. It was created in the early twentieth century.

#### **5A. Cricket Hill Barn, ca. 1910, contributing**

This one and one-half story, gable roof, four-by-one bay, ten by twenty-foot, rectangular plan building was originally a barn associated with the Cricket Hill house. It has novelty siding, a type of sheathing commonly used in the early twentieth century, making the barn newer than the house. The building rests partly on a wood sill, and partly on a new poured concrete slab and has asphalt roofing shingles. A small square cupola with a finial is centered on the roof. An original four-panel door topped by a hayloft door is found on the west gable ends, and there is a small entrance vestibule at the east gable end with a four-panel door. The former carriage bay openings at the north elevation had garage doors that in 2011 were replaced with full-height window panels. The barn is now used as a meeting space and classroom.

#### **6. The Commons, 1931/ca. 1970/2019, contributing**

This large, Colonial Revival style, 2 ½ story, brick, symmetrical, H-plan, 13x15 bay, 75' x 25' foot building has a concrete foundation, American bond brickwork, and slate roofing shingles. Colonial Revival details include segmental arch lintels over the windows, wood paneled doors topped by fanlights and flanked by sidelights, dentils and modillion blocks under the molded cornice, and a loggia with a geometric railing off the second floor with a marble floor, and an arcaded open porch below. A center, two-stage, pedimented gable bell tower, topped by a domed roof and finial with a weathervane rests on a square base containing nine-over-six windows flanked by six-over-four windows on each side. Numerous massive brick chimneys are symmetrically placed on the building. Windows are mostly eight-over-eight double hung sash, though larger, multi-pane windows are found throughout the building. Pedimented gable dormers with eight-over-eight windows are evenly spaced across the front façade and flank a larger central arched dormer with a clock. A large multi-paned shed dormer with banked windows is

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found on the rear. The end doorways on the long rear block that faces north have similar Colonial Revival features, such as fluted pilasters supporting a segmental arch with keystone.

There is a ca. 1970 two-story addition constructed at the west façade. It has a dining area on the upper floor, and a mail room and food service delivery area on the lower level. The north elevation was renovated in 2019, including the replacement of the double-hung windows with single-pane units, and the addition of a large, modern, three-story glazed entrance vestibule that projects at the second and third stories. The original north center door was protected under a pedimented gable portico with dentils supported by Doric columns.

The building was designed by J. W. Ames and E. S. Dodge, the architects of the original campus site plan, as well as the twelve original student houses south of The Commons. The building has always been the primary student center, and originally contained the college store, post office, students' lounge, college physician's office, dining hall, kitchen, theater, studios and administrative offices. The third floor housed classroom and performing space with a proscenium theater. The west addition was designed by Robertson Ward, Jr., who also designed Dickinson/Tishman, VAPA and the Meyerson Recreation Barn. (See Figures 12, 18-23.)

#### **6A. The Commons Lawn, 1931, contributing**

The Commons Lawn is a large, flat, rectangular lawn enclosed by The Commons building to the north and the original student houses of the college to the east and west. There is a short fieldstone wall at its south end, which has a centered segmental-arch section. The south end is commonly called "The end of the world" as when viewed from the Commons; the land beyond the wall is not visible, giving the impression of a cliff. Regularly spaced mature deciduous trees, planted when the lawn was created, line the east and west sides of the lawn. It has served as the college's primary outdoor recreational and gathering space. (See Figures 4-7, 13.)

#### **7. Crossett Library, 1959, contributing**

Crossett Library is a three-story, square, flat-roofed International Style building. The first level is built into the south facing bank so that the height does not dominate the nearby smaller college buildings. The structure is of concrete and steel framework and the exterior has painted wood sheathing and glass panels. The modules of the façade are defined, for example, by wide panels of V-groove siding set within frames, and two panels equal the distance between the paired, square edged posts that are regularly spaced across the wrap-around porch that is recessed under the overhang of the flat roof. Louvered screens attached to the porch posts filter light through the banks of double-glazed windows. The porch deck, which is cantilevered beyond the foundation wall creates the appearance of a "floating" building, and the exposed stairs on the north side that have no risers, also appear to "float", which is a characteristic of the International Style. There is no added ornament, no articulated front elevation, and the distinctive features such as the floating stairs, and the louver screens are integral to the structure itself. There is a lower-level south patio with concrete pavers and a brick wall enclosure wall.

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Crossett Library was designed by Pietro Belluschi and Carl Koch & Associates, and the original enclosed garden was designed by Hideo Sasaki. Interior design was by Contract Interiors, Inc., of Boston. The design of the building was intended to reflect the modern movement while maintaining compatibility with the adjacent original campus buildings and the college's adapted nineteenth century farm buildings. The white, painted wood exterior blends with the earlier campus structures, the modular geometry of the library and its features reflect the symmetry of the Colonial Revival style buildings, and the brick enclosed garden off the exposed, south side lower level is a feature associated with historic landscapes. The brick pavers and plantings of the original patio were replaced in 2012. (Figures 24 and 25.)

### **8. Swan House and Woolley House, 1933, contributing**

Swan House and Woolley House are two connected student residences that together form a U-plan structure. The one and one-half story building has intersecting three-by-two bay and six and three bay blocks. The structure has a concrete foundation, clapboard siding, and slate shingle gambrel roofs. Like the other student houses, numerous Colonial Revival details were utilized in the design, including recessed entries with marble stoops under arcaded porches with keystone molding, quoining under the cornice returns, and fanlights, sidelights and transoms highlighting the molded panel doors. Quarter-elliptical louver vents are found under the gambrel peaks. Windows are six-over-six with aluminum storms. Small pedimented gable dormers, usually flanking a larger quoined gable dormer with cornice returns, are numerous along the roofs. Two pedimented gable porches with Doric columns are accessed by marble steps on the long rear façade. Several brick chimneys with concrete caps pierce the center ridge of the roofs. This building mirrors the McCullough and Leigh Houses across the Commons Lawn. The houses were designed by architects J.W. Ames and E.S. Dodge of Boston, who designed the early site plan of Bennington College as well as The Commons student center and the nine other student houses flanking the Commons Lawn.

#### **8A. Swan Garage, ca. 1959, contributing**

The Swan Garage is a long, rectangular, one-story, gable roof, eleven-by-two bay, twenty foot by ninety foot garage, with stepped levels to accommodate the sloped grade. It has a concrete foundation, clapboard siding, asphalt roofing shingles, corner boards, a plain fascia, fixed six-pane windows in wood frames, and new flush doors in the end bays. It was constructed to house the cars of the faculty who lived in the student houses on the east side of the Commons Lawn and is now used for student art studios. Its date of construction is unknown – when the 1930s student houses were constructed, there were six-bay faculty garages built north of each cluster: one was attached to the extant “Brick Garage” (#21) and the other may have been removed and replaced with the extant garage when the Crossett Library was constructed in 1959.

### **9. Stokes House, 1935, contributing**

Stokes House is a Colonial Revival style, L-plan, one and one-half story, student residential house with two steeply pitched gable roofs intersected by a gambrel roof. The structure has a

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raised concrete foundation, clapboard siding, and slate shingle roofing. Like the other student houses, numerous Colonial Revival details were utilized in the design, including a fanned louver with a semi-elliptical arch and keystone, sidelights, transoms (with and without lights), and fluted pilasters. Semi-circular and circular vents are found under the gable peaks. Windows are mostly six-over-six double hung sash, some with replacement frames. Gable dormers are numerous and vary in size. A columned, recessed porch with a projecting two-story bay and a pedimented gable porch with double pilasters are found on the long rear façade. Several brick chimneys with concrete caps pierce the center ridge of the roofs. This student house matches the Bingham House across the Commons Lawn. Stokes House was designed by architects J.W. Ames and E.S. Dodge of Boston, who designed the early site plan of Bennington College as well as The Commons student center and the other nine student houses flanking the Commons Lawn.

### **10. Franklin House, 1936, contributing**

Franklin House is a Colonial Revival style, Z-plan, two story, student residential house with intersecting gable and gambrel roofs. The structure has a concrete foundation, clapboard siding, and slate shingle roofing. Like the other student houses, numerous Colonial Revival details were utilized in the design, including a highly decorative main entrance with fanlight and tracery, sidelights, and a porch that displays Doric columns supporting a pedimented gable roof with modillion blocks. A circular louver vent is located under the front gable peak. Windows are primarily six-over-six, double hung sash, though fixed nine-panes are also found. Widely spaced pedimented gable dormers are found on the front elevation and a long, shed dormer with corner pilasters and pedimented gable trim is located on the rear façade. An enclosed, single bay, gable roof portico with double fluted pilasters is found off the rear façade. Several brick chimneys with concrete caps pierce the roofs. This student house mirrors the Welling House across the Commons Lawn. Franklin House was designed by architects J.W. Ames and E.S. Dodge of Boston, who designed the early site plan of Bennington College as well as The Commons student center and the other nine student houses flanking the Commons Lawn.

### **11. Canfield House, 1933, contributing**

Canfield House is a Colonial Revival style, two-story, roughly rectangular plan student residential house with three gabled sections linked by gambrel-roofed hyphens. The structure has a concrete foundation, clapboard siding, and slate shingle roofing, except the rear elevation of the central sections, which has flushboard siding. Like the other student houses, numerous Colonial Revival details were utilized in the design, including fluted pilasters, a semi-circular fanlight with keystone, arcading, and engaged columns supporting friezes with applied swags. Semi-circular and circular vents with keystone details are alternately found under the gable peaks. Windows are primarily six-over-six double hung sash, some with aluminum storms. The rear central section has blind arches with inset windows. The gambrel roofs have shed dormers, each with pairs of six-pane awnings windows. A one-story, enclosed, pedimented entrance portico with corner quoins extends from the center bay of the center gable end. A large brick chimney pierces the ridge of the center gable roof. This building is similar to Dewey directly north, and it mirrors Kilpatrick House across the Commons Lawn. Canfield House was designed

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by architects J.W. Ames and E.S. Dodge of Boston, who designed the early site plan of Bennington College as well as The Commons student center and the other nine student houses flanking the Commons Lawn.

### **12. Dewey House, 1933, contributing**

Dewey House is a Colonial Revival style, two-story, roughly rectangular plan student residential house with three gabled sections linked by gambrel-roofed hyphens. The structure has a concrete foundation, clapboard siding, and slate shingle roofing, except the rear elevation of the central sections, which has flushboard siding. Like the other student houses, numerous Colonial Revival details were utilized in the design, including fluted pilasters, a semi-circular fanlight with keystone, arcading, and engaged columns supporting friezes with applied swags. Semi-circular and circular vents with keystone details are alternately found under the gable peaks. Windows are primarily six-over-six double hung sash, some with aluminum storms. The rear central section has blind arches with inset windows. The gambrel roofs have shed dormers, each with pairs of six-pane awnings windows. A one-story, enclosed, pedimented entrance portico with corner quoins extends from the center bay of the center gable end. A large brick chimney pierces the ridge of the center gable roof. This building is similar to Canfield directly south, and it mirrors Booth House across the Commons Lawn. Dewey House was designed by architects J.W. Ames and E.S. Dodge of Boston, who designed the early site plan of Bennington College as well as The Commons student center and the other nine student houses flanking the Commons Lawn.

### **13. Booth House, 1932, contributing**

Booth House is a Colonial Revival style, two-story, roughly rectangular plan student residential house with three gabled sections linked by gambrel-roofed hyphens. The structure has a concrete foundation, clapboard siding, and slate shingle roofing, except the rear elevation of the central sections, which has flushboard siding. Like the other student houses, numerous Colonial Revival details were utilized in the design, including fluted pilasters, a semi-circular fanlight with keystone, arcading, and engaged columns supporting friezes with applied swags. Semi-circular and circular vents with keystone details are alternately found under the gable peaks. Windows are primarily six-over-six double hung sash, some with aluminum storms. The rear central section has blind arches with inset windows. The gambrel roofs have shed dormers, each with pairs of six-pane awnings windows. A one-story, enclosed, pedimented entrance portico with corner quoins extends from the center bay of the center gable end. A large brick chimney pierces the ridge of the center gable roof. This building is similar to Kilpatrick directly south, and it mirrors Dewey House across the Commons Lawn. Booth House was designed by architects J.W. Ames and E.S. Dodge of Boston, who designed the early site plan of Bennington College as well as The Commons student center and the other nine student houses flanking the Commons Lawn.



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#### **14. Kilpatrick House, 1932, contributing**

Kilpatrick House is a Colonial Revival style, two-story, roughly rectangular plan student residential house with three gabled sections linked by gambrel-roofed hyphens. It was designed by J. W. Ames and E. S. Dodge from Boston. The structure has a concrete foundation, clapboard siding, and slate shingle roofing, except the rear elevation of the central sections, which has flushboard siding. Like the other student houses, numerous Colonial Revival details were utilized in the design, including fluted pilasters, a semi-circular fanlight with keystone, arcading, and engaged columns supporting friezes with applied swags. Semi-circular and circular vents with keystone details are alternately found under the gable peaks. Windows are primarily six-over-six double hung sash, some with aluminum storms. The rear central section has blind arches with inset windows. The gambrel roofs have shed dormers, each with pairs of six-pane awnings windows. A one-story, enclosed, pedimented entrance portico with corner quoins extends from the center bay of the center gable end. A large brick chimney pierces the ridge of the center gable roof. This building is similar to Booth directly north, and it mirrors Canfield House across the Commons Lawn. Kilpatrick House was designed by architects J.W. Ames and E.S. Dodge of Boston, who designed the early site plan of Bennington College as well as The Commons student center and the other nine student houses flanking the Commons Lawn.

#### **15. Welling House, 1934, contributing**

Welling House is a Colonial Revival style, Z-plan, two story, student residential house with intersecting gable and gambrel roofs. It was designed by J. W. Ames and E. S. Dodge from Boston. The structure has a concrete foundation, clapboard siding, and slate shingle roofing. Like the other student houses, numerous Colonial Revival details were utilized in the design, including a highly decorative main entrance with fanlight and tracery, sidelights, and a porch that displays Doric columns supporting a pedimented gable roof with modillion blocks. A circular louver vent is located under the front gable peak. Windows are primarily six-over-six, double hung sash, though fixed nine-panes are also found. Widely spaced pedimented gable dormers are found on the front elevation and a long, shed dormer with corner pilasters and pedimented gable trim is located on the rear façade. An enclosed, single bay, gable roof portico with double fluted pilasters is found off the rear façade. Several brick chimneys with concrete caps pierce the roofs. This student house mirrors the Franklin House across the Commons Lawn. Welling House was designed by architects J.W. Ames and E.S. Dodge of Boston, who designed the early site plan of Bennington College as well as The Commons student center and the other nine student houses flanking the Commons Lawn.

#### **16. Bingham House, 1934, contributing**

Bingham House is a Colonial Revival style, L-plan, one and one-half story, student residential house with two steeply pitched gable roofs intersected by a gambrel roof. It was designed by J. W. Ames and E. S. Dodge from Boston. The structure has a raised concrete foundation, clapboard siding, and slate shingle roofing. Like the other student houses, numerous Colonial Revival details were utilized in the design, including a fanned louver with a semi-elliptical arch

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and keystone, sidelights, transoms (with and without lights), and fluted pilasters. Semi-circular and circular vents are found under the gable peaks. Windows are mostly six-over-six double hung sash, some with replacement frames. Gable dormers are numerous and vary in size. A columned, recessed porch with a projecting two-story bay and a pedimented gable porch with double pilasters are found on the long rear façade. Several brick chimneys with concrete caps pierce the center ridge of the roofs. This student house matches the Stokes House across the Commons Lawn. Bingham House was designed by architects J.W. Ames and E.S. Dodge of Boston, who designed the early site plan of Bennington College as well as The Commons student center and the other nine student houses flanking the Commons Lawn.

### **17. McCullough House and Leigh House, 1932, contributing**

McCullough House and Leigh House are two connected student residences that together form a U-plan structure. The one and one-half story building has intersecting three-by-two bay and six and three bay blocks. The structure has a concrete foundation, clapboard siding, and slate shingle gambrel roofs. Like the other student houses, numerous Colonial Revival details were utilized in the design, including recessed entries with marble stoops under arcaded porches with keystone molding, quoining under the cornice returns, and fanlights, sidelights and transoms highlighting the molded panel doors. Quarter-elliptical louver vents are found under the gambrel peaks. Windows are six-over-six with aluminum storms. Small pedimented gable dormers, usually flanking a larger quoined gable dormer with cornice returns, are numerous along the roofs. Two pedimented gable porches with Doric columns are accessed by marble steps on the long rear façade. Several brick chimneys with concrete caps pierce the center ridge of the roofs. This building mirrors the Swan and Woolley Houses across the Commons Lawn. The houses were designed by architects J.W. Ames and E.S. Dodge of Boston, who designed the early site plan of Bennington College as well as The Commons student center and the other nine student houses flanking the Commons Lawn.

### **18. Noyes House, 1968, contributing**

Noyes House is a student dormitory and is one of three matching buildings arranged in a row designed by Edward Larrabee Barnes. They are each comprised of two blocks; one is a Shed Style shed-roofed block placed in front of a wider, flat roof, U-shaped International Style block. A square chimney extends above the front block, and a tall, shed roof skylight projects above the rear section. There is 6" vertical board cedar siding. The front entries are deeply recessed on the center of the front block. A set of sliding glass doors fronted by a metal railing is located on the north and south sides, second story of the front block. Ribbon windows are placed on all elevations except the front. The geometric forms of the buildings were created using modules and prefabricated materials.

