HISTORY

Section 1. Architectural, Cultural, and Historical Significance of Site

College Overview

Bennington College, comprised of 60 buildings on 550 open and wooded acres, is located in rural Vermont in the foothills of the Green Mountains. It was founded in 1932 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.

At Bennington, everything is a classroom—each of its buildings, lawns, fields, woods, and vistas; the campus aesthetic is inseparable from its intellectual mission. Since its inception, Bennington 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.

On Bennington’s lawns, Martha Graham, Agnes DeMille, Doris Humphrey, José Limón, Hanya Holm, Jane Dudley, and Merce Cunningham made modern dance history. The revolutionary psychologist Erick Fromm taught at Bennington, as did Peter Drucker, widely recognized as the father of modern management. Influential artist Paul Feeley served as head of the art department in the 1950s and 1960s; during that time both Tony Cado and Kenneth Noland taught art at Bennington as well. Frank Lloyd Wright visited as one of many guest lecturers, and ee Cummings gave his first public reading on Bennington’s campus. Buckminster Fuller designed the first prototype for his geodesic dome at Bennington. Just prior to the College’s founding, Robert Frost lived in a residence on campus; in the 1940s, poet and Bennington faculty member W. H. Auden resided in a building that is now part of the campus, built earlier than 1835. During the 1950s and 1960s, the College’s then-art gallery, once a horse stable, featured exhibitions of 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.

Nearing its 75th anniversary, Bennington College, now a coeducational institution, has an enrollment of 625 undergraduate students and 150 graduate students (enrolled
primarily in Bennington’s reputable low-residency Master of Fine Arts writing program). The College has approximately 10,000 graduates, many of whom are leaders in their fields of business, the arts, education, science, and government. Graduates include visual artists Helen Frankenthaler ’49, Sally Mann ’73, and Eve Sussman ’84; writers Jonathan Lethem ’86 and Donna Tartt ’86; actors Carol Channing ’42, Holland Taylor ’64, Peter Dinklage ’91, and Justin Theroux ’93; arts administrators such as Harvey Lichtenstein ’53 and Matthew Marks ’85; journalists such as Francesca Lyman ’72, environmental writer for the New York Times and the Los Angeles Times; and business leaders like Bruce Berman ’74, chairman and CEO of Village Roadshow Pictures, and Brad Jacobs ’77, founder of United Rental, Inc.

The land and buildings of the College offer a rich history full of local lore and regional significance, having evolved from farm to estate to campus. Bennington’s core campus now consists of 20 student houses and dormitories, 31 faculty apartments, and, in particular, six central buildings—the Edward Clark Crossett Library, Commons, Jennings Music Hall, the Deane Carriage Barn, the Barn, and the Visual and Performing Arts Center (VAPA)—that define the campus and bear significant historical relevance.

Bennington has a passion to preserve the integrity of its historical structures—keeping Bennington “Bennington”—while continuing to focus on the College’s future. In 2004, the College undertook a master-plan process, led by Kyu Sung Woo Architects and landscape architects Reed Hilderbrand Associates, that explored how the fundamental character, unique evolution, and current configuration of the campus can guide future growth. The plan also sets forth principles for addressing deferred maintenance issues. The landscape master plan calls for a return to the original conception of the College’s acreage while giving expression to the unique features of the Bennington landscape. Together, these two documents present a comprehensive and unified vision of the campus. The College’s next step is to enhance and expand this significant base of work with an equally strong preservation plan. While the process of upgrading the campus is a work-in-progress—with the work always in process—the history and tradition of the College remain proudly intact, and will continue to be so in the decades ahead.

Site History

The Bennington College Historic District is a roughly rectangular region located within both the Village of North Bennington and the Town of Bennington. This district contains all structures and lands currently owned by Bennington College, excluding two off-campus houses—the president’s home and a student residence. The area’s northernmost point is the North Bennington Gate at the intersection of College Road and Prospect Street, and the College is built along what was at one time the continuation of Prospect Street, presently restricted to pedestrian traffic by the gate and now named College Drive. Several buildings, dominated by the impressive Jennings Hall, are clustered south of this northern gate. Circling around on College Drive, which becomes
a footpath, the western portion of the campus contains the Orchard Complex encompassing an enclosed brick garden wall. (Please see campus map in Attachment 4 for a visual rendering.)

The chronology of the Bennington Historic District can be divided into three distinct periods: the 19th-century location of small farms, the creation of a late 19th-century and early 20th-century estate built around these farms, and the advent of Bennington College upon this landscape. Originally, the property was rolling farmland known as Bingham Hill for a farmer who had lived there. This land was acquired by the prominent Hall, Park, and McCullough families, all of whom retained some of the original buildings and constructed new ones. In 1932, plans to open a college on this property came to fruition and additional buildings were constructed to meet the needs of the new college. A number of modern, architecturally significant buildings have been erected in more recent decades, including the Visual and Performing Arts Center (VAPA), designed by Robertson Ward in 1974 and one of the largest freestanding wooden structures in the country, and three new student houses designed in 2001 by Kyu Sung Woo Architects, whose award-winning design complements the adjacent International Style buildings and student houses built in 1968 by Edward Larrabee Barnes.

Farm

The earliest use of this site was farming, and the 1835 maps show three dwellings within the area now owned by Bennington College. In the northern end were the homes of Bingham and Mackey, neither of which stands today. The third house on the map is identified as Edgerton House and is now known as Shingle Cottage (8)’. According to local lore, this was the home of Eleazar Edgerton, from which he went forth to fight in the Battle of Bennington in 1777. Shingle Cottage was later home to poet Robert Frost. A fourth farmhouse, originally known as the Old Fassett House and now known as Cricket Hill (3a-b), was constructed circa 1840.

Estate

The next historic stage of this site was its conversion into a large estate owned by Trenor Park, a prominent lawyer who made his fortune in California real estate and mines and in the construction of railroads in Vermont and Panama. Park was married to Laura Hall, daughter of Hiland Hall, the governor of Vermont. The exact purchase date of the land is unclear, but it was likely around 1860. By 1869, Park was the owner of Cricket Hill, Shingle Cottage, and the Bingham House, while T. Madden owned the Mackey House. In 1885, Park constructed a mansion near the site of the Bingham House, which was replaced in 1903 with Jennings Hall.

* Parenthetical numbers and/or letters refer to images in Attachment 5.
Trenor Park and Laura Hall had three children, one of whom, Lila, married Frederick Jennings, an investment attorney in New York, whose father was Reverend Isaac Jennings, the pastor of the Old First Church in Bennington. Lila and Frederick Jennings inherited one-third of the Park estate, which included the land that is now the site of the College, as well as land to the north. The Jennings built a stone summer mansion in 1903 on the northern end of the property to serve as the centerpiece of their estate. Originally known as Fairview for its prominent position atop a rolling hill, it is now called Jennings Hall (6a-d) and houses the College’s music program. The mansion’s natural-face stone was quarried locally, and the architects were Renwich, Aspinwall and Owen of New York.