### **19. Sawtell House, 1968, contributing**

Sawtell House is a student dormitory and is one of three matching buildings arranged in a row designed by Edward Larrabee Barnes. They are each comprised of two blocks; one is a Shed

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Style shed-roofed block placed in front of a wider, flat roof, U-shaped International Style block. A square chimney extends above the front block, and a tall, shed roof skylight projects above the rear section. There is 6" vertical board cedar siding. The front entries are deeply recessed on the center of the front block. A set of sliding glass doors fronted by a metal railing is located on the north and south sides, second story of the front block. Ribbon windows are placed on all elevations except the front. The geometric forms of the buildings were created using modules and prefabricated materials.

## **20. Fels House, 1968, contributing**

Fels House is a student dormitory and is one of three matching buildings arranged in a row designed by Edward Larrabee Barnes. They are each comprised of two blocks; one is a Shed Style shed-roofed block placed in front of a wider, flat roof, U-shaped International Style block. A square chimney extends above the front block, and a tall, shed roof skylight projects above the rear section. There is 6" vertical board cedar siding. The front entries are deeply recessed on the center of the front block. A set of sliding glass doors fronted by a metal railing is located on the north and south sides, second story of the front block. Ribbon windows are placed on all elevations except the front. The geometric forms of the buildings were created using modules and prefabricated materials.

## **21. Brick Garage/Student Center, ca. 1940/2007/2017, non-contributing**

The Brick Garage is a two-story, square, flat roof, four-by-four bay, brick building with a concrete foundation. The windows are primarily six-over-six, usually paired or tripled. Garage bays on the north side have been retained and the openings infilled with new wall structure and windows. A brick chimney pierces the south corner of the main block. Stairs from the second floor on the south and east elevations are enclosed with wood siding and shed roofs, and an early 20th century shed roof porch spans the east elevation.

In 2007 a new student center was built and attached by a covered walkway to the southwest corner of the garage. It is a one-story structure with a soaring roof, natural finish flush wood siding, and banks of glass windows on the east and south elevation. On the east side the lower windows are overhead-sliding garage doors that can be opened in warm weather.

In 2017 an addition was constructed at the west side of the student center. It has metal panel construction – with sheet metal siding – and a shed roof. At the principal south elevation, there are three regularly spaced garage-type bays infilled with multi-pane metal windows under six regularly-spaced blind vertical windows. The exposed part of the east elevation has a double-leaf glazed door under a blind window. The other elevations lack fenestration, and the blind windows are repeated on north elevation.

The garage was designed by Frank H. Tschorn, Superintendent of Buildings and Grounds at Bennington. It was constructed for the cars of faculty living in the 1930s student houses. The 2007 student center was designed by Taylor & Burns Architects of Boston, and the 2017 addition

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was designed by Centerline Architects of Bennington. The Brick Garage is a non-contributing resource to the historic district due to loss of integrity caused by the size and appearance of the two large modern additions.

## **22. Perkins House, 2000, non-contributing**

Perkins House has a modified rectangular footprint, vertical and horizontal siding, angular standing-seam metal shed roofs, and a variety of metal-framed windows such as south-facing regularly spaced casements and corner lobbies with full-height glazing and glazed doors. The north elevations have enclosed exterior staircases and minimal glazing. Perkins House is one of a row of three matching student dormitories designed by architect Kyu Sung Woo of Cambridge, Massachusetts. They are of the “Slightly Askew” style introduced in the twenty-first century. The natural finish, vertical board siding and rectangular massing recall the VAPA building. The distinctive steeply pitched roofs, roughly parallel placement of the rectangular forms, and vertically aligned windows in particular reflect similar features on the rear and east elevations of VAPA.

## **23. Merck House, 2000, non-contributing**

Merck House has a modified rectangular footprint, vertical and horizontal siding, angular standing-seam metal shed roofs, and a variety of metal-framed windows such as south-facing regularly spaced casements and corner lobbies with full-height glazing and glazed doors. The north elevations have enclosed exterior staircases and minimal glazing. Perkins House is one of a row of three matching student dormitories designed by architect Kyu Sung Woo of Cambridge, Massachusetts. They are of the “Slightly Askew” style introduced in the twenty-first century. The natural finish, vertical board siding and rectangular massing recall the VAPA building. The distinctive steeply pitched roofs, roughly parallel placement of the rectangular forms, and vertically aligned windows in particular reflect similar features on the rear and east elevations of VAPA.

## **24. Paris-Borden House, 2000, non-contributing**

Paris-Borden House has a modified rectangular footprint, vertical and horizontal siding, angular standing-seam metal shed roofs, and a variety of metal-framed windows such as south-facing regularly spaced casements and corner lobbies with full-height glazing and glazed doors. The north elevations have enclosed exterior staircases and minimal glazing. Perkins House is one of a row of three matching student dormitories designed by architect Kyu Sung Woo of Cambridge, Massachusetts. They are of the “Slightly Askew” style introduced in the twenty-first century. The natural finish, vertical board siding and rectangular massing recall the VAPA building. The distinctive steeply pitched roofs, roughly parallel placement of the rectangular forms, and vertically aligned windows in particular reflect similar features on the rear and east elevations of VAPA.

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### **25. Farm Stand, 1999, non-contributing**

The farm stand is a small, rectangular, gable roof structure located to the east of the community farm gardens. The structure is open on the west end exposing its post and beam frame. The east end is enclosed with vertical boards. The roof is covered with sheet metal and has exposed rafter tails. The building has always been used as a farm stand associated with the community farm garden.

### **26. Rebecca B. Stickney Observatory, 1992, non-contributing**

The Rebecca B. Stickney Observatory is a small, one-story, gable roof, metal clad structure with metal roofing, a concrete foundation, and a prominent observatory dome projecting above the roof at the west end. Large, double hung, twelve-over-twelve windows flank a center entry on the south elevation. The observatory was designed by Shepley Bulfinch of Boston, and was named to honor Rebecca B. Stickney, class of '43, for her noteworthy contributions to the college. She was instrumental in organizing and working on the school farm during World War II and was a student leader in science and athletics.

### **27. Security Booth, ca. 1976, contributing**

This small, one-story, vernacular, gable roof structure with a taller, rear, gable roof wing houses a security office. The building has clapboard siding, a concrete foundation, a standing-seam metal roof, an entrance on the north gable front, and a variety of multi-pane, double hung windows. The building was constructed as a security and visitor information booth, likely in 1976 when the Bennington College Visual and Performing Arts Center was constructed and the location of the driveway to the core of the campus was reconfigured from running along the north end of The Barn to the south end of The Barn.

### **28. Early Childhood Center, ca. 1900, contributing**

This former agricultural structure is a long, narrow, one and one-half story, gable roof eaves-front building. It has a rectangular main block with a raised fieldstone foundation, novelty siding, and slate roofing shingles. A centered, projecting front-gable pavilion replaced a ca. 1960 modern two-story pavilion in 2010. Trim details include square louver vents and transoms under the gable end peaks, and wood window frames and sills. There are regularly spaced six-over-six wood windows, which in 2010 replaced older six-over-six windows. Flanking the pavilion are shallow shed roof open porches with square posts, which were also constructed in 2010 and replaced existing ca. 1960 porches. One story, gable roof, three-by-two bay ells with concrete foundations were added to the rear facade, probably in the 1930s. The building was originally a chicken house and was remodeled by the college into a center for early childhood development in the 1930s. Since 2010, it has served as student classroom and meeting spaces.

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### **29. Chicken Coop, ca. 1900, contributing**

This former agricultural structure is a long, narrow, one-story, rectangular, building. It has a brick and concrete foundation, vertical board siding, and composition roofing on its shallow shed roof. The south elevation lacks fenestration and has two pairs of double-leaf sliding vertical-board barn-type doors. There is a pedestrian door at each end of the elevation; one is a veneer door and the other has lower panels and a nine-pane upper light. Except for the pedestrian doors, this elevation was renovated in 2010; previous to this there were a variety of small windows and no barn doors. The north elevation is spanned by a ribbon of five large metal-framed industrial windows, which were probably installed in the 1930s. The building was originally a chicken coop, converted to a two-family dwelling prior to becoming part of the college, and then adapted in the 1930s as the college's first music center. It later became part of the Early Childhood Center, and since 2010 has been the Word and Image Lab.

### **30. The Brooder, ca. 1900, 1992, 2017, non-contributing**

The Brooder is comprised of two long, connected, one-story, gable roof eaves-front structures that are joined at the west gable end to a two-story, two-by-three bay gable front appendage. The building has a concrete foundation, with some fieldstone sections, clapboard siding and standing-seam metal and slate roofing. The north side of the structure is built directly into the hill. There is a tall modern porch with a wooden horizontal slat enclosure, reverse shed roof and open entry bay. Within the porch, the exterior wall of the building has been replaced with a full height glazed opening.

One section of the building dates to 1992, and the building was altered and partly reconstructed in 2017. The middle section was demolished and rebuilt, along with the new modern entrance porch and glazed wall. The new section and east end section have new windows and fenestration patterns, and the slate roof of the middle section was replaced with standing-seam metal. Historic porches at each end of the eaves-front section have been removed; the eastern porch was at a recessed corner; this corner has been filled in. The building is a non-contributing resource to the historic district due to the loss of integrity caused by the recent alterations.

The building was originally a chicken brooder house and was adapted as college faculty housing in the 1930s. After the 2017 renovation, it became the Student Health Center.

### **31. Faculty Row #1 (Gray), 1935, contributing**

Gray House, also known as Faculty Row #1, is a one and one-half story, three-by-two bay, eaves-front, gable roof Colonial Revival cottage. It has a concrete foundation, aluminum siding, and asphalt roofing. It also features two symmetrically placed, peaked gable wall dormers, with six-over-six, double hung sash windows. Sidelights flank the molded panel front door that is sheltered by a slightly flared shed roof porch with square posts. A center brick chimney pierces the roof ridge. A one-bay garage is attached to the east gable end, and an arcaded porch spans the rear. The house was one of a group of four houses designed by Bennington College students,

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which were the first faculty houses to be built shortly after the opening of the college. Harold Gray, a member of the literature department and Acting President of the College from January to August 1935, was the first resident.

### **32. Faculty Row #2 (Newcomb), 1936, contributing**

Newcomb House, also known as Faculty Row #2, is a Colonial Revival, two-story, three-by-two bay, eaves-front cottage. It has a concrete foundation, aluminum siding and asphalt roofing shingles. Windows are six-over-six, double hung sash, and the primary door in the left front bay is sheltered by a gable roof porch with square posts. A long, one-story, rectangular, gable roof ell containing one garage bay is attached to the east gable end. A central brick chimney extends from the roof ridge of the main block. The house was one of a group of four houses designed by Bennington College students, which were the first faculty houses to be built shortly after the opening of the college. The house was designed by Molly Page Hewitt and built for Theodore Newcomb, member of the social sciences faculty, and his wife Frances.

### **33. Faculty Row #3 (Fergusson), 1936, contributing**

Fergusson House, also known as Faculty Row #3, is a Colonial Revival, one and one-half story, four-by-two bay, eaves-front cottage. It has a concrete foundation, aluminum siding, and asphalt roofing shingles. Windows are varied with both six-over-six, double hung sash and smaller, four-over-four, double hung sash. Sidelights flank the front entrance and a one-bay garage projects slightly from the right portion of the front elevation. A one-story, gable roof, two-by-two bay ell is attached to the east gable end of the main block. A brick chimney is nearly centered on the roof ridge of the main block. The house was one of a group of four houses designed by Bennington College students, which were the first faculty houses to be built shortly after the opening of the college. The house was designed by Nancy Reynolds Cooke and built for Francis Fergusson, member of the drama department, and his wife Marion.

### **34. Faculty Row #4 (Moselsio), 1936, contributing**

Moselsio House, also known as Faculty Row #4, is a Colonial Revival, one and one-half story, four-by-two bay, T-plan cottage consisting of a recessed easterly main block and west wing with garage. It has a concrete foundation, aluminum siding and asphalt roofing shingles. Windows are primarily six-over-six double hung sash, sometimes paired and directly below the eaves cornice. The main entrance is flanked by pilasters supporting a four-light transom. A shed dormer containing three one-over-one, double hung sash windows is centered on the projecting right block. An interior brick chimney projects from the roof of the recessed easterly block. The house was one of a group of four houses designed by Bennington College students, which were the first faculty houses to be built shortly after the opening of the college. The house was designed by Molly Page and Peggy Dickenson and built for Simon and Herta Moselsio, both art faculty members at the college.

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### **35. Maintenance Building, 1963, 2008, contributing**

This International Style building was constructed in two phases; in 1963 and 2008. The 1963 section, the east block, is an International Style, rectangular utilitarian building. It is built into a bank and has an exposed basement garage area at the south elevation. Characteristic features of the International Style include the flat roof, and the full-height multi-light metal-framed vertical windows with horizontal panes and spandrels, which contrast with the horizontal massing. The basement is spanned by overhead garage doors.

The 2008 addition projects west of the original section, and now contains the primary entrance to the building. The main level has a flat roof and modified square footprint consisting of two interlocking sections, one with horizontal ribbed metal siding, and the other, with vertical wood siding and a lower roofline. The main entrance to the building is at the south side and is accessed through a flat-roofed porch that projects west of the building. This section of the building lacks fenestration except for the south elevation, which has vertical windows reminiscent of the 1963 section, and a glazed entry vestibule at the right end of the porch. There is also a projecting south basement section with ribbed concrete walls and a large overhead garage door. The 2008 section of the building houses offices and a biomass plant.

The 1963 section was designed by Francis X Gina and Associates of New York, with Crossett Library (#7) architect Pietro Belluschi as the consulting architect. (Figure 31.) Centerline Architects of Bennington designed the 2008 addition. The 1963 section was constructed by Francis X. Gina and Associates of New York, and the 2008 section was constructed by Russell Construction Services of Rutland, Vermont.

### **36. Meyer Recreation Barn, 1970, contributing**

The International Style Meyer Recreation Barn is a two-story rectangular building with a concrete foundation, vertical-board siding, and a very low-sloped gabled roof. It is built into a bank and the primary entries – one at each level – are off-center at the west elevation, and accessible from grade and also to the second story via a metal bridge. There are occasional full-height vertical bands of windows at the west and south elevations, a horizontal band of windows next to the first story entry and added casement windows at the south elevation. The east elevation has a full-height paneled wood insert where there was likely originally a garage bay. The doors likely date to a renovation, as well as the casement windows. The building was designed by Robertson Ward, Jr., who also designed Dickinson/Tishman (#3) and VAPA (#4). It was originally constructed as a maintenance building and then renovated into a recreation center in the early 2000s. The renovation was designed by local architect Timothy Smith, who served as the site representative for Ward when the building was first constructed.

### **37. Shingle Cottage, ca. 1775, contributing**

Shingle Cottage is an eighteenth century, one and one-half story, gable roof, eaves-front, five-by-two bay, rectangular plan, timber frame Classic Cottage with a one-story, shed roof projection



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off the rear elevation creating a saltbox form to the building. The house has a raised fieldstone foundation, wood shingle siding, and asphalt roofing shingles. Architectural trim includes cornice returns, wood window frames, and flared shingle drip caps. The Federal style front door surround features slightly tapered engaged pilasters with capitals and a molded cornice cap. Windows are primarily twelve-over-two and are not original.

Three hip roof dormers have been added to the rear roof slope. A nearly full-length screen porch added ca. 1900 with cornice returns and shingled battered posts runs across the east end of the rear elevation. A one-story, hip roof, three by three bay, ca. 1850, square wing extends from the east end of the main block. The wing features similar windows, some that are paired, a fieldstone foundation and a distinctive eyebrow dormer. The main block has twin, gable end chimneys with corbelled caps. It is likely that the current massing of the main block – the Classic Cottage form – dates to the second quarter of the nineteenth century.

The house was originally the home of Eleazer Edgerton, a Revolutionary War veteran who fought in the Battle of Bennington in 1777. It acquired by Trenor Park in the 1860s and then became part of the Jennings estate. The house was rented to poet Robert Frost from 1923-1929, converted to faculty housing after its acquisition by the college, and is now student housing. The house is the oldest building on campus and possibly one of the oldest dwellings in Bennington.

### **38. Center for the Advancement of Public Action, 2011, non-contributing**

CAPA is comprised of three Contemporary buildings facing a terraced courtyard: a symposium building (the primary structure), a residence hall (A), and “the Lens” (B), a small gathering space. All have steel structures with block infill, three-inch thick marble exterior walls, and flat roofs. The symposium has a square footprint, ribbons of floor-to-ceiling metal-glazed windows, and recessed corners with glazed entryways. Within the building, there is central courtyard lined with glazed walls. The buildings were designed by Tod Williams Billie Tsien Architects of New York and are used for meetings, classrooms and gatherings related to public activism. The CAPA buildings could be considered excellent examples of Contemporary styled buildings that incorporate elements of the International Style found in other campus buildings but are non-contributing resources in the historic district due to their age.

#### 38A. CAPA Residence Hall

The residence hall has a rectangular footprint, a long, partially enclosed and deeply recessed porch in front of a ribbed metal wall, ribbons of floor-to-ceiling metal-glazed windows, and a full-depth exterior hallway providing a view to the upper campus. The building contains three apartments.