Several other agricultural structures and outbuildings were constructed roughly between 1880 and 1900 on the northern end of the property near Jennings Hall to serve the needs of the estate. The most distinctive of these is the elegant Deane Carriage Barn (5a-b) which displays a Moorish influence in its structure and detail. The carriages were kept here, with a root cellar below to maintain vegetables throughout the year. The other buildings were built around the enclosed Brick Garden (10), which contained peach trees, cherry trees, peanuts, and other specialty items. Fruitchich Cottage, now the Davis Alumni House (11a-b), was built at the cost of $1,000 by Frederick Jennings for Christopher Fruitchich, the superintendent of the estate and a native of Germany. Other agricultural buildings clustered in the Orchard Complex were the blacksmith’s shop, the carpenter’s shop, the milkman’s house, the corn crib, and the pig house. The milkman was responsible for the cows in the cow barn, and a dairy was located in the cellar of his house.

Additional agricultural buildings were constructed on the southern end of the property, west of the intersection of Harlan Road. The principal building in the southern end was the large U-shaped stables built adjacent to Cricket Hill, commonly referred to as The Barn (1a-e); this is now one of the most-recognized campus structures and an icon of Bennington College. Three buildings in the same vicinity were built for raising chickens in the late 1800s: The Chicken Coop, the Brooder, and an additional chicken house currently function as the College’s Early Childhood Center. The estate could be reached from both Prospect Street and VT 67A, and two handsome granite and iron gates (15a-b), fashioned from the same stone as Jennings Hall, were designed and made by a local blacksmith named Andrew Nash. The elm trees that lined the drive were planted by the superintendent of the estate.

College

The third important historic phase for this site began in September 1932 with the opening of Bennington College. The movement for a college in Bennington was initiated in 1921. The aim was to create a progressive institution for women, which would generate a new curriculum that encompassed the arts, literature, the social sciences, and
languages. By 1925, the charter was secured. By 1931, the year of Bennington's dedication, $1,250,000 had been raised in its support. In 1930, Lila Jennings offered her first grant of land to the College, consisting of 140 acres in the southwest portion of her estate, centering on The Barn.

The new college made good use of the existing farm buildings, incorporating them into the campus after being extensively remodeled in 1931. During that year, more than 100 carpenters, plumbers, electricians, and other laborers, most of whom were local and many of whom had been unemployed since the stock market crash of 1929, worked on the project. The stables building (The Barn, 1a-e) was substantially remodeled though many of the original architectural features remain. New casement windows were installed, and the sliding barn doors were replaced. Roof trusses replaced original posts, creating additional space, and fiberboard partitions were added, providing the convenience of mobility. The Barn was first used for offices, a reading room, and the library, prior to the construction of Crossett Library. The Barn currently houses faculty and administrative offices, seminar spaces, and classrooms.

Cricket Hill (3a-b)—named by Charles Hiland Hall, an early trustee of the College who summered there—was converted into the College’s nursery school. Hall added the rear maid quarters and west addition called the Annex, and built a walled garden. When the nursery school was moved to the chicken coop complex in 1942, Cricket Hill was remodeled as faculty housing. Today it is serves as Bennington’s admissions office.

New buildings needed to be constructed for the College, most notably student houses and a student center. A Colonial Revival style was chosen for the student center and it was called Commons (2a-c). Designed in 1931 by J.W. Ames and E.S. Dodge from Boston, the Commons building was to resemble a New England town hall sitting at the head of the green that held the similarly styled student houses. Commons originally housed the college store, post office, student lounge, college physician’s office, dining hall, kitchen, theater, studios, and administrative offices.

The 12 original student houses (18a-d)—Swan, Woolley, Stokes-Sanford, Franklin, Canfield, Dewey, Booth, Kilpatrick, Welling, Bingham, McCullough, and Leigh—were built between 1932 and 1935, with those on the west side constructed first. The student houses face one another, each presenting a mirror image across the green. Originally, each house had a single bedroom for each of its 20 students, a sitting room, and one faculty apartment. Students were to remain in the same house for all four years, thus creating connections between students of different maturity levels and backgrounds. These houses were named for local prominent families and/or trustees of the College. The conservative design of Commons and the student houses, with their inflexible symmetry, evoked sharp criticism from a visiting Frank Lloyd Wright, who expressed shock that such a progressive school would choose such a rigid design. He remarked
that students who attended school in such buildings could not be expected to trust the words of their instructors.

Four new faculty houses (13) were built between 1935 and 1936 and provided the first faculty housing separate from the faculty apartments in the student houses. Several of these houses were designed by architecture students at the College. The first house was designed for Harold Gray, a member of the literature division and acting president of Bennington from 1934-35. The plans for this house were found by Gray’s wife in a trade publication. The second house was designed by Mollie Page Hewitt ’36 for Theodore Newcomb, a member of the social sciences division who published a monumental sociological study in 1943, generally known as the “Bennington study,” on the impact of college on students’ political inclinations. Nancy Reynolds Booth ’36 designed a third house for Francis Fergusson, a faculty member in the drama division. It is unclear who designed the last faculty house, constructed for Simon and Herta Moselsio, both of whom were art instructors.

The landscape of the College was mostly cleared-and-rolling pastures with few trees. Martha Brooks Hutchison, a landscape architect, designed some of the plantings, which were modified by Louise DeWilde, who was an assistant to Lila Jennings. Much of the land was regraded as well. Plantings, some of which were to be temporary, included apples trees, conifers, lilac, honeysuckle, and elms, which originally lined the drive to College and were eventually stricken by Dutch Elm disease. Additional acreage just west of the student houses was designated for use as athletic fields. Integral to the Bennington landscape is Commons lawn, which is framed by the 12 original student houses, with the Commons building sitting at its head. It is the heart of the campus, offering a vista toward the Green Mountains that is iconic to Bennington College. Designed on the Jeffersonian model of a central green around which collegial life is organized, Commons lawn serves as a vibrant extension of student living and social space. In the spring, summer, and fall, it is filled with picnic tables and Adirondack chairs. A respite as well as a gathering place, the southernmost area is known as the “End of the World” —so named for its sweeping views.

In 1939, Lila Jennings offered the College a second grant of land: 200 acres in the northern end of the property for $20,000. These acres included the private drives, Jennings Hall, Shingle Cottage, Longmeadow (7), and farm buildings and cottages in the Orchard Complex. Longmeadow and its accompanying garage were built by the Jennningses for Louise DeWilde, who also tended the trees on the property after it changed hands. After the second grant of land, renovations were made to the newly acquired buildings as well as several others, financed in part by a $25,000 grant from the Carnegie Corporation. Two wings were added onto the rear of The Barn, and Jennings Hall was adapted as the music building by Ides, Van Der Gracht & Killham of New York. The Carriage Barn was remodeled for use as a performance space and recreational building. New roads and walkways were added at this time.
The lands historically associated with farming were again used for such ventures when Bennington College initiated its own war effort by creating a 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 Commons. By 1942, a substantial farm had been established and was run by the students under the direction of faculty. Acres of green vegetables, oats, potatoes, corn, beets, carrots, and onions covered the fields. Livestock, including pigs, steers, and poultry, were raised in the pastures. When the war ended, these fields reverted to landscaped meadows, though some limited farming continues.

Two off-campus properties are also owned by the College. The Edward D. Welling Town House (21a-b) in North Bennington is an Italianate Revival style house built after 1869 and has been adapted as a residence for students. The Brick House (20a-b), located just north of campus in nearby Shaftsbury, was built circa 1825 and is a significant example of the Federal style in Vermont. It serves as the residence of the president of the College.

Starting in the 1950s, new construction on campus began to reflect the International Style, which eschewed previous ideas of historicism and classical styles in favor of design that combined modern technology and new materials to express form, structure, and volume in different ways. The Maintenance Building is a relatively early example of the International Style in Vermont. Built in 1956 by Francis X. Gina and Associates of New York, it embodies the form and features of that style in its simple rectangular massing and the obvious functionality of its large chimney stack and row of garage doors. Its use of weathered vertical board siding and brick veneer represents a regional interpretation of the International Style.

Acclaimed architect Pietro Belluschi, one of the first modernists to consider context and local materials, designed the Edward Clark Crossett Library (4a-b), completed in 1959. The library was designed to reflect the modern movement while remaining compatible with the original campus. The first level of the three-story structure is built into a southward-facing bank so that the library’s height would not dominate nearby Commons. The library’s white painted-wood exterior blends with the earlier campus structures, while its modular geometry and features reflect the symmetry of nearby Colonial Revival style buildings. The porch deck, which cantilevers beyond the foundation wall, creates the appearance of a “floating” building, and the exposed stairs, which have no risers, appear to float as well, characteristic of the International Style. There is no added ornament, no articulated front elevation, and the distinctive features, such as the floating stairs, are integral to the structure itself. Crossett Library set the course for all of the new architecture that has followed on the Bennington campus.
In 1968, Edward Larrabee Barnes designed three International Style student residences on the core campus. The Noyes, Sawtell, and Fels Houses (16a-b) are arranged in a linear manner on a sloping site parallel to and west of original student houses that frame Commons lawn, and are identical to one another in form and detail. Barnes, one of the world’s most prominent modernist architects, was a product of Harvard’s Graduate School of Design, and, along with other graduates such as Philip Johnson, I. M. Pei, and Paul Rudolph, was influenced by Walter Gropius and Marcel Breuer. The clearly geometric shapes of these houses are typical of Barnes’s work, in which he uses modules and prefabricated materials to simplify, order, and unify his designs and spaces. Each of these residences has three stories and houses 30 students.

The Dickinson Science Building (12a-b), a large, two-story, rectangular plan building containing classrooms, offices, laboratories, greenhouse, and herbarium, was built in 1972. Another important example of the International Style in Vermont, it was designed by Harvard-educated Robertson Ward, who studied with Mies van der Rohe in Chicago. Ward’s interest in building systems and prefabricated materials is expressed in the exposed post-and-beam frame and wood sheathing that functions as a curtain wall. The Dickinson Science Building and attached Tishman Auditorium (19), also designed by Ward, represent the use of wood for structural components and siding that developed as a regional characteristic of the International Style in New England and California.

Robertson Ward’s respect for setting and context is also reflected in his designs for the Meyer Recreational Barn (28), built in 1970, and the Visual and Performing Arts Center (VAPA) (9a-c), built in 1974. The largest structure on campus by far, VAPA plays a key role in the life of the College by serving as a dramatic expression of Bennington’s commitment to the arts. VAPA is a complex of connected buildings comprising some 155,000 square feet of space that houses studios, darkrooms, galleries, theaters, and workshops. Another important example of the International Style, its creative complex of flat and shed roof buildings, connected by wood decks, balconies, recessed porches, broad open stairs, landscaped lawns, and brick walkways, is set into the landscape so that it does not dominate the setting and instead blends with Bennington’s earlier historic buildings. One of the largest wood-framed buildings of its time and the largest in the state of Vermont, VAPA is a defining building for the College.

Bennington College’s campus has continued to grow throughout the decades. The most recent buildings have not detracted from the older ones, but instead add elements of innovation and experimentation that respect what came before. When Bennington College opened in 1932, newspaper writers made much of the “college in the barn” and this association remains strong. The farmhouses were integrated by the Jennings estate, which itself was incorporated into the College’s design from the outset. Thus, the history of this site and the relationship between the buildings has remained intact, although the uses of the buildings have changed dramatically.
Section 2. Present Condition of Individual Buildings and Landscapes

During the past decade, as Bennington has reclaimed its position as a leader in American higher education, the College has also been hard at work reviving its physical campus. The College experienced significant financial difficulties in the 1980s and 1990s, as a result of decreased enrollments. As a relatively young institution without adequate time to build its endowment, funds were simply unavailable. As with most institutions facing revenue shortfalls, maintaining academic programs overshadowed the needs of the physical campus. Now, as the College is experiencing renewed fiscal strength, it is committed to restoring its campus to what it was—or better—and is determined to do so in a systematic and thoughtful way.

This section primarily addresses the conditions of individual buildings on campus. However, it is important to note that a comprehensive study of the campus landscape was conducted in 2004 by Reed Hilderbrand Associates, in conjunction with the facilities master plan developed by Kyu Sung Woo Architects. The resulting landscape plan identifies nine distinct areas of campus, which comprise the identity of the College, and proposes recommendations to emphasize specific components of the site’s heritage that coalesce to define the landscape character.

The buildings presented below will be carefully documented and researched as part of the project proposed here. The nine buildings at the head of the list are central to the College’s day-to-day life, as well as its history, and will receive additional documentation as described in Section 10 of this proposal. Following these nine, the other buildings to be documented are listed in alphabetical order.