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### 38B. The Lens at CAPA

This small, single room building has a square footprint, an entry within a recessed corner, and two large horizontal single-pane corner windows, as well as a square open skylight that can be shut with a hand crank. The building is used for small informal meetings and contemplation.

### **39. Longmeadow, ca. 1925, contributing**

Longmeadow is a Colonial Revival style, two story, gable roof, three-by-two bay, eaves-front house with a contemporaneous, two-story, two-by-two bay wing. The house has a concrete foundation, wood shingle siding, and asphalt roofing shingles. A front portico with an open pediment is supported by narrow columns, and the entrance door is flanked by wide sidelights and topped by a fascia. There is also a centered rear doorway with sidelights and a pedimented enframing. Windows are primarily six-over-six, double hung sash with molded drip caps and one-over-one storms. A smaller, one-story, shed roof, two-by-two bay, rectangular ell with wood shingle siding and cornice returns extends from the east gable end. A small, half-circle vent flanks the large brick wall chimney on the west gable end, and a similar chimney is located on the east gable end.

Longmeadow was built by the Jennings family – who historically owned this part of the campus, including Jennings Hall (#41), the mansion west of Longmeadow – for Louise DeWilde, who was Lila Jennings' nurse and assistant. The house was converted to student housing by the college after this part of the campus was acquired in 1939.

### **39A. Longmeadow Garage, ca. 1935, contributing**

This two-bay garage matches the house with its wood shingle siding. It has a front-gable asphalt shingle roof, two wood-paneled garage doors, each with a row of glazing, and a small, fixed window in the gable peak above the garage bays.

### **40. Pump Station, 2000, non-contributing**

This utilitarian building is a one-story, rectangular, gable roof structure with an asphalt shingle roof, wood shingle siding, and a concrete foundation. A hip roof cupola with ventilating louvers on each side is centered on the roof ridge. A metal double door is located on the west gable end, and a small, shed roof appendage extends from the east gable end. The building is a pump station for the college. It is a non-contributing resource to the historic district due to its age.

### **41. Jennings Hall, 1903, contributing**

Jennings Hall is a grand, Eclectic, two and one-half story, ten-by-two bay, 160' x 40' mansion with uncoursed quarry-faced limestone walls. The long gable roof is sheathed with slate shingles, as are the two gable roofs with overhanging eaves and brackets atop the symmetrical, two-story, projecting bays that flank the wide entrance porch or loggia. This one-story granite

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loggia has a low balustrade on the roof and an open porch with heavy columns below. The primary entrance has an elaborate surround with engaged, fluted Corinthian columns, sidelights, and dentils across the pilaster caps. A similar, slightly deeper, one-story porch is located on the east end of the mansion, sheltering long, ten-pane double doors. Colonial Revival gable dormers with broken pediments on fluted Corinthian columns fashioned out of metal, grace the front and rear elevations, containing semi-elliptical windows topping six-pane lower sash. The center dormer on the rear elevation is larger, containing two windows. The rear elevation features slightly larger gable roof projecting bays on either side of an open, shallow-pitch hip roof porch supported by Doric columns located in the center two bays. The first story of the projecting bays is elliptical in form, containing a series of six-over-one windows topped with three-light transoms and a stone balcony. Windows are primarily six-over-one, double hung sash and several of them, including the tripartite window on the east elevation, have metal tracery. A two-story, rectangular, gable roof, two-by-two bay wing of similar materials is attached to the west gable end of the main block. Massive stone chimneys with open caps pierce the front and rear roof slopes and ridges of the main block and wing. Marble benches have been placed near the front entrance and by the curved stone wall that mimics the front granite loggia with the same open railing. Stone pillars with elaborate carving, some resembling a crest, are located in the yard in front of the rear elevation entrance. The stone for the house and foundation was quarried locally, some say from behind the H. T. Cushman factory, and the columns, water tables and sills are made of granite. The building originally had forty-four rooms including thirteen bedrooms.

Jennings Hall was designed by New York architects Renwick, Aspinwall and Owen for Lila and Frederick Jennings, who lived in New York City and summered in Bennington. They called the property Fairview. This building as well as the rest of the northern section of the campus (#39-57) was the part of the Jennings estate that was added to Bennington College in 1939. Lila Jennings had previously conveyed the part of the estate that is now the main campus. In 1939, Jennings Hall was converted to the college's music building, under the direction of the architectural firm of Ides van der Gracht and Walter H. Kilham, Jr., of New York. The exterior is intact and much of the interior is intact, including the grand reception hall and adjoining stairhall. There are some surviving stone details of the house's original landscape, including a front terrace wall (A), rear terrace wall (B), side terrace wall (C), a gate to the rear terrace (D), a pool (E), a bird bath (F), and a column (G). (Figures 27, 28 and 29.)

#### 41A. Front Terrace Wall

In front of the house, there is grassy terrace supported by a low stone retaining wall of uncoursed quarry-faced limestone with a sweeping semicircular center section. Atop the wall, there is a low stone balustrade.

#### 41B. Rear Terrace Wall

At the rear of the house lot, where the grade descends, there is a tall, embattled stone wall of uncoursed quarry-faced granite with a semicircular center that creates and encloses a rear terrace.

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#### 41C. Side Terrace Wall

Extending from the right end of the rear of the house, there is an uncoursed quarry-faced granite wall that divides the rear yard from the driveway.

#### 41D. Gate to Rear Terrace

Between the house and rear terrace wall, there is the ruin of a decorative stone gate that originally marked the entrance to a grassy walkway from the house to the terrace. One gatepost has a base, carved square post, and circular carved planter. The other gatepost is missing the planter.

#### 41E. Pool

At the east side of the rear terrace, there is a small rectangular stone pool with a semicircular extension centered at one end, which contains a stone pier. It may have been a fish pool.

#### 41F. Bird Bath

Next to the side terrace wall, there is a carved stone bird bath.

#### 41G. Column

Southwest of the house and front terrace, there is a lone stone Tuscan column with a Corinthian capital, in a seemingly random location.

### **42. Deane Carriage Barn, ca. 1890, contributing**

This elaborate, one and one-half story, primarily rectangular, jerkinhead roof, three-by-two bay carriage barn with its contemporaneous south wing and west side rear ell has a raised fieldstone foundation, asphalt shingle roofing, clapboard siding on the first story, and wood shingle siding on the slightly projecting second story. The distinctive cupola has a Moorish style bellcast roof topped by a horse-motif weathervane. Three shallow eyebrow dormers with delicate tracery windows are located on the east roof slope of the main barn and south wing. A pedimented gable dormer with grouped windows and Stick style details in the tympanum is centered over a similarly grouped set of three tall doors with transoms in the enclosed entry vestibule on the front elevation. Windows are primarily fixed six-pane windows, nearly square in shape, that were added ca. 1939 when this property was acquired by Bennington College in the second acquisition from Mrs. Jennings. An octagonal vent with alternating louvers is located in the second bay on the northwest end. A hay hoist under a peaked gable is found on the west elevation as well as two barn-style doors, reminiscent of its earlier appearance. An interior brick chimney pierces the north end of the main block, and an exterior brick chimney is found on the north side of the rear ell. A 2007 rehabilitation of the Carriage Barn included the construction of the enclosed entry vestibule that has windows and doors similar to the original entrance on the façade, and interior

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renovations comprising a new elevator, and updated heating and ventilating systems. The carriage barn was part of the Jennings estate and was adapted as a gymnasium after its acquisition by the college in 1939. It was converted to a music performance and teaching space in the 1970s.

#### **43. Davis Alumni House, ca. 1900, contributing**

Davis Alumni House is a vernacular Colonial Revival, one and one-half story, gable roof, eaves-front, five-by-two bay cottage with a parged fieldstone foundation, clapboard siding, a molded eaves cornice, and slate roofing shingles. The center entrance is distinguished by a marble stoop and protected by a simple gable roof hood with outrigger supports. Windows are primarily nine-over-one double hung sash with wood surrounds. A fixed six-pane window with a drip cap is located in the south gable peak. A ca. 1920, one-story, one-by-three bay, hip roof sun porch with decorative, exposed, scroll sawn rafter tails is attached to the north end of the main block. A brick interior end chimney is located near the ridge of the north gable of the main block.

The house was part of the Jennings estate and was the home of its superintendent, Christopher Fruitich, and his family. After the opening of the college, Mr. Fruitich rented rooms to parents of college students and later the building was converted to housing for overnight guests such as alumni.

#### **44. Blacksmith's House and Shop, ca. 1900**

The Blacksmith's House and Shop is comprised of a one-story, two-by-two bay eaves-front house with a larger attached, one and one-half story, gable front, two-by-three bay barn. The house has a fieldstone foundation, clapboard siding, and asphalt roofing. Trim details include corner boards, wooden window frames with molded drip caps, and a squared louvered cupola on the house. The barn has decorative exposed scroll sawn rafter tails, and a square vent under the gable peak. Windows are varied with mostly six-over-one, double hung sash, eight-by-eight fixed windows, and paired multi-pane casement windows in the barn. A shed roof enclosed entrance porch extends slightly from the north elevation of the house. A sliding barn door is located off center on the west façade of the barn. The building was constructed as part of the Jennings estate, as the home and shop of the Jennings' blacksmith. It was converted to a student painting studio after its acquisition by the college in 1939.

#### **45. Carpenter's Shop, ca. 1900, contributing**

The Carpenter's Shop is one-story, ca. 1900, gable front (north), two-bay garage with clapboard siding. It was connected at the rear gable end to a ca. 1920 shed roof ell that was recently demolished. The building is located at the northwest corner of a walled garden and was adjacent to a greenhouse that has also been removed. Other features include asphalt shingle roofing, and a six-over-six double hung window on the west side of the garage. The garage bays contain an older paneled wood door and a replacement synthetic door. The building was constructed as part of the Jennings estate as carpenter's shop. Both sections of the building were used for storage

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after the acquisition of this area of the estate by the college in 1939. The building has diminished integrity due to the removal of the rear section but retains its status as a contributing resource.

#### **46. Farm (Milkman's) House, ca. 1910, contributing**

The Farm (Milkman's) House is a one and one-half story, gable roof, eaves-front (south), five-by-four bay, rectangular plan dwelling with a raised concrete block foundation that was most likely added later, clapboard siding and slate roofing shingles. Trim details include cornerboards, a molded cornice, wood drip caps and a large transom over the center doorway. Windows are primarily nine-over-one, double hung sash. A one-story, open shed roof porch supported by square posts with a solid balustrade and lattice skirt protects the center three bays. A one-story, open hip roof, one-by-three bay porch with a square post railing extends across the length of the west gable end. A brick chimney is centered on the west end of the roof ridge and an exterior concrete block chimney is located on the east end. Two doors with small, six-over-one windows are found on the rear façade that lead to what was once the dairy in the cellar of the house. The building was constructed as part of the Jennings estate as the home of the milkman. The building has been used as faculty housing since the acquisition of this area of the estate by the college in 1939.

#### **47. Cow Barn, ca. 1910, contributing**

The Cow Barn is a two-story, gambrel roof, three-by-four bay, rectangular plan barn with board and batten siding, slate roofing shingles, and a concrete foundation. Trim details include exposed rafter tails, and windows with plain wood surrounds and drip caps. A shed roof enclosure containing a one-over-one window projects from the second story of the rear façade. Windows are six-over-six double hung sash under the gambrel peak and fixed shingle pane windows on the first story. A hayloft door is located under the gambrel peak on the east façade, and two metal ventilators are located on the roof ridge. The building was constructed as part of the Jennings estate as a cow barn. The building has been used as storage since the acquisition of this area of the estate by the college in 1939.

#### **48. Pig House, ca. 1920, contributing**

This small, one-story, eaves-front, rectangular shed has a concrete foundation, novelty siding and asphalt roofing. Other features include flat stock window trim with drip caps, and a fixed nine-pane window. There are a paneled wood door and double-leaf vertical board door at the south eaves elevation. The building was constructed as part of the Jennings estate as a pig house. The building has been used as storage since the acquisition of this area of the estate by the college in 1939.

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#### **49. Corn Crib, ca. 1920, contributing**

The small, one-story, gable roof shed novelty siding and asphalt roofing. It rests on a concrete foundation and metal piers. A fixed six-pane window is found under the east (front) gable peak, and sliding doors are located on the east and north elevations. The building was constructed as part of the Jennings estate as a corn crib and stored silage for the pigs and cows in the adjacent buildings. The building has been used as storage since the acquisition of this area of the estate by the college in 1939.

#### **50. Jennings Cottage, ca. 1900, contributing**

Jennings Cottage is a one-and one-half story, gable roof, eaves-front (east), three-by-two bay house with a one-by-two bay addition of the same height and massing added to the south gable end. The house has a parged fieldstone foundation, clapboard siding and slate roofing shingles. Other features include a molded cornice, corner boards, and nine-over-one windows with flat stock trim and drip caps. An open shed roof porch with a square stick railing and lattice skirt is located in the center bay of the original block. The new extension has a concrete block foundation and a long, horizontal three-pane window. A shed dormer with two eight-over-one windows is located on the rear elevation. A corbelled chimney is located on the center of the original house. The building was constructed as part of the Jennings estate as a house for the caretaker. The building has been used as faculty housing since the acquisition of this area of the estate by the college in 1939.

#### **51. Brick Garden Wall, ca. 1890, contributing**

This 100 foot by 130 foot, rectangular, tall brick wall encloses a grassy area that was originally a garden. The tall, recessed panel brick wall has concrete coping and taller brick piers that flank the east side main entrance. The original hinged double-leaf doors at the east side entrance have been replaced with exact replicas of the original mahogany doors. Most of the southern section of the wall has collapsed, and the college plans to reconstruct it in the near future. A glass graping frame was once attached to the wall but fell into disrepair and was removed in 1945 (Figure 30). The wall and former garden were part of the Jennings estate; the garden contained the family's fruit trees and vegetable plants. The wall and garden area were part of the acquisition of the estate by the college in 1939. Some fruit trees, grapevines, and flowers have been maintained by the college.

#### **52. Orchard A, ca. 1945, contributing**

This Colonial Revival style dwelling is a two-story, gable roof, three-by-two bay house. It has a central brick ridge chimney with a corbelled cap, asphalt roofing shingles, six-over-six double hung windows, clapboard siding, corner boards, a concrete foundation and concrete front steps. A gable roof, one-bay garage projects from the north gable end. The Colonial Revival style center entrance is distinguished by its classically inspired entry pediment and engaged pilasters that flank a paneled door. Federal style features include the second story window headers that

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reach the horizontal roof eaves, which projects only slightly beyond the wall plane, no eaves overhang at the raking eaves, and a molded eaves cornice with modest cornice returns. The house is part of a cluster of six similar houses that were constructed for Bennington College faculty in the former nineteenth-century orchard of the Jennings estate.

### **53. Orchard B, ca. 1945, contributing**

This Colonial Revival house is a two-story, gable roof, three-by-two bay building with a central brick ridge chimney with a corbelled cap, asphalt roofing shingles, six-over-six double hung windows, clapboard siding, corner boards, a concrete foundation and concrete front steps. The gable roof, one-bay garage projects from the east gable end, and a small one-story gable roof wing that extends from the other end of the main block has a paired window in the front elevation. The Colonial Revival style center entrance is distinguished by its classically inspired entry pediment and engaged pilasters that flank a paneled door. Federal style features include the second story window headers that reach the horizontal roof eaves, which projects only slightly beyond the wall plane, no eaves overhang at the raking eaves, and a molded eaves cornice with modest cornice returns. The house is part of a cluster of six similar houses that were constructed for Bennington College faculty in the former nineteenth-century orchard of the Jennings estate.

### **54. Orchard C, ca. 1945, contributing**

This Colonial Revival house is a two-story, gable roof, three-by-two bay building with a central brick ridge chimney with a corbelled cap, asphalt roofing shingles, six-over-six double hung windows, clapboard siding, corner boards, a concrete foundation and concrete front steps. A gable roof, one-bay garage projects from the right gable end of the main block, and a one and one-half story gable roof wing extends from the other gable end. The Colonial Revival style center entrance is distinguished by its classically inspired entry pediment and engaged pilasters that flank a paneled door. Federal style features include the second story window headers that reach the horizontal roof eaves, which projects only slightly beyond the wall plane, no eaves overhang at the raking eaves, and a molded eaves cornice with modest cornice returns. The house is part of a cluster of six similar houses that were constructed for Bennington College faculty in the former nineteenth-century orchard of the Jennings estate.

### **55. Orchard D, ca. 1945, contributing**

This Colonial Revival house is a two-story, gable roof, three-by-two bay building. Other features include a central brick ridge chimney with a corbelled cap, asphalt roofing shingles, six-over-six double hung windows, clapboard siding, corner boards, a concrete foundation and concrete front steps. The Colonial Revival style center entrance has a flat cornice and is distinguished by its classically inspired engaged pilasters and that flank a paneled door. Federal style features include the second story window headers that reach the horizontal roof eaves, which projects only slightly beyond the wall plane, no eaves overhang at the raking eaves, and a molded eaves cornice with modest cornice returns. A small one bay garage projects from its east gable end.



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The house is part of a cluster of six similar houses that were constructed for Bennington College faculty in the former nineteenth-century orchard of the Jennings estate.