The Barn
Built in 1900, this two-story, 24,780 square-foot, gable-roof barn was originally used as stables for the Jennings Estate and later housed dairy cows. It was converted into educational offices, classrooms, and a library in 1932 when the windows, doors, and corner porticos were added. Barn architectural features remain, including seven square louver cupolas with bellcast roofs and a peaked gable hayloft on the west façade. Wings that extend from the rear of the barn were built onto the original building in 1938. A one-story gable roof ell was added to the rear façade around 1970. The Barn is currently in good condition. All doors that were not original were replaced from 2002 to 2004 to match the originals, thereby enhancing the architectural integrity of this important campus building. Air conditioning was also installed in the first floor at that time. (Images 1a-e in Attachment 5)

Commons
Built in 1931, this 44,964 square-foot, two-and-one-half story, brick Colonial Revival building is at the center of campus. Its symmetrical H-shaped plan, steep gable roof, center door with Doric columns, and arcaded open porch are meant to evoke a New
England town hall. A two-story addition with loading dock and dining room was added onto the west façade in the early 1960s. The Commons Lounge was renovated in 2000 to create a more inviting space for the Bennington community. Photographs of the early years of the College were hung to provide a sense of history to the space. Minor renovations in 2004 and 2005 have improved traffic flow in the dining room and have updated the laundry room and changing room.

This building is in fair condition, and the steel frame and concrete floors are sound. Still, there is much to be done. All the utility systems—plumbing, electric, heat, and ventilation—need to be replaced, as do the windows. The original slate roof should be repaired. The building needs to be brought into ADA compliance and upgrading fire protection systems must be addressed before the vacant third floor can be used again. Until the 1980s, the third floor housed classroom and performing space as well as a proscenium theater—Joan Baez played there in 1963 with an unknown Bob Dylan as the opening act. Martha Graham, José Limón, Hanya Holm, and Charles Weidman, among others, danced in the space. Because the dining area is reaching capacity due to the College’s growing student body, plans are being considered to relocate the kitchen and dining hall elsewhere on campus. This would provide more than 15,000 square feet of additional room for academic or social space in Commons. (Images 2a-c in Attachment 5)

**Cricket Hill**

Built in 1840, this distinctive two-story, 4,203 square-foot, Greek Revival farmhouse was once the home of the original farm’s caretaker and now serves as the Office of Admissions. Details include cornice returns, a pronounced molded cornice with fascia below, and corner pilasters. A one-story, gable roof ell was added after 1900. The building is in excellent condition after extensive renovations in 2002. Interior work included replacing sashes in most of the windows, remodeling the two bathrooms, and installing a floor in what had been shed space to create a new room. Exterior work included removal of the vinyl siding and restoration of the original clapboards, once again revealing the architectural details of the building. The creation of ADA-compliant access to the first floor was accomplished by regrading the site, and the surrounding area was re-landscaped to reclaim the sweeping vistas of the Green Mountains to the east. (Images 3a-b in Attachment 5)

**Edward Clark Crossett Library**

The Crossett Library is a square plan structure designed in 1959 by Pietro Belluschi, one of the foremost modernist architects of the 20th century. The use of vertical board siding, and the height and massing of the library are appropriate to the site and compatible with the surrounding wood frame buildings. However, the regularity of forms, cantilevered roofs and decks, floating stairs, bands of windows, and sun visors all project the image of International Style architecture. In recent years, the student lounge and meeting room have been refurbished, and the cork floors have been replaced in two
of the building’s three levels. While it is in good condition, the building’s aging systems need replacement, and all railings will be made ADA compliant. The expanding library collection has outgrown the space available in the 17,022 square-foot Crossett Library. Options will be considered either to design a compatible expansion of this significant building or to house some of the collection elsewhere on campus. Any new additions will comply with the Secretary of the Interior’s Standards for Rehabilitation (described in Section 4). (Images 4a-b in Attachment 5)

**Deane Carriage Barn**
This two-story, 8,456 square-foot, jerkinhead-roof carriage barn was built circa 1890 and dates back to the Jennings estate. It offers excellent acoustics and accommodates large and small performing groups, literary readings, and other events. A distinctive cupola with a horse-detailed finial, a hay rig under a peaked gable, and two barn-style doors are reminiscent of the structure’s original use, while Moorish design elements suggest influences from beyond the local sphere. Six-pane windows nearly square in shape were added in the late 1930s when this property was acquired by the College in the second grant from Lila Jennings. It is in good condition. Foundation and structural preservation, new cherrywood floors, an upgraded ventilation system, bathroom remodeling (including ADA compliance), and an insulated piano storage area are among the improvements resulting from its 2003-2004 refurbishment. Phased renovations will continue on the main floor, including new windows, wiring, lighting, and an updated kitchen. The unfinished top floor will eventually be adapted for the use of music students, which will require another means of egress. All work on this historic barn has preserved its character-defining features and architectural integrity, as will any future modifications and improvements. (Images 5a-b in Attachment 5)

**Jennings Music Hall**
This 19,037 square-foot, Grand Colonial Revival limestone mansion was built in 1903 as a “summer house” of 44 rooms. Designed by Renwich, Aspinwall and Owen of New York, it features stone pillars with elaborate carvings, massive stone chimneys, and a marbled porch. Comprised of three stories of locally-quarried granite, the elegant Jennings mansion now houses Bennington’s music facilities. The wood-paneled entry and grand staircases lead to 18 group and individual studios. The building also houses the recently renovated Hoffberger Music Library. Jennings Music Hall is now in fair condition. In-kind materials will be used as much as possible for the needed chimney repointing, portico tile replacement, and new windows and doors. Future ADA compliance work will include an accessible entrance that will not detract from the primary elevations. (Images 6a-d in Attachment 5)

**Longmeadow**
This two-story, 2,060 square-foot, gable-roof Colonial Revival house was built in 1935 for Lila Jennings’s nurse and assistant, Louise DeWilde. Its columned portico and front door flanked with sidelights and fascia above are typical of the Colonial Revival style.
Its asphalt roofing was replaced in the 1980s. In fair condition today, the building needs a new roof, siding, and renovation of the kitchen. Its bathrooms were remodeled in 2003 when Longmeadow was converted from faculty housing into a student residence. An accompanying garage features asphalt roofing, wood shingle siding, and a small hayloft door under the gable peak. (Image 7 in Attachment 5)

**Shingle Cottage**
This 18th-century saltbox cottage, built circa 1775, was once home to the poet Robert Frost. It features cornice returns, wooden window frames, and corner pilasters, and is 2,490 square feet. Three hip roof dormers have been added to the rear façade. A one-story wing extends from the main block, which was likely built in the mid-19th century. A nearly full-length screened porch was added around 1900. Shingle Cottage now holds five faculty apartments and is in good condition. It needs some interior refurbishment, including new bathrooms and kitchens. The shingle siding also needs replacing with in-kind materials. (Image 8 in Attachment 5)

**Visual and Performing Arts Center (VAPA)**
Designed by Robertson Ward in 1974, VAPA is a 155,258 square-foot creative complex of flat and shed roof buildings connected by wood decks, balconies, recessed porches, broad open stairs, landscaped lawns, and brick walkways. It embodies Ward’s theories regarding the context of the site and his use of traditional materials in his designs. The International Style is reflected 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 appropriate to New England and the Bennington campus, where most buildings have wood frames and are sheathed in wood clapboards.