#### **56. Orchard E, ca. 1945, contributing**

This Colonial Revival house is a two-story, gable roof, three (front) by two (side) bay building with a central brick ridge chimney with a corbelled cap, asphalt roofing shingles, six-over-six double hung windows, clapboard siding, corner boards, a concrete foundation and concrete front steps. A gable roof, one-bay garage projects from the east gable end of the main block, and a small one-story wing with a fixed twelve-pane window and a raised skylight is off the west gable end. The Colonial Revival style center entrance is distinguished by its classically inspired entry pediment and engaged pilasters that flank a paneled door. Federal style features include the second story window headers that reach the horizontal roof eaves, which projects only slightly beyond the wall plane, no eaves overhang at the raking eaves, and a molded eaves cornice with modest cornice returns. The house is part of a cluster of six similar houses that were constructed for Bennington College faculty in the former nineteenth-century orchard of the Jennings estate.

#### **57. Orchard F, c. 1945, contributing**

This Colonial Revival house is a two-story, gable roof, three by two bay building. It has a central brick ridge chimney with a corbelled cap, asphalt roofing shingles, six-over-six double hung windows, clapboard siding, corner boards, a concrete foundation and concrete front steps. A gable roof, one-bay garage projects from the north gable end of the main block, a small gable roof wing (with no front window) extends from the south gable end of the main block, and there is a small gable-roofed entry porch at the main block. This Colonial Revival style center entrance is distinguished by its classically inspired engaged pilasters that flank a paneled door. The front entrance is sheltered by a new hip roof, one-bay entry porch with square posts. Federal style features include the second story window headers that reach the horizontal roof eaves, which projects only slightly beyond the wall plane, no eaves overhang at the raking eaves, and a molded eaves cornice with modest cornice returns. The house is part of a cluster of six similar houses that were constructed for Bennington College faculty in the former nineteenth-century orchard of the Jennings estate.

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## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

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

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

### Areas of Significance

(Enter categories from instructions.)

Architecture

Education

Landscape Architecture

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**Period of Significance**

Criterion A/Education: 1932-1972

Criterion C/Architecture and Landscape Architecture: c. 1775-1976

**Significant Dates**

1932

**Significant Person**

(Complete only if Criterion B is marked above.)

\_\_\_\_\_

**Cultural Affiliation**

\_\_\_\_\_

**Architect/Builder**

J. W. Ames and E. S. Dodge

Belluschi, Pietro

Barnes, Edward Larrabee

Carl Koch & Associates

Centerline Architects

Cooke, Nancy Reynolds

Francis X. Gina Associates

Hewitt, Mollie Page

Kyu Sung Woo

Renwick, Aspinwall & Owen

Sasaki & Associates

Shepley Bulfinch

Smith, Timothy

Taylor & Burns

Ward, Robertson

**Statement of Significance Summary Paragraph**

Bennington College, a liberal arts college that opened in 1932 in southwestern Vermont, is being nominated for inclusion in the National Register of Historic Places under Criterion A for its important contribution to the history of education in Vermont and under Criterion C for its distinctive architecture. Bennington College is significant as it introduced a unique progressive education and living experience for young women. It was developed by a pioneering group who sought to establish a women's liberal arts college that would emphasize the individual student and her developing interests, learning by activity and living, a conscious elasticity in educational plans, and a community life designed to dissolve artificial barriers between teacher and student and between curriculum and co-curricular life. It is also an excellent example of a college campus in Vermont due to its high number of well-preserved and significant buildings and

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structures, in particular the distinctive group of nine International Style structures. The historic district is comprised of seventy resources, of which fifty-nine are contributing to the district.

The eclectic collection of architecture on the campus embodies the broad range of history of the site as it evolved from a cluster of several farmsteads established in the eighteenth and nineteenth centuries, to an elaborate late nineteenth century summer estate, and then into the college that has been in operation since 1932. Since its inception, the college has drawn a faculty of innovators and experimenters in all disciplines, and the built and natural spaces of the campus have informed, facilitated, or housed their work as well as provide a unique educational experience for the students. Under Criterion C, the period of significance for the historic district spans about 200 years, from c.1775, the approximate date of the oldest building on campus (Shingle Cottage, #37), to 1976, when the immense International Style Visual and Performing Arts (VAPA) building (#4) was completed. Under Criterion A, the period of significance begins in 1932, with the opening of Bennington College, and continues through 1972, the fifty-year threshold. The educational activities for which the college is significant continue to have importance and no more specific date can be defined to end the historic period. Under Criteria Consideration G, the period of significance extends four years beyond the fifty-year threshold as VAPA is of exceptional importance for its modernist architecture and important role in the educational history of the college. Areas of significance include Education, Architecture, and Landscape Architecture.

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## **Narrative Statement of Significance**

### **Historical Background**

Bennington College opened in 1932, but the history of the campus includes three distinct periods of events that date back to the late eighteenth century. From the late eighteenth century to the late nineteenth century, the area was farmland, and then in the late nineteenth-century these farms were adapted into an expansive gentleman's estate and summer retreat. This estate was transformed into Bennington College in the 1930s. Originally, the property was rolling farmland known as Bingham Hill, after a farmer who lived there. Like other parts of North Bennington, namely the Hall Farm and adjoining Park-McCullough property, the farmland was acquired by the prominent Hall, Park and McCullough families who retained some of the original buildings and constructed new ones. In 1931, plans to develop a college on this property came to fruition and additional buildings were constructed to meet the needs of the new college. The college was expanded in the 1940s and since then numerous new buildings have been added.

#### **Farm Period (ca. 1835-ca. 1860)**

The 1835 Hinsdill map of Bennington (Figure 37) shows three dwellings within the area now owned by Bennington College. At the northern end of the area were the homes of Bingham and Martin, neither of which stands. The site of the Bingham House is just northeast of the current location of Jennings Hall (#41), and according to the recollections of local resident Edith van Benthuisen McCullough, two locust trees sit on circular mounds that flanked Deacon Bingham's

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home, from which his son Hiram set forth as missionary to Hawaii. The Martin house stood just south of the Bingham house. The third house identified on the 1835 map is the Edgerton House, now known as Shingle Cottage (#37). According to local lore, this was the home of Eleazer Edgerton from which he went forth to fight in the Battle of Bennington in 1777. The 1856 Rice & Harwood map (Figure 38) shows that the Bingham house was occupied by A. Graves, and the Edgerton house is still labeled as such. A fourth farmhouse, now known as Cricket Hill (#5), was constructed ca. 1840. This farmhouse was once known as the Old Fassett House, suggesting that it was constructed by a farmer named Fassett. Shingle Cottage and Cricket Hill, both now part of the college, are the only surviving buildings from this period.

### **Park-Jennings Estate Period (ca. 1860-1930)**

The next historic period of this site was its conversion into a large estate developed by Trenor Park. Park (1823-1882) was a prominent lawyer who made his fortune in various pursuits, including California real estate and mines and the construction of railroads in Vermont and Panama. In 1846, he married Laura Hall, daughter of Vermont governor Hiland Hall. The exact purchase date of the subject land is unclear, but it was probably around 1860. The 1869 Beers map (Figure 39) shows that Mr. Park was the owner of Cricket Hill (#5), Shingle Cottage (#37) and the Bingham House while T. Madden (likely Thomas Madden) owned the Martin House. The map also shows that access to Shingle Cottage and Cricket Hill was via Harlan Drive, which then turned north at the extant intersection east of VAPA (#4) and followed what may have been the current road to Jennings Hall and North Bennington Village. In 1885, the Parks constructed a mansion near the site of the Bingham House. The mansion as well as the Deane Carriage Barn (#42) appear on the 1894 Miller map (Figure 40).

Trenor and Laura Park had three children, one of whom, Laura "Lila" (1858-1939), married Frederic Jennings (1853-1920) in 1882. Jennings was born in Bennington and was a business executive and investment attorney in New York City whose father was Reverend Isaac Jennings, the pastor of the Old First Church in Bennington. Lila and Frederic Jennings inherited one-third of the Park estate, which included the land that is now the site of Bennington College, as well as land to the north. The Jennings' primarily resided in New York, summered at the 1885 home, and then built a stone mansion in 1903 which became the centerpiece of their estate. (The 1894 Miller map and USGS topographical maps show that the 1903 house was built in the same location as the 1885 house.) Originally known as Fairview for its prominent position atop a rolling hill, it is now called Jennings Hall (#41) and houses the college's music program. The mansion was designed by Renwick, Aspinwall and Owen of New York, who had designed the mansion they lived in on Park Avenue. Fairview was constructed by Norcross Brothers Contractors and Builders of Worcester, Massachusetts, and its natural-face stone was quarried in back of the local H. T. Cushman factory (or on the premises, according to another source). As built, the building had forty-four rooms and thirteen bathrooms on its three floors.

Jennings Hall stands near several agricultural structures and outbuildings that had been constructed between approximately 1880 and 1920 to serve the needs of the Park/Jennings estate. The most distinctive of these is the elegant carriage barn (#42) which displays a Moorish bellcast

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tower and eyebrow dormers. The barn housed the estate's carriages and there was a root cellar to maintain vegetables throughout the year. The farm included an orchard that stood southwest of the carriage barn, next to a large brick walled garden (#51) that contained peach trees, cherry trees, peanuts and other specialty items, as well as a glazed "graping" frame that spanned one interior wall (Figure 30). Today, there are a handful of apple trees in a field surrounded by six faculty houses named after the orchard (#52-57), the graping frame has been removed, and the garden is a manicured lawn. Surrounding the garden are cottages and agricultural buildings including Fruitrich Cottage, now the Davis Alumni House (#43), which was built for Christopher Fruitrich, the superintendent of the estate; a blacksmith's shop (#44), a carpenter's shop (#45), a milkman's house (#46), a cow barn (#47), a pig house (#48) and a corn crib (#49). The milkman was responsible for the cows and a dairy was located in the cellar of his house.

Also during the late nineteenth century, the Jennings' built additional agricultural buildings at the Cricket Hill farmstead. This included a large U-shaped barn that housed sheep and Jersey cows (#2), and three buildings for chickens (#28-30). Later into their ownership, about 1925, the Jennings' built a separate residence for Louise DeWilde, who was Lila Jennings' nurse and household manager. This is now a student house known as Longmeadow (#39). Shingle Cottage (#37) was updated by the Jennings' with shingle siding and additions.

What is now the south section of College Drive and its northern extension into Longmeadow Road (Figure 10) was the private driveway for the Jennings estate. The 1869 map shows that Longmeadow Road had previously been a public road leading from Harlan Road to North Bennington Village. The 1900 USGS topographical map shows that the driveway still had not yet been extended south from Harlan Road to Route 67A, so perhaps this extension took place around 1903, the time that Jennings Hall was constructed (or the map did not include this update). When the driveway was created, the Jennings' built stone gates at each end of the driveway, both of which remain intact. The southern gate (#1) provides the main entrance to the college. Its iron fencing and decorative details were designed and crafted by local blacksmith Andrew Nash. The rows of elm trees that were planted along the drives by the superintendent of the estate and local laborers have succumbed to Dutch Elm disease. The northern gate is blocked and no longer in use.

### **Bennington College Period (1930-present)**

The third historical period of this site began in 1930, when the southern 140 acres of the Jennings estate was granted to Bennington College for the development of its campus. The college opened in September 1932, nine years after a movement for a college in Bennington had been introduced. Early faculty member Thomas Brockway's book *Bennington College: In the Beginning*, the 1928 Bennington College "Prospectus," and contemporary newspaper articles provide much of the following information on the early planning and development of the college.

The idea of a women's college in Bennington was sparked in 1923 by Reverend Vincent Ravi Booth, pastor of the Congregational Church in Old Bennington village. At the time, much of the village was occupied only during the summer by seasonal residents, and Booth and his wife

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thought that a village college would not only add more parishioners but enliven the area as well. Also, they were seeking a women's college for their daughters to attend, but the existing women's colleges – known as the Seven Sisters – were in high demand and only accepted fractions of their applicants.<sup>1</sup> It was believed that between the turn of the twentieth century and the 1920s, the number of women desiring a college education had increased “ten times as fast as the increase in population.” Officials from twenty-five women's and coeducational colleges supported the establishment of a new college in Bennington.<sup>2</sup>

The Booths started meeting with prominent members of the community and received encouragement for the idea of a local women's college, particularly from women. Summer resident Hope Colgate – whose husband James Colby Colgate's family members were the namesakes of Colby and Colgate colleges – offered forty-five acres of land on Monument Avenue, the main thoroughfare of Old Bennington, for the college. A local community meeting resulted in suggestions for the curriculum of the college, which was debated over the next several years and then finally realized: instead of a focus on mathematics and classics as found at other women's colleges, the progressive curriculum would focus on “art, music, literature, the social sciences, and the consideration of problems arising out of the industrial conditions of the modern world.”<sup>3</sup> This would fit into the new post-suffrage period, when women were seen as recently enfranchised and more active in public affairs.

A committee of women was established – mostly local summer residents from cities such as New York – and a meeting was held in New York City to promote the idea of the college. Presidents of Ivy League and Seven Sisters schools all supported the development of the college, including Smith College president William Nielson, who was Booth's parishioner when he was a pastor in Northampton, Massachusetts, where he lived before moving to Bennington. Neilson became an active advisor for the college.<sup>4</sup> The book *Alma Mater, Design and Experience in the Women's Colleges from Their Nineteenth-Century Beginnings to the 1930s*, notes that Bennington College was one of three colleges created “in reaction” to the Seven Sisters; Sarah Lawrence and Scripps were the other two. They were designed, both in curriculum and campuses, for “twentieth-century women” responding to “the hostile evaluations of women's higher educational institutions in the 1920s.” Bennington's 1920s mission was to be the new Mount Holyoke, but in a more progressive manner, allowing the students more freedom and less rules.<sup>5</sup>

In 1924, Bennington College was incorporated and a board of trustees was established, with local resident Edith McCullough as its President. For the next several years, there were fundraising efforts and disagreements over the curriculum. In 1928, Robert D. Leigh was appointed college President (which he remained until 1941), and Ames and Dodge of Boston were chosen as architects. They had been suggested by William Neilson after Ames designed the 1920 Smith College President's house and then both men designed Smith's brick “Georgian” dormitories. Ames and Dodge designed the quadrangle plan for the Bennington campus, with the Commons building at the head of the rectangular Commons Lawn, which would be lined with dormitories. The original plans included a Commons building much grander than what was later built, and three-story brick residence halls (Figure 12).

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The goal was to raise four million dollars for the development of Bennington College. In the 1929 “Educational Plan for Bennington College,” it was reported that “The plans for the College and the justification for its existence have gradually been taking shape as a result of six years of interviews, conferences, public meetings, and surveys which have brought to a clear focus the insistent need for a new institution such as Bennington proposes to be.”<sup>6</sup> However, soon after, the stock market crashed, resulting in the Great Depression, and the college’s efforts were thwarted. The Colgates withdrew their offer of land in Old Bennington, and the grand architectural plans were no longer feasible.

By the next year, Bennington College was able to procure another location for the campus. In 1930, Lila Jennings offered 140 acres at the southern end of her estate – which was still a working farm – for the campus. (This is now the main/lower campus with the Cricket Hill buildings discussed above). Her niece and daughter, Mrs. Hall Park McCullough and Mrs. George Franklin, respectively, were college trustees. This donation was reported in September 1930 in the *Burlington (Vermont) Daily News*. The article acknowledged that the new site provided more space and potential for later expansion, and “From its high elevation, the campus buildings will enjoy a panoramic view of mountains, and a natural terrace in the western part of the tract would provide space for recreation fields.”<sup>7</sup>

Another change in plans during 1930 included a decrease in the budget, from \$4 million to \$1.5 million – which had already been raised – and the Ames and Dodge building plans were adapted to what was ultimately constructed. As it were, the 1928 college “Prospectus” included a statement that

Bennington shall erect no monumental buildings, but will adhere to a principle of alertness and readiness to meet changing conditions...utility rather than elaborateness, will be the basis of the architectural scheme. Full advantage, whoever, will be taken of the opportunity to plan an entire college plant which will be both useful and economical in arrangement and at the same time worthy of the surroundings of Old Bennington and the New England landscape.<sup>8</sup>

The new plans could be considered to emulate a small New England village with the town hall-like Commons and wooden residences.

In addition to the Ames and Dodge buildings, the campus plans included renovating and converting the existing farm structures into college buildings. A groundbreaking ceremony was held in the courtyard of The Barn (#2) on August 16, 1931. Speakers included Rev. Booth, Vermont Governor Stanley C. Wilson, former League of Nations official Dr. William E. Rappard, Smith College president Dr. William A. Neilson, and author and college trustee Dorothy Canfield Fisher. The governor noted that Vermont already had “noble” institutions of higher learning, but Bennington College would be different and even considered an experiment. Fisher noted the college’s importance as women have “more enthusiasm and courage for new undertakings” due to their “emancipation.”<sup>9</sup> Promotion of the college continued into 1932. In



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April 1932 there was a joint New Jersey dinner party and New York City luncheon with college officials and prominent local residents, as reported in *The New York Times*.<sup>10</sup> The faculty and staff of the college were announced at these events.

Construction began shortly after the groundbreaking ceremony, with E.J. Pinney of Springfield, Massachusetts, as general contractor. Over 100 laborers, including carpenters, plumbers, and electricians – mostly local men who hadn't worked since the onset of the Great Depression – were employed for the project. The stable (#2) was substantially remodeled, with new metal casement windows and pedestrian doors replacing the sliding barn doors. In order to create more open and flexible spaces, roof trusses replaced some of the timber frame structure and moveable partitions were added. The building was named "The Barn," and was first used for faculty and administrative offices, classrooms, science laboratories, a reading room and the library.

The adjacent farmhouse was converted to faculty apartments and a nursery school, and named Cricket Hill by Charles Hiland Hall, an early trustee of the college who had spent summers there when it was part of the Jennings estate. He had previously added the rear maid quarters and west addition called the Annex and built the adjacent garden. The Chicken Coop (#29) had been remodeled into a two-family dwelling prior to the beginnings of the college, and then retrofitted to become the college's first music building. The two other chicken buildings, a brooder and a chicken house (#28 and 30), had new windows installed and were converted to an art studio and faculty housing. On a property adjacent to the Cricket Hill farmstead, a ca. 1775 house was acquired from the Jennings'. (From 1923-1929 the house was occupied by poet Robert Frost.) It was named Shingle Cottage (#37) and since then has been used as faculty housing.

The new Commons building and student houses were designed in the Colonial Revival style. The Commons (#6) originally contained the college store, post office, students' lounge, college physician's office, dining hall, kitchen, theater, studios and administrative offices. The third floor housed classroom and performing space with a proscenium theater where legends in the music and dance world performed. (Figures 18-20)

There are ten student houses; two of these are semi-detached double buildings considered two different residences (#8-17). The layout included the Commons at the head of the Commons Lawn, and five houses on each side (east and west) of the Commons Lawn, with the two sets of houses mirroring each other across the green (Figure 13). Excavation created a large flat area for the student houses and lawn, with the Commons building on a slight rise, allowing it to look down upon the lawn and provide a long vista toward the Bennington countryside and mountains in the distance, as well as the Bennington Monument.

These houses were built between 1931 and 1936, with those on the west side constructed first. Originally, each house had single rooms for twenty students, a sitting room and one faculty apartment. East student was to remain in the house for all four years, thus creating connections between students of differing maturity levels and backgrounds. North of each set of student houses were faculty garages, both of which have been replaced (#8A and 21).

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Construction projects completed in time for the college's opening in the fall of 1932 semester included the Commons and four student houses on the west side of the Commons Lawn, and all of the former farm buildings were rehabilitated and ready for the opening. The remaining student houses were completed by 1936, with the southern terminus house of each cluster finished last. The student houses were named after local prominent families and/or trustees of the College. Franklin House was named after Elizabeth "Elsie" Jennings Franklin, Frederic and Lila Jennings' daughter and one of the college's original trustees. Woolley was named after Isabelle Baker Woolley, Vice-Chairman of the Board of Trustees during the founding of the College. Swan was named after Nathalie Henderson Swan, one of Woolley's daughters and one of the first students at Bennington. Stokes was named after Helen Phelps Stokes, a member of the college planning committee. Canfield was named after author and Bennington College professor Dorothy Canfield Fisher. Dewey was named after local resident and Bennington College professor John Dewey, as well as his family, which helped found the town of Bennington. Booth was named after college founder Vincent Ravi Booth. Kilpatrick was named after William Heard Kilpatrick, a chairman of the board of the Bennington College board of trustees. McCullough and Welling are named after North Bennington families. Bingham was named after the family that owned part of the land that became the college. Leigh was named after Robert D. Leigh, the first president of the college.

The original access points to the college were from Route 67A and Harlan Road, not College Drive or Longmeadow Road, which was still the Jennings' estate private road. As seen in a 1937 bird's eye view of the campus (Figure 6), the Route 67A entrance was west of College Drive, skirting the Hinsdillville Cemetery, and the entrance from Harlan Road was a driveway that led south of Cricket Hill and the Barn.

Bennington College opened for the fall 1932 semester, with eighty-seven students. There were four educational departments: arts, literature, science and social studies. The arts included architecture, music, dance and drama, and within a few years, photography. Children at the college nursery school were taught by students as part of their social studies curriculum.

Booth's dream of a college to occupy and reinvigorate Old Bennington was not realized, but at the least, some faculty members did establish full-time residency in the village, and the President lived on the original proposed site of the campus. Also, buses provided transport for students to the churches in town.

The opening of the college enticed visits from two notable men, Frank Lloyd Wright and Franklin D. Roosevelt. During a lecture at the college, Wright criticized the conservative symmetrical designs of the Commons and the student houses and expressed shock that a progressive school would choose such a rigid design. He remarked that students who were to attend school in these buildings could not be expected to trust the words of their instructors. New York Governor Franklin D. Roosevelt visited Bennington while he was campaigning for the presidency of the United States. Attempting to drive through the campus via the gate at the north end of Longmeadow Road, which was still the entrance to the Jennings' summer home and not

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part of the college, the gate was found to be locked, and the New York State trooper accompanying him shot the lock out rather than try and find their way around this rural area.<sup>11</sup>

The development of the landscape of the college is also part of its history. During the pre-college period, the setting of the main campus area was open rolling pasture and scattered trees. Ames and Dodge had designed the site plan of the quadrangle, including the Commons Lawn with its extant rows of trees at the edges, and scattered trees and plantings (Figure 13). One of America's first professional female landscape architects, Martha Brookes Hutcheson, was enlisted in 1932 or 1933 to provide a planting plan for the section of the campus occupied by the quadrangle. Hutcheson (1871-1959) lived in New Jersey but had family in Burlington, Vermont, and provided landscape designs all over the northeast. It is unknown why she was chosen by the college, but as her services were pro-bono (as documented on her 1934 application to the American Society of Landscape Architects), it is possible she approached the college rather than vice versa. She would have been familiar with the new college due to its publicity in the *Burlington Free Press* and *New York Times*, and in general the opening of the college was likely well known throughout the northeast's academic and social circles. Hutcheson also designed a garden for Mrs. James Eddy, an Old Bennington resident and early college organizer,<sup>12</sup> so it is possible that this was her connection to the college, although which came first is unknown.

Hutcheson's designs are documented in large watercolor images conserved by the college (Figures 14 and 15). It is believed that almost none of her planting plans were undertaken. Early photographs of the original campus show plantings mostly limited to the trees lining the Commons Lawn that were included in the earlier Ames and Dodge site plan, which may be the same trees standing today (Figures 5-7). The only apparent exceptions are at the four circular road intersection points north of the student houses and the cul-de-sacs at the south end of the student houses. As seen in both the watercolors and 1955 photograph (Figure 8), each circular intersection contains a low circle of ground cover, and the edges of the north circles are lined with hedges. (None of these plantings remain.) According to Brockway, "the plans were modified in the direction of economy by Miss Louise De Wilde, household manager for Mrs. Jennings...who was herself an experienced horticulturist." De Wilde's plan for vegetation was intended to be temporary, and included "conifers, apple trees and native shrubs such as lilac, honeysuckle and viburnum."<sup>13</sup> It is possible that the segmental arch design of the Commons Lawn south wall was Hutcheson's idea, as it appears on her plans, but not the plans of Ames and Dodge. Several elm trees were moved to the campus from the Jennings and McCullough estates (which later died from Dutch Elm Disease), and these families also provided funding for the landscaping.

Bennington College was an early success and its development continued into the 1930s and 1940s, first within the existing campus and then with the acquisition of additional land. "Faculty Row," four houses built between 1935 and 1936, were the first single family homes provided for faculty on the campus. Architecture students at the college were involved in the designs for the houses, under the advisement of Edwin A. Park, architect and director of the architecture department. One house (#31) was designed for Harold Gray, a member of the literature division and acting president of the college from January to August 1935. Faculty Row house #2 (#32)

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was designed by Molly Page Hewitt (Class of '36) for Theodore Newcomb, a member of the social sciences division, and his wife, Frances. Nancy Reynolds Cooke (Class of '36) designed the house (#33) for Francis Fergusson, a faculty member in the drama department, and his wife, Marion. Molly Page Hewitt & Peggy Dickenson designed the last faculty house (#34), which was constructed for Simon and Herta Moselsio, both of whom were art instructors.

In 1939, Lila Jennings sold the remainder of her summer estate to the college for \$20,000. This area was redeveloped as the north/upper campus, and structures standing at the time were all adaptively reused and incorporated into the college. This includes a mansion called Fairview (#41) and its formal gardens with stone landscape elements (#41A-G), agricultural outbuildings (#45, 47-49), farm employee residences (#43, 44, 46, and 50), a separate garden for fruit trees and vegetables enclosed with a brick wall (#51), and an orchard. The rear yard of Jennings Hall had been a formally designed garden with the extant stone structures, plus plantings that have not been maintained. Renowned landscape architect Ellen Biddle Shipman (1869-1950) designed a planting plan for the garden (Figure 29), but it is unknown if the planting plan was fulfilled. A historic photo shows thick sets of bushes on either side of a grassy pathway (Figure 28), which was part of Shipman's plan.

Fairview was renamed Jennings Hall and converted to the college music building, with an adaption designed by the architectural firm of Ides van der Gracht and Walter H. Kilham, Jr. of New York. The massive Jennings carriage barn was converted to the college recreation building (#42). Indoor sports were offered for the first time and included badminton, basketball, volleyball, pool and ping pong. The farm houses were converted to faculty housing, the agricultural buildings and carpenter's shop were converted to storage, and the blacksmith's shop was converted to an art studio. As a result of the adaptation of Jennings Hall, the music department moved out the Chicken Coop (#29), which was converted to a nursery school. Moving the nursery school freed up space in Cricket Hill (#5), which became faculty apartments.

Also transferred from the Jennings estate to the college was Louise DeWilde's house and a ca. 1775 house that had been updated by the Jennings'. The former was renamed Longmeadow (#39) and was converted to student housing, and the latter was renamed Shingle Cottage (#37) and was converted to visiting faculty housing. The Jennings' private driveway between Route 67A and North Bennington village became the bottom of College Drive and its northern extension into Longmeadow Road, providing the formal entrance to the college through a decorative stone gateway (#1). New roads and walkways were also added to the campus. A 1940 aerial image (Figure 7) shows the appearance of the lower campus and the road and walkway layouts at the time. By this point, an additional entrance road from College Drive had been added north of The Barn (#2). This led to a driveway that turned north and led to the Jennings estate agricultural complex, and the orchard can be seen in the upper left corner of the photograph.

Within a few years of the 1939 acquisition, six new Colonial Revival single family faculty houses were built in the location of the Jennings orchard, south of the existing buildings and enclosed garden. The buildings are named Orchard houses, and this area is called The Orchard

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(although only a handful of fruit trees remain). Buckminster Fuller (1895-1983) was a visiting lecturer at the college in 1933, 1941 and 1949, and The Orchard was the site of his 1945 “Dymaxion Deployment Unit,” the first prototype of an iconic design that came to fruition in 1949. This structure was intended as a wartime shelter, but while sited at the college it served as visiting faculty housing.<sup>14</sup> Also during the 1940s, on the lower main campus, two wings were added to the rear of The Barn (#2), and a new brick garage (#21) was added west of the Commons (#6), replacing the original wood-framed garage in this location.

During World War II, the lands historically connected to farming were revitalized when Bennington College initiated its own war effort by creating a substantial farm program. Seventeen additional acres of farmland were acquired from the Jennings estate for the planting of vegetables and a quick freeze was installed in the Commons. By 1942, a successful farm had been established and run by the students under the direction of faculty. Acres of green vegetables, oats, potatoes, corn, beets, carrots and onions covered the fields, and livestock, including pigs, steers and poultry were raised in the pastures. After the war ended, these fields reverted to landscaped meadows (later partially revived for the Purple Carrot farm of today).

Once the Orchard houses had been constructed, about fifteen years passed before the college took on any new major construction projects. Between 1959 and 1976, several International Style buildings were constructed, all designed by prominent modernist architects. This phase of development depicts a marked transition from the Colonial Revival Style to the International Style, as well as the success of the college and its need for expansion.

By the 1950s, a larger library was needed, and from 1957-1958 the Crossett Library (#7) was designed by Pietro Belluschi and Carl Koch & Associates. It was constructed in 1959 east of the Commons and north of the east set of student houses. The building was named for Edward Clark Crossett, father of an early Bennington College student, who was later a trustee, Carolyn Crossett Rowland ('37). The college's first separate maintenance building (#35) was constructed in 1963 near the chicken houses. It was designed by Francis X. Gina and Associates of New York, with Belluschi as consulting architect.

In the 1966 fall term, the school population increased by forty-two, and in 1968, three new student houses designed by Edward Larrabee Barnes provided additional living quarters west of the original student houses. They also accommodated the increase in students when the college became a coeducational school in 1969. These houses were named after William C. Fels, Bennington College's fourth president; Jessie Smith Noyes, mother of Edith Noyes Muma of the first graduating class and later trustee; and Margaret Smith Sawtell, President of the Board of Trustees from 1952-1956.

By the 1960s, additional classroom, laboratory and lecture hall spaces were needed, as well as an additional maintenance building. Architect Robertson Ward, Jr., (who had helped Barnes plan the 1968 student houses) was hired to design buildings to serve these purposes, and they were all completed in 1970. One was the massive 1970 Dickinson Science Hall and its attached Tishman Lecture Hall (#3), which were sited northwest of The Barn. The science hall was named after

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Elizabeth Harrington Dickinson (1920-2010), a 1943 graduate of Bennington College as well as a member of the college board of trustees and major donor. The lecture hall was named after David Tishman, who had also been a member of the college's board of trustees. When the Dickinson building was finished, the science department moved there from The Barn. Science classes included biology, chemistry, physics and mathematics. Ward's maintenance building (#36) was sited next to the existing 1963 maintenance building (#35). He also designed the 1970 north addition to The Barn (#2) and 1970 west addition to the Commons (#6).

In 1969, during this major construction phase, Bennington College became a coeducational school, adding fifty-one men to a total student body of 554. As reported in an October 1968 *New York Times* article, the president of the college at the time, Edward Bloustein, said the decision for this transition "was based on an increasingly strong demand from college-bound men and the belief that 'we can no longer deprive men of the unique educational opportunity Bennington provides'."<sup>15</sup> Not only did Bennington start accepting men, but men and women were to be housed in the same student residences. This noteworthy event was covered again by the *Times* in December 1969 in a lengthy article in *The New York Times Magazine*. The article admits that Bennington "has been among the most relaxed and permissive colleges in the country," but notes that "...with its stress on courses like pottery-making and Bulgarian folk dancing, Bennington has always seemed more feminine and more feminist than most of its sister colleges, and thus it came as a shock to many in academic circles that Bennington, of all places, should turn coeducational..."<sup>16</sup>

The expansion of the college with International Style buildings continued into the 1970s, with the 1976 construction of the largest building on campus, the Visual and Performing Arts Center (VAPA, #4). As with the 1970 buildings, it was designed by Robertson Ward, Jr. VAPA was dedicated by First Lady Betty Ford, who had attended the summer dance school at the college in 1936 and 1937. By 1980, student enrollment had increased to about 600 students.

As seen in a 1962 aerial image (Figure 9), the driveway that led to the south side of Cricket Hill and The Barn from College Drive had been eliminated and the main route from Longmeadow Road to the lower campus crossed the site of VAPA, ran behind The Barn (#2), and terminated at the extant gravel drive west of Dickinson (#3). During the construction of VAPA, the extant east-west section of College Drive that leads to the lower campus core was constructed, and the Security Booth (#27) likely dates to that time.

With the exception of the 1992 construction of the Stickney Observatory (#26), there was another lull in major construction activities for about twenty-five years. The observatory was designed by Shepley Bulfinch of Boston and located northwest of the main campus cluster. It was named for Rebecca B. Stickney (class of '43). She was instrumental in organizing and working on the school farm during World War II, in 1948 organized the college's first Alumnae Office, and became a trustee in 1980.

A new phase of major construction projects began in 2000. In 2000, three large matching student dormitories (#22-24) designed by Kyu Sung Woo were constructed west of Dickinson.

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In 2007, a new large student center was added to the brick garage (#21), and this building was expanded in 2017 with a new dining hall. A large addition to the original maintenance building (#35) was constructed in 2008 and is the home of a biomass plant and administrative offices. In 2011, the Center for the Advancement of Public Action (CAPA, #38) was constructed north of VAPA, enhancing the public activism aspect of the college. The college revived the historic farming activities at the west side of the lower campus, with the Purple Carrot Farm, and a small farm stand (#25) was constructed in 1999 north of the student center. As student enrollment has grown over the years, these new buildings have allowed Bennington to maintain its on-campus self-contained aspect.

The use of some buildings has changed in recent years. The Deane Carriage Barn (#42) was converted from a recreational hall to a music performance and teaching space in the 1970s. Cricket Hill (#5) has been the college admissions since 2012, and its adjacent barn is a meeting space and classroom (#5A). The former “chicken” buildings have all been updated; the Early Childhood Center (#28) was converted to classroom and meeting spaces in 2010, the Chicken Coop (#29) has been the “Word and Image Lab” since 2010, and the Brooder (#30) has been the Student Health Center since 2017. One of the maintenance buildings (#36) was converted to the Meyer Recreation Barn in the early 2000s. Shingle Cottage (#37) was converted from faculty housing to student housing.

### **Criterion A: Educational Significance**

The Bennington College Historic District is significant under Criterion A for its role in the history of education in Vermont and the United States. Although Bennington is not an example of an early women’s college from the 19<sup>th</sup> century, it is considered pioneering for its original approaches to education and the student lifestyle, and the campus buildings and landscape depict its progressive ideals and the evolution of the learning experiences over time.