VAPA, one of the most heavily used buildings on campus because of its size and multi-disciplinary spaces, is in good condition but is showing its age. Since 1989, one roof system, of ten total, has been replaced every other year; all roof systems have been completed, and a second cycle of roof replacement began last year. Hundreds of linear feet of railing need to be modified to meet safety codes. Heating and ventilation systems need upgrading for energy efficiency. In addition, the siding of the building and its many exterior doors will need repair over the next five years.

Since 2001, sections of VAPA have undergone an extensive interior redesign that preserves the integrity of the structure by retaining primary circulation patterns and floor plan features. A 50-seat video screening room was created in unused space, along with a color photography suite and a sculpture installation room. A remodeled woodshop was brought up to safety standards, and a spray booth to contain toxic emanations was installed. Three separate areas were carved from existing space to create archives for the College’s dance and photography collections and its records. A number of other spaces were rearranged to create more offices. The 100 x 100-foot
sprung floor in the dance performance theater was replaced, and new space was
designed for experimental combinations of multimedia design. VAPA’s other theaters
still require upgrading. In addition, the lighting and the bathrooms throughout the
building need to be updated and the vinyl-tiled floors, replaced. Finally, a plan is being
explored to re-configure a double-height section of the building—an overlook above a
classroom space—to create a second level of usable space without adversely impacting
the integrity of the interior design. (Images 9a-c in Attachment 5)

Below is an alphabetical listing of the additional buildings to be documented.

**Brick Wall Garden**
This large, 100 x 130-foot brick wall-enclosed garden, built in 1903, provided protection
for the Jennings family’s fruit trees and vegetable garden. Brick piers topped with
granite flank the two solid-wood swinging doors on the east façade. A glass graping
frame that was once attached fell into disrepair and was removed in 1945. The wall is
currently in poor condition and is in need of repointing, refooting, and new wooden
doors. While the garden is no longer actively cultivated, students still use it for social
and performance space. (Image 10 in Attachment 5)

**Davis Alumni House**
This one-and-one-half story, gable-roof cottage was originally built for the
superintendent of the Jennings estate, Christopher Fruitrich, in 1900. Its center entry is
distinguished by a marble stoop, and a one-story sun porch was added, most likely
around 1920. Today, the six-bedroom, two-bath cottage provides Bennington alumni
comfortably furnished lodgings on campus. In 2004, it underwent a total interior
refurbishment including remodeling of the kitchen and both bathrooms, and the
addition of new furnishings. It is in excellent condition. (Images 11a-b in Attachment 5)

**Dickinson Science Building**
Designed by Robertson Ward in 1972, this 39,652 square-foot, two-story, rectangular-
plan building for teaching and research contains classrooms, offices, laboratories, a
greenhouse, and an herbarium. It is constructed of prefabricated materials, primarily
Douglas fir and cedar. The massive fir structural components are evident inside as posts
and beams and in the exposed rafters, while the narrow cedar vertical and horizontal
siding on the exterior is expressed as a curtain wall. The subdued natural colors of the
building materials contrast with the brightly colored exposed features of the heating and
ventilating systems inside. Wall panels in many interior areas provide flexible spaces.
In good condition overall, Dickinson would benefit from improvements. The connector
between this building and Tishman Auditorium needs repair because of moisture from
the north-side balcony. The modernist lighting, consisting of recessed cans, is not
adequate, and the College is exploring ways to preserve the original intent of the
architect while improving the light system. (Images 12a-b in Attachment 5)
Faculty Houses
Built in 1936, these vernacular, eave-front cottages of approximately 1,600 square-feet each were the first faculty homes built after the opening of the College; two of them were designed by Bennington students. The interior of Newcomb House was completely renovated in 2004, including new kitchen and bathroom, and is now in good condition. The other three, in fair condition, require the same treatment as Newcomb, and all four would benefit from the removal of their aluminum siding to reveal the original clapboards. (Image 13 in Attachment 5)

Jennings Cottage
This vernacular, 1,465 square-foot, one-story, eave-front cottage from 1900 was originally a caretaker’s home. A new ell is similar in form and detail to the original structure. It is currently in good condition.

Main Gate
Granite pillared columns and a short wall topped with decorative wrought iron gates were produced by local blacksmith Andrew Nash for the Jennings estate in 1900. In good condition, the wrought iron will be sandblasted and repainted this spring. The masonry will also be repainted this spring in a manner that will match the historic mortar color, texture, and joint profile. (Images 15a-b in Attachment 5)

Noyes, Sawtell and Fels Houses
Built in 1968 by Edward Larrabee Barnes, the three 10,248 square-foot student houses are arranged linearly on a sloping site parallel to and west of other student houses around Commons, and are identical to one another in form and detail, each comprised of a shed-roof slab placed in front of a wider, flat-roof, U-shaped block. The original second-floor living rooms have been turned into apartments for four students, with the living rooms moved to the first floor. Currently in fair condition, the buildings’ aluminum siding needs to be removed to reveal the vertical cedar boards beneath, and air locks (covered, heated, interior entryways) need to be added for energy conservation. (Images 16a-b in Attachment 5)

Orchard Faculty Houses
Built around 1945, these six vernacular, two-story, rectangular houses feature steep gable dormers and modest Colonial Revival-style details. They range in size from 1,535 to 2,070 square feet. Three of the houses are in excellent condition, and the remaining three are in fair condition. The interiors of the three in fair condition are in need of complete renovation, including new kitchens and bathrooms. The original clapboards on all the buildings are in good condition.