Bennington College was established within the context of the history of women’s colleges in the United States, which began during the last half of the nineteenth century in the development of the “Seven Sisters” colleges. Mount Holyoke Seminary (now Mount Holyoke College) opened in 1837 and was the first institution of higher learning for women. Vassar College opened in 1865, then Smith College (1875), Radcliffe College (1879), Bryn Mawr College (1885), and Wellesley and Barnard Colleges (1889). Radcliffe and Barnard were annexes of the men’s colleges of Harvard and Columbia, respectively. During the nineteenth century and into the early twentieth century, these colleges were intended to prepare women for family life as well as provide an education. Many provided strict oversight of the women, in contrast to the freedom that men enjoyed. Mount Holyoke and Vassar accomplished this at first by limiting the colleges to one building, where the students lived and attended classes.

By the end of the nineteenth century, the Seven Sisters were well-established, and it was determined that women students could be granted more freedoms and less “protection.” The colleges with only one building began to expand. Helen Horowitz wrote about the changes in policies and perceptions of women’s college in *Alma Mater, Design and Experience in the*

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*Women's Colleges from Their Nineteenth-Century Beginnings to the 1930s*. She noted that by the early twentieth century, there was a general acceptance of the concept of women attending college and pursuing careers, but this attitude took a turn after World War I, when many felt that women's colleges promoted "unhealthy" relationships between the sexes and the loss of traditional family values. At this time, Vice President (and Vermont native) Calvin Coolidge considered the Seven Sisters as being too radical. Also, although not as strict as during the nineteenth century, female college students were still "protected" with certain rules and subjected to oversight, such as controls over traveling off campus and meeting with men.<sup>17</sup>

Horowitz described how Bennington College was one of three colleges established in reaction to the pressures bestowed on the Seven Sisters. The other two were Sarah Lawrence College in New York and Scripps College in California. These new schools were designed, both in curriculum and campuses, for the "twentieth century women" in response to the "hostile evaluations of women's higher educational institutions in the 1920s." The three colleges could be free from tradition and offer "a clean canvas on which to sketch an educational plan for twentieth-century women" and could strive "to meet the needs of 'new women' of post-World War I America." This was accomplished with the focus on individual development, one-on-one meetings with professors, reports on progress in lieu of grades, support of field work, group and extra-curricular activities. The rigid rules and oversight of the Seven Sisters schools was countered with less rigid rules and travel restrictions, offering more self-governance.<sup>18</sup>

Reverend Booth's initial intent was to establish a women's college that would invigorate Old Bennington and attract more parishioners to his church, as well as just provide another alternative to the already crowded schools. This intent evolved into the progressive ideals that would create Bennington College, involving all aspects of the college including admissions, curriculum, faculty, lifestyle, and the design of the campus and its buildings and landscape.

Horowitz wrote that it was Smith President Neilson who encouraged Booth to establish a new type of curriculum for the "new contemporary woman" that focused on subjects such as "art, music, the social sciences, and the consideration of problems arising out of the industrial conditions of the modern world." These ideals were endorsed by the college committee, but the specifics were debated over the new few years, which helped delay the fundraising efforts and opening of the college.<sup>19</sup>

After Leigh was chosen as college president in 1928, the 1928 Bennington College "Prospectus" and 1929 "Educational Plan for Bennington College" were distributed and explain the results of this planning. Admission to the college would be based on a student's overall achievements, demonstrated ambitions, and character traits, and not just scholastic achievement. The school was to be career-oriented, with a focus on women's interests and their relationship to the modern world. In addition to imparting knowledge, the students' education would help them to cultivate a love of learning, the means to learn through experience, use independent thought, and develop personal responsibility for schoolwork and meeting goals.



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A flexible education plan would include a curriculum that would focus on the needs of the individual and her interests and creative growth. The curriculum would include two years of introductory and general courses, and then individualized study in a special interest in the last two years. Required courses would be limited and based on a student's individual plan, and majors would be chosen from the fields of science, fine arts, literature and social studies. The arts category included architecture, music, dance and drama, and within a few years after the opening of the college, photography. Degrees were awarded based on the student's demonstration of independence and an understanding and skillset for working in the field of choice.

This progressive plan included an emphasis on strong relationships between the teacher and student, which was accomplished through one-on-one meetings with professors, a low teacher to student ratio (seven to one), informal class discussions, and reports on progress in lieu of grades. Students were encouraged to conduct fieldwork and partake in group and extra-curricular activities. Participation in sports was considered important, and tennis, field hockey, basketball and volleyball courts were built as part of the original campus.

The students' living experience could also be considered progressive. They were to occupy the same residence hall for all four years, and each student house contained a faculty apartment. This allowed for a degree of supervision, but the faculty had no custodial or disciplinary responsibilities; instead the experience would teach the students self-governance, household budgeting and management, and communal housekeeping.

At the start of the semester, *The New York Times* reported that the college had "the highest tuition, the least pretentious buildings and the most revolutionary curriculum of any in the United States." The article stated that the school's progressive and unique curriculum would forgo exams, required subjects and compulsory class attendance, and would be the first women's college without social regulations such as curfews. This was a "gesture of faith" to the young students in their pursuit of an education.<sup>20</sup>

Some additional distinctive aspects of the college included a social studies curriculum that involved student teaching at the on-campus college nursery school, and for three students, an architecture program that included designing the four houses of Faculty Row. (The similarity of these houses to the six ca. 1945 Orchard houses, which are not attributed to any architect, suggests these houses may have also been designed by students.)

Bennington College also selected faculty that would help fulfill the progressive educational curriculum. This included Vermont author Dorothy Canfield Fisher, who taught creative writing; psychology professor Theodore Newcomb, who later became president of the American Psychological Association; "revolutionary" psychologist Erich Fromm; Peter Drucker, who was widely recognized as the father of modern management; Paul Feeley, who served as the head of the art department from 1939 to the 1960s; poet W.H. Auden, who taught in the 1940s and lived in Shingle Cottage; and art instructors Anthony Caro (sculpture) and Kenneth Noland (painting).

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Visiting lecturers included Frank Lloyd Wright, Buckminster Fuller, and ee cummings, who gave his first public reading at the college. Architect Richard Neutra, considered one of the most prominent modernist architects of the twentieth century, was a visiting professor at Bennington during World War II, when there was a slowdown in private construction. He and his family lived in one of the original student houses. As reported by current college Dean of the Library Oceana Wilson, during the fall 1943 term, Neutra taught an "Architecture Studio" class and "Motives, Means, and the Purpose of Planning" class, and during the spring 1944 term he taught "Engineering Drawing" and a planning seminar.<sup>21</sup> The December 1943 *Bennington College Bulletin* noted that the planning seminar included

a detailed consideration of the organization of housing projects, surveying the history of such endeavors to date, analyzing their successes and failures, showing pictures of various projects here and abroad and discussing the problems arising in each kind of project. There is, on the basis of Mr. Neutra's executed projects, creative consideration given to the future of such planned communities, especially from the point of view of the professions it will open up, and what sort of training students will need to enter the field. Special emphasis has been placed on the realistic and practical approach and work methods of the Syracuse Post War Planning Council with which a group of students will work this winter.<sup>22</sup>

Neutra's experience at Bennington was apparently a positive one, as he and college President Lewis Webster Jones corresponded via mail after Neutra left Bennington; one letter of April 1945 indicates that they had a pleasant personal relationship. Neutra also mentioned that he had visited with some Bennington graduates working in New York.<sup>23</sup>

The artistic programs have been a strong part of the educational and recreational aspects of the college. The modern dance program at the college was well-known, and included instructor Martha Hill, who founded the summer dance program at the school in 1934. (It operated until World War II.) Other instructors included Hill's mentor Martha Graham, as well as Agnes DeMille, Doris Humphrey, José Limón, Hanya Holm, Jane Dudley, and Merce Cunningham.

An article about Martha Graham in a December 1947 issue of *The New Yorker* magazine noted that "Even by the not inconspicuous segment of the nation's population that has never got around to attending a dance recital, Martha Graham is rather widely recognized as the most distinguished modern dancer of these times...." The school's dance recitals were held on the Commons Lawn, and were

attended by kid-gloved, white-hatted ladies representing the summer people of Old Bennington and by a contingent of the avant-garde from New York. The year around residents of the town took the annual invasion calmly, on the whole, although a few nasal murmurs were heard one summer when Alexander Calder, who had designed some "ambulatory décor" for Miss Graham's "Horizons," absent-mindedly arrived in town wearing nothing but shorts and had to be whisked into seclusion until a more adequate wardrobe could be scraped together.<sup>24</sup>

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Other notable artists associated with the college include Joan Baez, who performed in 1963 at the Commons with a then unknown Bob Dylan as the opening act. During the 1950s and 1960s, artists who displayed their work at the college included Jackson Pollock, Joseph Cornell, Hans Hofmann, Barnett Newman, Kenneth Noland, Morris Louis, and David Smith, giving many of these seminal American artists their first important public exhibitions.

The transition to a coeducational school in 1969 is also a significant event related to education at the college, as it was part of a national trend at the time and marked a sharp pivot from Bennington's original mission as a college for women. By the late 1960s, many single gender colleges were going coeducational. Other women's colleges to follow this trend in 1969 included Vassar, Sarah Lawrence, and Smith. Yale and Princeton began accepting women this year, as well.

Just after the end of the period of significance, Brockway noted in his 1980 book that although the student population had increased from 250 to 600, the number of faculty increased from 45 to 75, and the school went coed, "the college is still recognizable as the distinctive institution" it was at the beginning, and the latest [student] catalogue "affirms that the college remains true to its progressive roots." Faculty counseling remained a major part of the student's education, and programs of study continued to serve each student's "aptitude, interests and aims..."<sup>25</sup>

The 1929 "Educational Plan" plan noted, "Nowhere in the colleges of this country is this particular program being carried out; nor could it be without a virtual internal revolution. Only a new college with adequate resources, built from the ground up on the basis of these ideas, can conduct such an experiment with the freedom and unified purpose which it demands." Looking back on this statement, this experiment could be considered fulfilled and successful.

### **Criterion C: Architectural Significance**

Bennington College is an intact historic college campus with unique architectural and landscape features that possess significance as individual resources as well for their contribution to a well-planned campus designed for the benefit of education and quality of life. The resources reflect the 200-year history of the evolution of the landscape and college campus, as well as the mission of the college. The long history of the development of the campus, with a combination of agricultural buildings, estate buildings, Colonial Revival buildings around the Beaux-Arts quadrangle, and the renowned modernist buildings, all within an intact rural setting with intact landscape features, make Bennington College unique compared to other school campuses in Vermont.

The architecture and landscape reflect the college's goal to create a bucolic and safe atmosphere for living and learning – a self-contained "residential college" where students and faculty could all reside, learn, teach, and recreate on campus. In 1936, college President Leigh announced that "all present and future college buildings are to be considered houses and workshops, rather than architectural monuments."<sup>26</sup> The relatively small scale of the first student residences was intended to create a home-like setting, and the inclusion of faculty apartments and first-floor

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public spaces in them provided a degree of oversight for the young women. The designs of the large Commons building and Barn would provide enough space for multiple areas of studies and activities and communal space for gathering, as it was believed that placing several uses under one roof would help student development.

Although the later modernist buildings may not have fit into Leigh's vision, they were sited in relationship to the topography of the campus and utilized materials such as wood siding to fit into the rural Vermont landscape. They have not affected the integrity of feeling and association of the earlier campus designs; instead, these buildings have enhanced the overall architectural significance of the college campus.

## Architecture

Bennington College's 200 year history of architecture includes a wide variety of building types and styles: the Classic Cottage type Shingle Cottage (#37); the Greek Revival Cricket Hill house (#5); the Jennings estate agricultural buildings (#2, 28-30, 45, 47-49) and vernacular Colonial Revival farmhouses (#43, 44, 46 and 50); the Eclectic Jennings Hall (#41); the Colonial Revival Commons (#6), student houses (#8-17) and faculty houses (#31-34 and 52-57); and the International Style academic buildings (#3, 4, and 7), maintenance and recreational buildings (#35 and 36) and student houses (#18-20).

Many buildings were designed by renowned architects such as John W. Ames and Edwin S. Dodge; Renwick, Aspinwall and Owen; Pietro Belluschi; Edward Larrabee Barnes; and Robertson Ward, Jr. Iconic buildings include the ca. 1890 Barn (#2), the ca. 1890 Deane Carriage Barn (#42), the 1903 Jennings Hall (#41), the 1931 Commons (#6), the 1931-1936 student houses (#8-17), the 1968 student houses (#18-20), the 1959 Crossett Library (#7), the 1970 Dickinson/Tishman building (#3), and the 1970 VAPA center (#4).

The Barn (#2) is an excellent example of not only a large late nineteenth century agricultural building that originally had a unique U-shaped footprint, but it is one of the first buildings of the campus, and a good example of an agricultural structure adapted into a multi-use college building. The Deane Carriage Barn (#42) is also a good example of a large late nineteenth century agricultural building and one that was adapted into a college building, using its large open rooms first as recreational spaces and then later as musical performance spaces. It is also significant for its Shingle Style design, which is relatively rare for a barn in Vermont. This large multi-section structure has stylistic features including first story clapboard siding and second story shingle siding with a flared base, a large Moorish tower with a bellcast roof, jerkinhead gables, and eyebrow dormers.

Jennings Hall (#41) is an excellent example of an Eclectic stone mansion, also a relatively unique type of building in Vermont for its size and unique design that combines elements of different styles. The Colonial Revival features include the near symmetry of the front façade, the Tuscan porch columns, classical details at the dormer windows, and round-arched multi-pane windows; Romanesque features include the rough-faced stonework that create a massive

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appearance, and round-arched window openings. The building also displays the early use of the deep open eaves and exposed rafter tails and purlins of the Arts & Crafts movement. The mansion's conversion to the college music building did not result in any major exterior alterations, and significant interior spaces preserved include the grand stairhall and adjacent reception room.

The Jennings' mansion was designed by Renwick, Aspinwall and Owen of New York and constructed by Norcross Brothers Contractors and Builders of Worcester, Massachusetts. The architects had designed the Jennings and McCullough 1902 duplex mansion in Manhattan, which is a contributing resource in a National Register historic district. This firm was founded by James Renwick, Jr., (1818-1895), a prominent New York architect who worked on the design of St. Patrick's Cathedral in New York. Aspinwall and Owen were successors to the firm, working together from 1896 until Owen's death in 1902. They designed other grand houses and institutional buildings. The contractors of Jennings Hall were a prominent construction company known for their stone mansions designed by noteworthy architects such as H.H. Richardson and McKim, Mead & White.

The intact quadrangle site plan and its buildings – the Commons, Commons Lawn, and flanking 1930s student houses – were designed by the architectural firm of Ames & Dodge of Boston. John Worthington Ames and Edwin Sherrill Dodge were both Harvard graduates and attended the Ecole des Beaux Arts in Paris. Ames (1871-1954) began his career in the office of McKim, Mead & White in New York. He practiced architecture in Boston beginning in 1898 and formed a partnership with Dodge (1874-1938) in 1914, when Dodge returned to the United States after living in Italy for several years. Together they designed several buildings for women's colleges including the 1920s dormitories and gymnasium at Smith College. Shortly after the Bennington College project, they designed dormitories at Radcliffe and Simmons Colleges.

The college's quadrangle depicts several architectural trends. One is that it utilizes the Beaux Arts features of axis, symmetry, and classical motifs that the architects learned in their training. The quadrangle plan was the preferred arrangement on college campuses during the 1920s and 1930s. Its design at Bennington College is considered to be reminiscent of a New England village, with the Commons resembling a town hall, the Commons Lawn resembling a town common, and the residences resembling village homes enclosing a common. The quadrangle could also be considered to be modeled on Thomas Jefferson's classical plan for the University of Virginia, a quadrangle that he called an "academic village." This includes the Rotunda at the head of a large rectangular green with a panoramic view of mountains, which is flanked by faculty and student houses.

The buildings of the Bennington College quadrangle are distinct from many other schools of the 1920s, which contain large Collegiate Gothic structures. They also depict the time period they were built – the Great Depression – as they are modifications of an original, grander design for the Commons building and the student houses, which were intended to be larger, brick, Georgian Revival edifices. The revisions to the original designs of the Commons and student houses as a result of the pared down budget does not detract from their architectural significance. Ames and

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Dodge were still allowed to provide a high-style, large central student hall for the new college, and the Commons is still considered to be the centerpiece of the campus. It is an excellent example of a Colonial Revival collegiate building with its formal symmetry, brick walls, molded cornice with dentils and modillion blocks, segmental-arched lintels, pedimented dormers, a three-stage bell tower, a two-story arcaded porch with a second-story geometric railings, wood-paneled doors with fanlights and sidelights, and multi-pane, regularly spaced windows.

The 1930s student residences (#8-17) are also excellent examples of the Colonial Revival style and are comprised of four unique designs with multi-section massing that helps reinforce the village-type setting. Colonial Revival features include symmetrical facades, gabled and gambrel roofs, clapboard siding, corner quoins, gabled dormers, recessed arcaded porches, one-bay entry porches with a variety of arched and gabled roofs and classical cornice ornamentation and columns, doorway enframements with a variety of transoms, sidelights, pilasters, and molded cornices, and regularly spaced multi-pane windows.

As Carla Yanni explained in *Living on Campus, An Architectural History of the American Dormitory*, rather than providing one large dormitory, the college built twelve “cottages” designed specifically for women, with a home-like scale and domestic features such as common rooms modeled on the living rooms of private homes. The houses depict a type of student house introduced to women’s colleges in the late nineteenth century, with semi-public rooms on the first floor and private bedrooms on the second floor, as well as a faculty apartment for the provision of supervision. Yanni notes, “Women’s residence halls were generous in their public spaces and well-appointed in terms of furniture; these structures sought to keep women protected and confined, but they certainly did not resemble prisons...the appearance of domesticity on the interior, especially in the common rooms, was essential.”<sup>27</sup> Brockway’s book states that the houses’ living rooms were “elegantly furnished” with antiques, and that each house was supplied with a kitchen.<sup>28</sup>

The remaining iconic buildings of the campus are of the International Style, a relatively uncommon style found in Vermont, particularly in a rural area or on a college campus. Most of these buildings are particularly fine and intact examples of the style. The first International Style building constructed on the campus is the 1959 Crossett Library (#7), which could be considered one of the most significant examples of the International Style in Vermont. It has distinctive features such as rectangular flat-roofed massing, cantilevered roofs and decks, floating stairs, bands of windows, and sun visors. It was intended to be compatible with the landscape and existing campus buildings, with its massing, hillside siting, and vertical board siding.

The Crossett Library was designed by internationally acclaimed architect Pietro Belluschi (1899-1994), and his project design partner Carl Koch & Associates and landscape architect Hideo Sasaki of Sasaki Associates. Belluschi was the acting Dean of Architecture and Planning at the Massachusetts Institute of Technology (MIT) when he designed the Crossett Library and designed over 1,000 buildings during his fifty years of practice in Portland, Oregon, and Massachusetts. He is considered ahead of his time for the aluminum curtain wall design of the Equitable Life Assurance Building (1944-47) in Portland, and in the early 1940s, he was one of

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first modernists to use indigenous materials to reflect local context; this idea is reflected in the design of the library. Koch (1912-1998) was a modernist architect known for his early prefabricated building systems. He earned his Master of Architecture at Harvard, just as Walter Gropius was beginning his tenure there. Sasaki designed the patio of the library. He was Chair of the Department of Landscape Architecture at Harvard University Graduate School and established his firm in 1953, which has evolved into a large multi-disciplinary design firm still in operation.

The motivation for the marked transition from a campus of converted farm and Colonial Revival structures to one that embraced modern architecture could be explained in a 1960 article in *Architectural Forum* about the library, which noted that “The first decision Bennington made was that the building must be a good example of modern rather than colonial architecture. Both the character of the college and the growth of the modern movement in architecture made the trustees reject any more fake-colonial structures.” The article describes how this modern building fit in to its surroundings:

In trying to bring the library into harmony with its colonial surroundings, the architects used three devices: first, they sited the building so that it fitted naturally into the pattern of rectangular spaces formed by the existing dormitories....Second, they used materials and details that recalled those of existing structures-white painted wood siding, horizontal wood louvers that relate to the clapboard patterns on the campus, vertical fins around the porch that recall colonial pilasters, brick and stone walls and paving that resemble similar details in neighboring structures. And, finally, the architects kept down the scale of the library so as to make it conform to the scale of the dormitories. This was done, partly, by sinking most of the bottom floor into the ground and making the building seem only two stories high, and partly by refining the details of wood trim and siding to maintain interest when the building is seen at close quarters. Bennington's President William Fels said of the new library: 'This is a warm, pleasant building. It doesn't intrude. The campus has gathered around it.' This was high praise indeed, but a leading library expert matched it, saying flatly that 'this is the best undergraduate library of its size in the country.'<sup>29</sup>

The Crossett Library won the 1963 Honor Award for library design, granted jointly by the American Institute of Architects, the American Library Association and the National Book Committee, Inc. The building was included in Nicholas Som's article, “Six Midcentury Modern Campus Buildings You Need to Visit” in a 2017 issue of *Preservation Magazine*. Other examples in the article include Frank Lloyd Wright's Grady Gammage Auditorium at Arizona State University, Eero Saarinen's MIT Chapel, and Ludwig Mies Van der Rohe's S.R. Crown Hall at Illinois Institute of Technology.<sup>30</sup>

The 1968 Noyes, Sawtell, and Fels Houses (#18-20) are significant as important examples of the International Style in Vermont and are unique examples of a combination of the Shed Style and International Style. Like the Crossett Library, they appear as a natural expansion of the campus, following the linear nature of the adjacent west student houses, and are set into a hillside with only one story above the grade next to the earlier houses for a minimal impact. The houses were

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designed by Edward Larrabee Barnes (1915-2004), one of the world's prominent modernist architects. Barnes was a product of Harvard's Graduate School of Design and studied under prominent faculty members Walter Gropius and Marcel Breuer. The stark geometric forms of the student houses are typical of Barnes' work where he uses modules and prefabricated materials to simplify, order and unify his designs and spaces. The three student houses have the same vocabulary as Barnes' campus at the Haystack Mountain School of Crafts in Maine (listed in the National Register of Historic Places) and dormitories at St. Paul's School in New Hampshire, except the former buildings have wood shingle siding and the latter buildings are constructed of stone. In 2007 the American Institute of Architects awarded Barnes (posthumously) the annual AIA Gold Medal.

The 1970 Dickinson Science Hall/Tishman Lecture Hall (#3) and 1976 Visual and Performing Arts (#4) are also significant examples of the International Style in Vermont. They were designed by Robertson Ward, Jr. (1922-2014), who, like the previously mentioned architects, was a graduate of the Harvard Graduate School of Design while under the direction of Walter Gropius. He worked for Skidmore Owings & Merrill, taught at the Illinois Institute of Technology (ITT), and then opened his own practice in Chicago in 1960.

Dickinson and VAPA embody Ward's theories regarding the context of the site and his use of traditional materials in his designs. According to Donald Sherefkin, architect and architecture faculty member at Bennington College, Ward selected the cedar siding to follow the agricultural tradition of building in Vermont, and he sited the buildings on relatively low areas of campus so that they would not dominate the landscape, despite their large volume.<sup>31</sup>

The design, materials and massing of the buildings reflect the International Style in the rectangular and shed roof forms, flush siding, floating stairs and ribbon windows, yet the use of wood for framing and siding is a regional characteristic that is appropriate for this rural New England college where most buildings have wood frames and are sheathed in wood clapboards. The sliding doors and movable interior screens reflect the influence of traditional Japanese architecture, but also are associated with Vermont barn doors. Ward's use of prefabricated materials, ribbon windows, and low, rectangular massing reflect his time at ITT, where he was associated with Mies van der Rohe and influenced by Rohe's designs at that school.

Local architect Timothy Smith (who is still practicing) worked for Robertson Ward, Jr., as the site representative while his buildings were being constructed, as Ward's office was in Chicago at the time. After its completion Linda Legner wrote in *Inland Architect* magazine that the Dickinson/Tishman building had been Ward's first "fully executed" project, although he had been practicing as a designer for almost twenty years. She noted that his specialty was new technologies in building systems materials and designs, including modular prefabricated structures.<sup>32</sup> The interior of Dickinson and VAPA have modular movable partitions that allow for interchangeable spaces.

Ward also designed the 1970 Meyer Recreation Barn (#36), another good example of the International Style, which was originally a maintenance building sited away from the core of the



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campus, at the foot of a hillside. Ward collaborated with other architects, including Edward Larrabee Barnes for the design of the 1968 student houses, and provided a renovation design for the Commons in 1970.

In addition to these iconic buildings, Bennington College has a collection of more modest buildings that possess significance, such as the nineteenth and early twentieth century farm buildings at both the lower and upper campus, and one additional International Style building. These include the ca. 1840 Cricket Hill house (#5), a good example of the Greek Revival Style, and the four Jennings estate farmstead employee houses (#43, 44, 46, and 50), which are good examples of this type of house as well as the vernacular Colonial Revival Style. Good examples of former agricultural buildings include two of the three chicken houses (#28 and 29), the gambrel-roofed cow barn (#47), and the pig house (#48) and corn crib (#49). The ca. 1925 Longmeadow house (#39) is a good example of a Colonial Revival residence, as well as the 1930s and 1940s Colonial Revival faculty houses of Faculty Row and The Orchard (#31-34 and 52-57). Shingle Cottage (#37), the college's oldest building, is a good example of an eighteenth-century house that was updated in the nineteenth century as a Classic Cottage, and then in the early twentieth century with Craftsman details such as shingle siding, window pents, and a deep rear shingled porch. The 1963 International Style Maintenance Building (#35) is located next to the Meyer Recreation Hall (#36). It was designed by Francis X Gina and Associates of New York, with Crosssett Library (#7) architect Pietro Belluschi as the consulting architect. It is a good example of the style with a flat roof, rectangular massing, and strips of windows, and was the first International Style building on the campus to employ vertical wood siding as a vernacular interpretation of the style. Its 2008 addition obscures the original front elevation of the 1963 building, but the remainder of the building retains its historic appearance.

## **Landscape**

Bennington College is also significant for its historic landscape features that help depict the history of the campus and provide a contextual backdrop to the collection of buildings. These features date from all three historical periods and include both natural and man-made elements such as the open rolling hills and wooded areas reminiscent of the land's agricultural history and the main driveway of the Jennings estate, now the south section of College Drive and its northern extension into Longmeadow Road. This is a long, winding, scenic road bordered by fields and wooded areas. Distinctive landscape resources that contribute to the significance of the historic district include College Drive's main gateway, with its decorative stone and iron entrance gate (#1); the Jennings Hall stone structures (#41A-G); the Brick Garden Wall (#51); and the Commons Lawn (#6A).

College Drive and the main gate not only provide an elegant entrance to the college, but also display the extent and grandeur of the Jennings estate, as do the Jennings estate landscape structures now part of the upper campus, which also depict the historic of the use of the property. At Jennings Hall, these resources include a front terrace enclosed with a stone wall (#41A); a formal rear garden for relaxation and entertainment, which includes a stone gate (#41D) and large embattled stone wall (#41B) that provide an axis from the rear doorway and porch of the

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mansion, and pool (#41E); and a separate brick-walled garden in the estate's agricultural area that was for growing fruit and vegetables as well as for enjoyment of the beautiful setting.

The 1931 Commons Lawn (#6A) is the central landscape feature of the campus and its original quadrangle site plan. The lawn ties together and provides an axis for the Commons and the first student houses, which are separated from the lawn with the original rows of mature trees. A segmental-arched fieldstone wall at "the end of the world" marks the south end of the Commons and the core of the campus and the boundary from the natural landscape and viewshed beyond.

Other important historical features of the landscape include the Crossett Library patio (#7), which is enclosed with a brick wall. The patio surface has recently been replaced, but the original general appearance of a hard-surfaced area has been maintained. The Cricket Hill (#5) garden is an informal rectangular area enclosed with a low fieldstone wall that was created in the early twentieth century and depicts the use of the property of the time. There are a handful of remaining fruit trees in The Orchard (#52-57) that depict the earlier agricultural nature of the site, and other older landscape features depicting the rural nature of the area such a large pond located behind Dickinson/Tishman (#3), and a sweeping open field of wildflowers and grasses called Jennings Meadow that stretches between the pond and Jennings Hall.

As noted above, the current landscape reflects the original informal setting of the college, with scattered deciduous trees, lawns, fields and decorative plantings, intended to provide beauty and shade without obscuring viewsheds. The historic landscape is also enhanced by the maintained trees that provide shade and beauty without obscuring the historic buildings and their viewsheds.

### **Conclusion**

Bennington College is invested in the preservation of its historic resources. In 2007, the "Bennington College Historic Preservation Plan" was produced with funding from the Getty Foundation Campus Heritage grant program, and its recommendations are being implemented.

Andrew Schlatter, the college's current Vice President for Facilities Management and Planning as well as a registered architect, has summarized the past and future of the campus as follows:

The best campus architecture is a physical manifestation of an institution's identity, and at Bennington that manifests in many forms. Unlike most colleges and universities, Bennington's campus and architecture is not as much identified by its style of building as it is by its attitude toward adaption. That attitude is not only a felt one at Bennington, but also a founding declaration. In the 1929 college *Prospectus*, the founders wrote: "It is the policy of the Trustees that Bennington shall erect no monumental buildings, but will adhere to a principle of alertness and readiness to meet changing conditions. Building requirements in modern education are subject to change and flexibility; therefore, utility rather than elaborateness, will be the basis of the architectural scheme."

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In contrast to the dominant image of collegiate architecture as defined by imposing structures hewn from stone in a range of neoclassical styles, Bennington's architecture includes a barn, a chicken brooder, wood-framed Colonial Revival houses, a grand old mansion, and wide-ranging collection of remarkable mid-century modernist buildings. Here history is layered into buildings, but constantly adapting to the change needs of the present day. The diversity of our architecture speaks to Bennington's adventurous spirit and open-minded aesthetic vision, but perhaps even more to our inventiveness and commitment to making the most out of everything we have, to seeing the value and possibilities in even apparently hopeless cases, to continue adaptation and creative renewal. We don't tear down buildings, we don't throw out things – we keep working with them, and when that's not enough we rework them, reinvent them.<sup>33</sup>

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December 4, 1937

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*The Deerfield Valley Times*  
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May 1, 1936  
October 23, 1936

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Feb. 8, 1931  
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September 11, 1932  
October 4, 1968  
December 21, 1969

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September 20, 1932

*The Vermont Missionary*  
September 1, 1931

Personal Correspondence

Interview with Rebecca Stickney, November 2005 and May 2006.

Interview with Joan Goodrich, May 2006.

Emails between Raymond Neutra, Oceana Wilson, and Devin Colman, June, July, and August 2006.

Email between Allegra Fuller Snyder and Devin Colman, September 4, 2006.

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**Previous documentation on file (NPS):**

- preliminary determination of individual listing (36 CFR 67) has been requested  
 previously listed in the National Register  
 previously determined eligible by the National Register  
 designated a National Historic Landmark  
 recorded by Historic American Buildings Survey # \_\_\_\_\_  
 recorded by Historic American Engineering Record # \_\_\_\_\_  
 recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office  
 Other State agency  
 Federal agency  
 Local government  
 University

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Other  
Name of repository: Bennington College

**Historic Resources Survey Number (if assigned):** 0202-272, 0202-304, 0202-305, 0202-306, 0202-307, 0202-308, 0202-309

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## 10. Geographical Data

**Acreage of Property** 353

Use either the UTM system or latitude/longitude coordinates

### Latitude/Longitude Coordinates

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

(enter coordinates to 6 decimal places)

- |                       |                     |
|-----------------------|---------------------|
| 1. Latitude: 42.92778 | Longitude: 73.24452 |
| 2. Latitude: 42.92753 | Longitude: 73.23225 |
| 3. Latitude: 42.91408 | Longitude: 73.22349 |
| 4. Latitude: 42.91081 | Longitude: 73.22435 |
| 5. Latitude: 42.91307 | Longitude: 73.24297 |
| 6. Latitude: 42.91760 | Longitude: 73.24804 |

### Verbal Boundary Description of the Bennington College Historic District:

The boundary of the 353-acre Bennington College Historic District includes the following Town of Bennington tax parcels:

13513500, 22500401, 22500405, 22500406, 22500407, 22500701, 22500703

### Boundary Justification for the Bennington College Historic District

The nominated historic district includes all of the parcels historically associated with the Bennington College campus, which were acquired in 1930 and 1939. The boundary contains all of the seventy resources within the historic district, as well as fields and forestland that contribute to the overall significance of the college, particularly in feeling and association. The



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college was intended to be a cluster of academic buildings within the Vermont countryside, which it remains to this day.

Parcels added to the college property in the late twentieth century that are located south of Route 67A, east of Matteson Road, and in non-contiguous areas, do not contribute to the significance of the college or depict its history, and have not been included in the boundary.

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### 11. Form Prepared By

2007 Draft Nomination:

name/title: Liz Pritchett, Historic Preservation Consultant, Kory Trolio and Joshua Nagle, Bennington College students

organization: Liz Pritchett Associates

street & number: 46 East State Street

city or town: Montpelier state: VT zip code: 05602

e-mail: \_\_\_\_\_

telephone: 802-229-1035

date: December 2007

2022 Final Nomination:

name/title: Paula Sagerman, Historic Preservation Consultant

organization: \_\_\_\_\_

street & number: P.O. Box 365

city or town: Brattleboro state: VT zip code: 05302

e-mail: pj.sage@live.com

telephone: 802-345-1092

date: March 2022

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### Additional Documentation

Submit the following items with the completed form:

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

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## Photographs

### Photo Log

Name of Property: Bennington College Historic District  
City or Vicinity: Bennington  
County: Windham State: Vermont  
Photographer: Paula Sagerman  
Date Photographed: June, November and December 2021 (see individual listings below)

1. Setting: Facing west on College Drive toward quadrangle; student houses on left (#8-17) and Commons on right (#6), November 2021.
2. Setting: Facing west toward north end of Commons Lawn (#6A); Commons (#6) on right, June 2021.
3. Setting: Facing south toward east student houses (#8-17), June 2021.
4. Setting: Facing east toward north end of Commons Lawn (#6A); Commons (#6) on left, Crossett Library (#7) in center, Dewey House (#12) on right, June 2021.
5. Setting: Facing south toward west student houses (#13-17), November 2021.
6. Setting: Facing east across Commons Lawn (#6A) towards east student houses (#8-12), June 2021.
7. Setting: Facing south between Bingham House (#16) and student houses #18-20, June 2021.
8. Setting: Facing southeast toward Fels House (#20), Sawtell House (#19) and Noyes House (#18), November 2021.
9. Setting: Facing east toward Fels House (#20), McCullough & Leigh Houses (#17) and Sawtell House (#19), June 2021.
10. Setting: Facing west toward Tishman/Dickinson (#3), June 2021.
11. Setting: Facing east toward Tishman (#3) and The Barn (#2), June 2021.
12. Setting: Facing east toward chicken houses (#28-30) and Maintenance Building (#35), November 2021.
13. Setting: Facing northeast toward chicken houses (#28-30), June 2021.