Student Houses
Designed from 1932 to 1935 by J.W. Ames and E.S. Dodge of Boston, these Colonial Revival student houses feature many hallmarks of that style, such as gambrel and gable
roofs, columned porticos and porches, numerous dormers, and large brick chimneys. Situated in two facing rows on either side of Commons lawn, the houses present mirror images that frame the green space at the heart of the campus. In spring, summer, and fall, this lawn is filled with picnic tables and Adirondack chairs, and significantly expands student living and social spaces. Each house is approximately 8,000 square feet, and all feature aluminum siding, which covered original clapboards in the 1970s. Over the past six years, the living rooms have been remodeled in each of the 12 houses; all of the chimneys (24 in total) have been repointed; all entrance doors and trim have been replaced to match the original design; and all 12 houses have been made fire code compliant. At a rate of two houses per year since 2001, top-to-bottom renovations have been completed, including new floors, walls, kitchens, and baths. Currently in fair condition, additional work is needed, including asbestos abatement in the basements, resettling of walkways, and replacement of roof flashings and slate shingles. Removal of the aluminum siding will uncover original clapboards and detailing that is now hidden. (Images 18a-d in Attachment 5)

**Tishman Auditorium**
Built in 1972 by Robertson Ward, this modern, one-story, flat-roof rectangular building is covered in vertical board on a raised reinforced concrete foundation with no windows. It is connected to the Dickinson Science Building by a below-grade corridor on its north side. In 2004, the 5,431 square-foot space was outfitted with electronic equipment for multimedia presentations. Currently in good condition, the building’s wooden benches were upholstered for the first time last year and carpeting was replaced. (Image 19 in Attachment 5)

**The Brick House**
The Brick House, built circa 1825 on Mattison Road in the town of Shaftsbury, just north of the Village of North Bennington, is a two-and-one-half story, gable-roof, Georgian Plan, Federal-style house with paired gable end chimneys, and 12-over-12 windows. The central entry is embellished by an elliptical fanlight in the Federal style and sidelights flank the door. The 2,000 square-foot house was acquired from John G. McCullough in the 1980s and now serves as the president’s residence. It is in excellent condition. This spring the College will renovate a fairly new section of the house to make it more consistent with the original design of the structure. (Images 20a-b in Attachment 5)

**Welling Town House**
This off-campus Italianate Revival house dominates upper Main Street in North Bennington from its position on a knoll above the railroad. Constructed by Norman Douglas after 1869, this two-story, wood-framed, clapboard dwelling with gable roof ell, solarium, and adjacent carriage barn is currently in good condition. It is 3,670 square feet and functions as a residence for 12 to 15 students. A decaying stone retaining wall
was removed in 2004 and will be rebuilt from the original stones next fall. (Images 21a-b in Attachment 5)

**Condition of Additional Buildings**

- Brooder and Annex (1900)—2,485 square feet total: Poor
- Café, former Brick Garage (1935)—3,600 square feet: Fair
- Cricket Hill Garage (1910)—800 square feet: Excellent
- Early Childhood Center (1900)—2,500 square feet: Poor
- Swan Garage (1933)—1,800 square feet: Fair
- Garage (1900)—2,095 square feet: Poor
- Meyer Recreation Barn (1970)—7,112 square feet: Excellent
- Night Watchman’s Booth (1970)—300 square feet: Poor
- Observatory (1992)—1,000 square feet: Excellent
- Old Carpenter’s Shop (1900)—2,095 square feet: Fair
- Pig Barn, Corn Crib, Cow Barn (1910-20)—2,800 square feet total: Fair
- Woo Student Houses (2000)—6,400 square feet each: Excellent
  (Merck, Paris-Borden, Perkins)

**Section 3. Historic Listings**

**Bennington College Historic District** was entered in the Vermont Historic Sites and Structures Survey on November 19, 1997. The Bennington College Historic District is eligible for listing in the National Register of Historic Places for its architectural and historic merit, and its association with significant persons in the history of the region and the College.

**Welling Town House**, located at 58 Main Street in North Bennington, was entered in the National Register of Historic Places on August 29, 1980 as a contributing structure (site no. 14) in the North Bennington Historic District.

**Brick House**, located at 170 Mattison Road in the town of Shaftsbury, is eligible for listing in the National Register of Historic Places as a significant example of Federal-style architecture in Vermont.

Note: Shingle Cottage is highly significant as one of the oldest buildings in Vermont. It ranks among a group of such buildings in the town of Bennington, where some of Vermont’s earliest structures are located.
Section 4. Related Preservation Legislation

Vermont Act 250, the state’s comprehensive land-use planning law, provides for the review by a regional board of any building project by an entity of more than ten acres in size (and thus any project undertaken by Bennington College). Among that board’s considerations is a review by the Vermont Division for Historic Preservation of the project’s impact on historical resources (defined as resources listed on the State and National Registers or declared historically significant, and thus eligible for listing, by testimony of the Vermont Advisory Council for Historic Preservation). For buildings deemed historically significant, the Vermont Division for Historic Preservation will consider alternative means for satisfying the requirements of the Department of Labor and Industry and the Americans with Disabilities Act while preserving the integrity of the building.

The two off-campus buildings, Welling Town House, which is listed in the National Register as a contributing building in the North Bennington Historic District, and the Brick House, which is eligible for the National Register, function with the College program and are within a five mile radius of involved lands related to the College campus, and thereby, are subject to Act 250 review as part of Bennington College.

Approximately half of the Bennington College site is in the Town of Bennington, and the rest is in the Village of North Bennington. The Town of Bennington’s review of historic structures only applies to demolition projects. The Village of North Bennington has no historic preservation review on the Bennington College campus.

The Secretary of the Interior’s Standards for Rehabilitation are reasonable guidelines established by the National Park Service to assist with the planning process for rehabilitation of historic buildings (those listed or eligible for listing in the State and National Registers). The Secretary’s Standards are ten basic principles created to help preserve the distinctive character of a historic building and its site, while allowing historic resources to remain in active use and, when necessary, to be adapted to meet changing needs for modern use. They apply to the exterior features and setting, and to a lesser extent, the interior of historic buildings. Recommendations for preservation and rehabilitation of the buildings and landscape on the Bennington College campus will be based on the Secretary’s Standards. The Standards are applied to projects in a reasonable manner, taking into consideration economic and technical feasibility.

PROJECT WORK PLAN

Section 5. Scope and Goals

Bennington College enjoys a unique relationship to the natural and built spaces it occupies. Rather than imposing itself on the landscape with self-conscious grandeur, the
College chose to preserve the original character of the place. That innate spirit has inspired not only the physical campus, but also the College’s innovative approach to teaching and learning, infusing it with a sense of responsiveness, wholeness, and generative vitality. The continued preservation of Bennington’s unique character is of primary concern to the College. Recognizing the accomplishments of all those who have contributed to its history and heritage is a key part of preserving Bennington College’s distinct identity. Nomination to the National Register of Historic Places is a testament to those who came before and to the College’s continuing value to the history, architecture, and culture of American higher education.

To that end, Bennington College will undertake a comprehensive process of historical planning that involves documenting its campus, conducting further research into the historical significance of its buildings, and establishing preservation priorities in the context of its existing master plan. As a result of this work, the 1996 Sites and Structures Survey by the State of Vermont will be updated for the purpose of nominating the Bennington College Historic District to the National Register of Historic Places. This project’s six specific goals are:

1. **To document all buildings.**

   Computer-aided design (CAD) technology will be used to record floor plans, elevations, and condition deficiencies, while digital photography will capture building exteriors and interiors and campus landscapes. In addition, Vermont Survey & Engineering will review existing survey and topographic documentation, updating and completing the property boundary survey through investigation of land records at the town offices. This process will identify landforms, utilities, and contours in areas identified as historically sensitive or significant, and information will be recorded in digital format and hard copy. The final product of this work will be a campus map comprised of an inventory of all buildings, including position on campus, size, current layout, present condition, and identified deficiencies. This document will serve as both an overview document for planning purposes and a detailed base from which to plan renovations and upgrades. Compiling this information in digital form will help to ensure accuracy, access, ease of distribution, and longevity. The plans will also be printed at appropriate scale for hard copy filing.

2. **To develop a historic preservation plan.**

   The work of this goal begins with defining the character of the College based on its distinctive architecture, its important landscape elements and overall setting, and its historic significance. Each building will be documented with a one- to two-page form that summarizes its overall character and features, such as building style, materials, decorative elements, and important interior
characteristics, including floor plan and setting. Details regarding the present physical condition of each building will also be recorded, such as deteriorating wood siding, spalling brick chimneys, inappropriate repointing of masonry, or incompatible modern alterations (e.g., vinyl windows or siding).

Each form will also include recommendations for potential future uses of each building (e.g., residential use, classroom space) so that uses will be compatible with building type and will not threaten the integrity of the building’s character and importance to the campus. In addition, appropriate rehabilitation techniques to treat physical issues will be recommended based on the Secretary of the Interior’s Standards for Rehabilitation.

Finally, this material will be compiled, with photographs of each building illustrating details of important elements, in a binder and will be indexed. The same materials will be converted to a digital format to be incorporated into the College’s master plan.

3. To prepare nominations to the National Register of Historic Places.

The collection and coordination of historic information on buildings, places, and events are at the heart of this goal. Such research and documentation, conducted with the assistance of a trained archivist, will provide the information necessary to prepare a nomination of the Bennington College Historic District for listing in the National Register of Historic Places. Photographs will be taken of each campus building determined to contribute to the historic district. Buildings more than 50 years of age, or which have acquired importance for architectural merit but are younger than 50 years old, such as Crossett Library and other International Style buildings, will be included. Photographs will be primarily of exterior views; however, significant interiors will be documented, as will important landscape features such as gardens and scenic views.

The three historic periods of the Bennington College site, as identified in Section 1 of this proposal, will be studied—from its early use as small farms to its incarnation as a country estate to the present era as an important educational institution in New England. Research of archival materials will include review of early maps, photographs, and local histories. The evolution and changing uses of campus buildings, as well as events and people associated with the College and its history, will be studied. Research will be conducted on campus, at the Bennington Museum, and at the Vermont Historical Society in Barre, Vermont. In addition, persons associated with the College over the years will be interviewed.
4. To fashion preservation information into a dynamic resource for facilities staff, building consultants, students, and faculty.

Critical to this goal is the distribution of information to those involved in the maintenance, repair, and modification of historic buildings on campus, and those with an interest in architectural history, design, and preservation. Therefore, the compiled historical and documentary materials will be made available in multiple formats. Documents will be produced in hard copy and incorporated into an accessible report/booklet on historic resources at the College. Drawings and other visual materials will be translated into central write-protected CAD files, available for review by students. The intent is to make the information accessible while maintaining the security and integrity of the base files. Base files will be stored on a computer workstation located in the Maintenance Office and will be linked to the main campus computer network for remote access. The central workstation will include a CAD program so that maintenance staff can modify the base files as work is completed. CAD files will also be translated into multiple computer formats including DWG, DGN, and DXF for compatibility with the most current drawing programs, and PDF and JPG for fixed-image files.

5. To involve students directly in research and documentation of historic buildings.

For Bennington students, the educational component will be built around hands-on involvement in the research and documentation phase of the project. Students will participate either through an assignment in an ongoing photography class titled the Poetics of Light and Color or in a tutorial seminar co-taught by architecture and photography faculty. Working directly with the project’s architect and historic preservationist, students will be encouraged to see the historical narratives and design principles contained within a structure or location—to read the story of each space and appreciate the different ideas and features of design that it passes down from past eras—and to convey that in their research and documentation efforts. In addition, at the project’s end, all students will enjoy access to the materials that have been gathered, documented, and digitized during the course of the project.

6. To train staff in the effective management and use of the project’s research and documentation.

This goal involves the training of several distinct segments of staff. First, the project archivist will train administrative staff in the use of transfer schedules—an ongoing process for the timely delivery of pertinent materials to the library for archiving—to ensure the inclusion of relevant future records in the archive. Second, facilities staff will be trained by a professional from the
software company that provides the CAD program. This customized training, specific to the needs of Bennington facilities staff, will focus on accessing the compiled preservation information and documenting additional repairs or modifications to the buildings and grounds. In addition, the College’s Information Technology staff will also be trained in this capacity so that they are prepared to manage ongoing technical support in this area.

Section 6. Preservation Principles and Philosophy

A sense of preservation and stewardship has long been part of Bennington culture. But rather than trying to safeguard any one point in the College’s history, Bennington is interested in the process of its campus unfolding over time—how its buildings reflect both the College’s values and the historical moment in which they were built. The following are Bennington’s three guiding principles for both preservation and future growth.

1. *Preservation of Bennington’s unique character is paramount.*
The beauty of Bennington College is one of the qualities that attract students, faculty, and staff—and it is the College’s responsibility to preserve that beauty. Authenticity and individuality are also integral to the College’s identity. The original feel of the campus, its innate spirit, are to be sustained—tended and cared for, but not significantly altered. During a recent open conversation with members of the campus community about pathways included in the landscape master plan, there was concern from students; they wanted the College to continue to use a range of materials so that the pathways would not look artificial or overly manicured. In projects large and small, the character of the Bennington campus has been and will continue to be carefully and lovingly preserved.

2. *The campus is a dynamic system of ideas, not a patchwork of additions and repairs.*
Bennington’s rich and diverse campus is a map of its evolution; each building reflects an aspect of the College as it emerged at a particular historical moment. For example, Commons, designed in 1931 in a Colonial Revival style that evokes a New England town hall, reflects both the College’s emphasis on the cohesion of its community and the heightened importance of community to many people’s basic survival in the early years of the Great Depression. Some 40 years later, VAPA signaled the College’s ongoing and serious commitment to innovation and the arts while also representing an architectural and cultural ethos that did not look to past precedents but searched for new expressions of form and functionality. As new buildings are planned, it is important that they too merge the College’s values with the culture of the particular time in which they are built, and so continue to chart Bennington’s unique evolution.
The first steps toward ensuring this were taken in 1999 when the College began work with Kyu Sung Woo Architects to craft a limited master plan, when the new student residences were begun. A full master plan was completed in 2004, building on the limited scope of the 1999 plan. This strategic tool and guide considers how Bennington’s fundamental character, unique history, and current configuration will determine campus development over the next decade. The plan was prepared with Reed Hilderbrand Associates, whose study focused on landscape and open space issues. These two documents present the campus as a whole, highlighting the close relationship between building and landscape at the College. Together, they present a comprehensive and unified vision of the campus.