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14. Setting: Facing southwest toward Cricket Hill (#5), Cricket Hill Barn (#5A), and The Barn (#2), November 2021.
15. Setting: Facing north across pond and Jennings Meadow toward Jennings Hall (#41), November 2021.
16. Setting: Facing west toward Perkins House (#22), Merck House (#23), and Paris Borden House (#24), November 2021.
17. Setting: Facing southeast toward Perkins House (#22), Merck House (#23), and Paris Borden House (#24), November 2021.
18. Setting: Facing west toward Jennings Hall (#41), November 2021.
19. Setting: Facing south across Jennings Meadow toward CAPA (#38) and VAPA (#4), June 2021.
20. Setting: Facing west toward Deane Carriage Barn (#42), Blacksmith's House (#44), and Davis Alumni House (#43), November 2021.
21. Setting: Facing southwest toward Brick Garden Wall (#51) and Blacksmith's House (#44), June 2021.
22. Setting: Facing southwest toward Brick Garden Wall (#51), Carpenter's Shop (#45), and Milkman's House (#46), June 2021.
23. Setting: Facing south toward The Orchard (#52-57); Milkman's House on right (#46), November 2021.
24. Setting: Facing northwest toward Pig House (#48) and Cow Barn (#47), with remnants of farm orchard, June 2021.
25. Setting: Facing southeast toward Orchard A (#52), Orchard B (#53) and Orchard C (#54), November 2021.
26. Facing north toward Main Gate (#1), June 2021.
27. Facing northwest toward Main Gate (#1), June 2021.
28. Facing northwest toward Main Gate (#1), June 2021.
29. Facing northeast toward Main Gate (#1), December 2021.
30. Facing southwest toward Main Gate (#1), December 2021.

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31. Facing north toward The Barn (#2), November 2021.
32. Facing north toward the west section and east-west section of The Barn (#2), June 2021.
33. Facing east toward the west section of The Barn (#2), December 2021.
34. Facing southeast toward the west section of The Barn (#2), November 2021.
35. Facing south toward The Barn (#2), November 2021.
36. Facing southeast toward The Barn (#2), November 2021.
37. Facing northwest toward Dickinson and Tishman (#), June 2021.
38. Facing northwest toward Dickinson (3#), June 2021.
39. Facing northeast toward Tishman (#3), December 2021.
40. Facing southwest toward Tishman and Dickenson (#3), November 2021.
41. Facing southwest toward Tishman (#3), June 2021.
42. Facing southeast toward Tishman (#3), November 2021.
43. Facing southwest toward Dickenson (#3), November 2021.
44. Facing southwest toward Dickenson (#3), June 2021.
45. Facing southeast toward Dickenson (#3), June 2021.
46. Facing northeast toward Dickenson (#3), June 2021.
47. Facing northwest toward east blocks of VAPA (#4), June 2021.
48. Facing northeast toward southeast blocks of VAPA (#4), June 2021.
49. Facing north toward south blocks of VAPA (#4), June 2021.
50. Facing northwest toward southwest blocks of VAPA (#4), June 2021.
51. Facing east toward south courtyard of VAPA, June 2021.

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52. Facing northeast toward southwest block of VAPA, June 2021.
53. Facing south toward west and north blocks of VAPA, June 2021.
54. Facing southwest toward north blocks of VAPA (#4), June 2021.
55. Facing southwest toward north blocks of VAPA (#4), June 2021.
56. Facing west toward northwest block of VAPA (#4), June 2021.
57. Facing southeast toward northwest block of VAPA (#4), June 2021.
58. Facing east toward west courtyard of VAPA (#4), June 2021.
59. Interior of VAPA, June 2021.
60. Interior of VAPA, November 2021.
61. Facing west toward Cricket Hill (#5), June 2021.
62. Facing northwest toward Cricket Hill (#5), December 2021.
63. Facing southwest toward Cricket Hill (#5), December 2021.
64. Facing southeast toward Cricket Hill (#5), December 2021.
65. Facing southeast toward garden of Cricket Hill (#5), June 2021.
66. Facing northeast toward Cricket Hill Barn (#5A), June 2021.
67. Facing southwest toward Cricket Hill Barn (#5A), November 2021.
68. Facing north toward the Commons (#6), June 2021.
69. Facing northwest toward the Commons (#6), June 2021.
70. Facing west toward the Commons (#6), June 2021.
71. Facing southeast toward the rear of the Commons (#6), June 2021.
72. Facing north toward the Commons Lawn (#6A) and the Commons (#6), June 2021.
73. Facing south toward the Commons Lawn (#6A) from the patio of the Commons (#6), June 2021.

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74. Facing east toward the north end of the Commons Lawn (#6A) and Dewey House (#12), June 2021.
75. Facing east toward stone wall at the south end (“end of the world”) of the Commons Lawn (#6A), December 2021.
76. Facing southeast toward Crossett Library (#7), November 2021.
77. Facing northwest toward Crossett Library (#7); brick-walled patio on left, November 2021.
78. Facing northeast toward Crossett Library (#7) and brick-walled patio, June 2021.
79. Facing east on south porch of Crossett Library (#7), June 2021.
80. Facing southeast toward patio of Crossett Library (#7), June 2021.
81. Facing east toward Swan & Woolley Houses (#8), June 2021.
82. Facing northeast toward Swan & Woolley Houses (#8), June 2021.
83. Facing southeast toward Swan & Woolley Houses (#8), June 2021.
84. Facing southwest toward Swan & Woolley Houses (#8), June 2021.
85. Facing southwest toward Swan Garage (#8A), June 2021.
86. Facing east toward Stokes House (#9), June 2021.
87. Facing southeast toward Stokes House (#9), June 2021.
88. Facing northeast toward Stokes House (#9), June 2021.
89. Facing southwest toward Stokes House (#9), June 2021.
90. Facing northwest toward Stokes House (#9), June 2021.
91. Facing southeast toward Franklin House (#10), December 2021.
92. Facing southwest toward Franklin House (#10), December 2021.
93. Facing northwest toward Franklin House (#10), June 2021.
94. Facing northwest toward Canfield House (#11), June 2021.

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95. Facing east toward Canfield House (#11) from Commons Lawn, June 2021.
96. Facing west toward Dewey House (#12), June 2021.
97. Facing east toward Dewey House (#12) from Commons Lawn, June 2021.
98. Facing southeast toward Booth House (#13), November 2021.
99. Facing northeast toward Booth House (#13), June 2021.
100. Facing southwest toward Booth House (#13), June 2021.
101. Facing southeast toward Kilpatrick House (#14), November 2021.
102. Facing northwest toward Kilpatrick House (#14), December 2021.
103. Facing south toward Welling House (#15), December 2021.
104. Facing southeast toward Welling House (#15), December 2021.
105. Facing northeast toward Welling House (#15), December 2021.
106. Facing northwest toward Bingham House (#16), December 2021.
107. Facing northwest toward Bingham House (#16), December 2021.
108. Facing northeast toward Bingham House (#16), June 2021.
109. Facing west toward McCullough & Leigh Houses (#17), December 2021.
110. Facing southwest toward McCullough & Leigh Houses (#17), November 2021.
111. Facing northwest toward McCullough & Leigh Houses (#17), June 2021.
112. Facing southeast toward McCullough & Leigh Houses (#17), June 2021.
113. Living Room of Leigh House (#17), June 2021.
114. Facing west toward Noyes House (#18), June 2021.
115. Facing northwest toward Noyes House (#18), December 2021.
116. Facing southwest toward Sawtell House (#19), June 2021.

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117. Facing northwest toward Sawtell House (#19), June 2021.
118. Facing northeast toward Sawtell House (#19), June 2021.
119. Facing west toward Fels House (#20), November 2021.
120. Facing southwest toward Fels House (#20), November 2021.
121. Facing southeast toward Fels House (#20), June 2021.
122. Facing west toward Brick Garage/Student Center (#21), November 2021.
123. Facing west toward Brick Garage (#21), November 2021.
124. Facing southeast toward Brick Garage (#21), June 2021.
125. Facing northeast toward Student Center (#21), June 2021.
126. Facing southwest toward Perkins House (#22), November 2021.
127. Facing northwest toward Perkins House (#22), November 2021.
128. Facing southwest toward Merck House (#23), November 2021.
129. Facing west toward Merck House (#23), November 2021.
130. Facing northeast toward Merck House (#23), June 2021.
131. Facing west toward Paris-Borden House (#24), June 2021.
132. Facing south toward Paris-Borden House (#24), November 2021.
133. Facing northeast toward Paris-Borden House (#24), December 2021.
134. Facing northeast toward Farm Stand (#25), June 2021.
135. Facing northeast toward Stickney Observatory (#26), June 2021.
136. Facing southeast toward Security Booth (#27), December 2021.
137. Facing northeast toward Early Childhood Center (#28), June 2021.
138. Facing northwest toward Early Childhood Center (#28), June 2021.



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139. Facing northwest toward Chicken Coop (#29), June 2021.
140. Facing southeast toward Chicken Coop (#29), June 2021.
141. Facing north toward The Brooder (#30), June 2021.
142. Facing southwest toward Faculty Row #1 (#31), June 2021.
143. Facing south toward Faculty Row #2 (#32), June 2021.
144. Facing south toward Faculty Row #3 (#33), June 2021.
145. Facing south toward Faculty Row #4 (#34), June 2021.
146. Facing northeast toward 2008 block of Maintenance Building (#35), June 2021.
147. Facing southeast toward 1963 block (left) and 2008 block (right) of Maintenance Building (#35), December 2021.
148. Facing northeast toward 2008 block (left) and 1963 block (right) of Maintenance Building (#35), June 2021.
149. Facing northwest toward 1963 block of Maintenance Building (#35), June 2021.
150. Facing northeast toward Meyer Recreation Barn (#36), December 2021.
151. Facing northwest toward Meyer Recreation Barn (#36), December 2021.
152. Facing southwest toward Shingle Cottage (#37), June 2021.
153. Facing southeast toward Shingle Cottage (#37), June 2021.
154. Facing north toward CAPA; Residence on left (38A), Lens in middle (38B), and Symposium Building on right (#38), December 2021.
155. Facing north toward CAPA courtyard; Lens on left (#38B), Residence in middle (#38A), and Symposium Building on right (#38), June 2021.
156. Facing north toward CAPA Symposium Building (#38), December 2021.
157. Facing southwest toward CAPA Residence (#38A), June 2021.
158. Facing west in porch of CAPA Residence (#38A), June 2021.

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159. Facing southwest toward CAPA Lens (#38B), June 2021.
160. Facing south toward Longmeadow (#39), December 2021.
161. Facing north toward Longmeadow (#39), December 2021.
162. Facing northwest toward Longmeadow Garage (#39A), June 2021.
163. Facing southeast toward Pump Station (#40), June 2021.
164. Facing north across Jennings Meadow toward Jennings Hall (#41), June 2021.
165. Facing northeast toward Jennings Hall (#41), December 2021.
166. Facing northwest toward Jennings Hall (#41), December 2021.
167. Facing north toward Jennings Hall (#41) and front terrace wall (#41A), June 2021.
168. Facing north toward Jennings Hall (#41), June 2021.
169. Facing southwest toward rear of Jennings Hall (#41), November 2021.
170. Facing south toward Jennings Hall (#41), June 2021
171. Facing southeast toward rear of Jennings Hall (#41) and side terrace wall (#41C), November 2021.
172. Facing north in parlor of Jennings Hall (#41), June 2021.
173. Facing northeast in stairhall of Jennings Hall (#41), June 2021.
174. Facing southwest toward front terrace wall of Jennings Hall (#41A), June 2021.
175. Facing northwest toward rear terrace wall of Jennings Hall (#41B), November 2021.
176. Facing south toward gate to rear terrace (#41D), November 2021.
177. Facing north toward gate to rear terrace (#41D) and rear terrace wall (#41B), November 2021.
178. Facing east toward pool at east side of rear terrace of Jennings Hall (#41E), November 2021.

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179. Bird bath (#41F) next to side terrace wall of Jennings Hall, November 2021.
180. Facing northeast toward column (#41G) of Jennings Hall, December 2021.
181. Facing southwest toward Deane Carriage Barn (#42), November 2021.
182. Facing south toward Deane Carriage Barn (#42), November 2021.
183. Facing northeast toward Deane Carriage Barn (#42), November 2021.
184. Facing southwest toward Davis Alumni House (#43), December 2021.
185. Facing southwest toward Blacksmith's House (#44), November 2021.
186. Facing southeast toward Blacksmith's House (#44), November 2021.
187. Facing southeast toward Carpenter's Shop (#45), November 2021.
188. Facing northwest toward Milkman's House (#46), June 2021.
189. Facing northeast toward Milkman's House (#46), December 2021.
190. Facing southwest toward Cow Barn (#47), November 2021.
191. Facing northwest toward Cow Barn (#47), June 2021.
192. Facing southwest toward Corn Crib (#49) and Pig House (#48), November 2021.
193. Facing west toward Pig House (#48), June 2021.
194. Facing southwest toward Corn Crib (#49), June 2021.
195. Facing southwest toward Jennings Cottage (#50), November 2021.
196. Facing northwest toward Jennings Cottage (#50), June 2021.
197. Facing northwest toward Brick Garden Wall (#51), December 2021.
198. Facing northeast toward Brick Garden Wall (#51), December 2021.
199. Facing northeast toward Brick Garden Wall (#51), June 2021.
200. Facing northwest toward Brick Garden Wall (#51), November 2021.

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201. Facing northwest toward Brick Garden Wall (#51); tall section was where graping frame was attached, December 2021.
202. Facing east toward Orchard A (#52), June 2021.
203. Facing southwest toward Orchard B (#53), November 2021.
204. Facing southeast toward Orchard C (#54), June 2021.
205. Facing southwest toward Orchard D (#55), June 2021.
206. Facing southwest toward Orchard E (#56), June 2021.
207. Facing west toward Orchard F (#57), November 2021.

**Paperwork Reduction Act Statement:** This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

**Estimated Burden Statement:** Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

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

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

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<sup>1</sup> Brockway, *Bennington College: In the Beginning*.

<sup>2</sup> “Bennington College, a Prospectus,” 1928.

<sup>3</sup> Brockway, *Bennington College: In the Beginning*.

<sup>4</sup> Ibid.

<sup>5</sup> Horowitz, *Alma Mater, Design and Experience in the Women’s Colleges from Their Nineteenth-Century Beginnings to the 1930s*.

<sup>6</sup> “The Educational Plan for Bennington College,” 1929.

<sup>7</sup> *Burlington Daily News*, September 24, 1930.

<sup>8</sup> “Bennington College, a Prospectus,” 1928.

<sup>9</sup> *The Burlington Free Press*, August 17, 1931.

<sup>10</sup> *The New York Times*, April 13, 1932.

<sup>11</sup> *The St. Albans Daily Messenger*, September 20, 1932.

<sup>12</sup> Davidson, “Designing Woman: Martha Brookes Hutcheson.”

<sup>13</sup> Brockway, *Bennington College: In the Beginning*.

<sup>14</sup> Email from Allegra Fuller Snyder to Devin Colman, September 4, 2006.

<sup>15</sup> *The New York Times*, October 4, 1968.

<sup>16</sup> *The New York Times*, December 21, 1969.

<sup>17</sup> Horowitz, *Alma Mater, Design and Experience in the Women’s Colleges from Their Nineteenth-Century Beginnings to the 1930s*.

Bennington College Historic District  
Name of Property

Bennington, VT  
County and State

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<sup>18</sup> Ibid.

<sup>19</sup> Ibid.

<sup>20</sup> *The New York Times*, September 11, 1932.

<sup>21</sup> Emails between Raymond Neutra, Oceana Wilson, and Devin Colman, June, July, and August 2006.

<sup>22</sup> *Bennington College Bulletin*, December 1934.

<sup>23</sup> Bennington College Archives.

<sup>24</sup> *The New Yorker*, December 27, 1934.

<sup>25</sup> Brockway, *Bennington College: In the Beginning*.

<sup>26</sup> *The Deerfield Valley Times*, October 23, 1936.

<sup>27</sup> Yanni, *Living on Campus: An Architectural History of the American Dormitory*.

<sup>28</sup> Brockway, *Bennington College: In the Beginning*.

<sup>29</sup> *Architectural Forum*, February 1960.

<sup>30</sup> Som, *Preservation Magazine*, October 26, 2017.

<sup>31</sup> Sherefkin, "VAPA: A Genealogy."

<sup>32</sup> Legner, *Inland Architect*, December 1976.

<sup>33</sup> Andrew Schlatter, *Bennington Magazine*, July 17, 2018.