3. **Context is an essential element of the preservation and/or development process.**
Bennington seeks to draw strong connections between the College and its local and regional context, in both architectural and human terms. This means exerting a conscious effort to respect and incorporate local and regional aesthetics, and responding to the needs and concerns of its neighbors and the larger community of which it is part.

As each element of the project proposed here is planned and implemented, the overarching goal is to maintain Bennington’s unique character, continue its distinctive evolution, and incorporate context and community while responding to the College’s current and future needs.

**Review Process:** Since the entire Bennington campus is a historic district in the Vermont State Register, Vermont Act 250, the state’s comprehensive land-use planning law, provides for the review by a regional board of any building project by an entity of more than ten acres in size (and thus any project undertaken by Bennington College). Among that board’s considerations is a review by the Vermont Division for Historic Preservation of the project’s impact on historical resources (defined as resources listed on the State and National Registers or declared historically significant, and thus eligible for listing, by testimony of the Vermont Advisory Council for Historic Preservation). For buildings deemed historically significant, the Vermont Division for Historic Preservation will consider alternative means for satisfying the requirements of the Department of Labor and Industry and the Americans with Disabilities Act while preserving the integrity of the building.

**Section 7. Project Supervisors**

The project will be co-supervised by Gary J. Corey, RA, AIA, and Elizabeth Pritchett, MS Historic Preservation. Corey is a Bennington-based architect who has worked with the College on various restoration and rehabilitation projects, including the restoration of original room space patterns to the Brick House, renovations for adaptive reuse of the Jennings Music Building for sound and recording studios, and oversight of mechanical
upgrades to Crossett Library with minimization of impact on building aesthetics. As the project’s architectural consultant, he will be responsible for managing project goals 1 and 4 (please see Section 5 of proposal).

Pritchett provides historical planning and preservation services to various educational institutions and has surveyed a number of Bennington College buildings on behalf of the State of Vermont. As the historical preservation consultant to the project, she will be responsible for overseeing goal 2 and, together with Corey, goal 3. Corey and Pritchett, working with key Bennington staff, will also oversee goals 5 and 6.

**Gary J. Corey** is the president of Centerline Architects and Planners, an award-winning firm in Bennington, Vermont. He is a registered architect in the States of Vermont, Massachusetts, and New York; is a member of the American Institute of Architects; and is certified by the National Council of Architectural Registration Boards. Corey has completed a number of projects with a focus on the preservation of historic structures and village streetscapes. The Arlington Village Center, completed in 2003, involved the creation of family and elderly housing while preserving seven historic houses and accessory structures. He is currently supervising renovations at the Old First Church in Old Bennington to fulfill accessibility requirements while preserving the historic façade of one of Vermont’s most recognized ecclesiastic buildings. Past preservation projects in Vermont include the Cora B. Whitney School’s adaptive reuse; Bentley Farm renovations; Carrigan Lane rehabilitation of four historic mill worker houses; and the adaptive reuse of Holden Leonard Mill. In 2004, Corey served as artist-in-residence at the Mount Anthony Union High School in Bennington where he worked with a multi-disciplinary advanced placement class on a project to increase student awareness of Bennington County’s historic resources. He is a member of the National Trust for Historic Preservation and has served on the board of directors for the Bennington Region Preservation Trust.

**Elizabeth Pritchett** has 20 years of experience in the field of historic preservation. She is owner-principal of Liz Pritchett Associates, a firm that offers a wide range of historical preservation consulting services. Pritchett has provided such services to a number of educational institutions, including the University of Vermont, Champlain College, Vermont College/Union Institute, and Burlington College. She is currently assisting the University of Vermont with a project involving construction of a large student union and new theater complex, the preservation of significant historic structures in the project area, and the relocation of one of the earliest buildings in Burlington from the project area to an appropriate new site for its continued use on campus. Pritchett recently completed a historic preservation plan for Champlain College, a liberal arts college in Burlington, Vermont. She has served as an adjunct professor in the Department of Architecture at Norwich University and as a lecturer in the Historic Preservation Graduate Program at the University of Vermont. As a survey historian for the Vermont Division for Historic Preservation, Pritchett documented
hundreds of Vermont structures and developed her expertise in Vermont and New England architecture. She has nominated many properties to the National Register of Historic Places, and is a member of the National Trust for Historic Preservation.

Section 8. Project Team

A. Principal Consultants

In addition to Gary Corey and Elizabeth Pritchett, the project’s consultant will be:

Project Archivist: This consultant, to be hired, will organize and synthesize the historical and documentary materials compiled by the architectural consultant and the historical preservation consultant for a variety of future uses. With an understanding of the historical context in which these records were created, the uses for which they were intended, and their relationships to other sources, the Project Archivist will inventory the gathered materials in accordance with accepted standards. He or she will facilitate the movement of the records into digital form by: providing software/equipment recommendations (i.e., archiving software), creating guidelines and standards for digitalization (i.e., establishing file size and quality of digital files), and developing a timeline for the implementation and completion of the digitization of existing records.

The Project Archivist will also train administrative staff in using transfer schedules—an ongoing process for the timely delivery of pertinent materials to the library for archiving—to ensure the inclusion of relevant future records in the archive. In this way, the archivist’s efforts will lay the groundwork for both a permanent archive and the creation of an accessible system of information for faculty, students, and staff.

B. Staff Members

Joan Goodrich is Vice President for Planning and Special Programs at Bennington College. She is responsible for the College’s short- and long-term building projects, and she serves as project manager for all campus construction, renovation, and restoration. Goodrich has worked at Bennington College since 1979, and she has served in her current role since 1999. She managed the recent restoration of Cricket Hill, the original student houses, and a number of faculty houses, and she supervised the renovation of the Meyer Recreation Barn. In addition, she coordinated the master-plan process and is now working on the design phase of a new student center, scheduled to begin construction in mid-2005. In the context of this project, Goodrich will oversee the efforts of all consultants and staff.
William Tronsen is Director of Facilities Management at Bennington College. He is responsible for the maintenance and operation of all facilities, including the interior and exterior renovation of buildings to conform to existing appearances and current standards. Tronsen has worked personally on historic restoration projects including the restoration of a 1765 Vermont cape-style house, and the design and construction of an authentic reproduction of a mid-1700s New England cape-style house. He will be responsible for the dissemination of the information compiled in this project to the College’s facilities staff and will manage their practical use of it.

Maxine Henryson is a Professor of Photography at Bennington College. Her work has been exhibited in a variety of venues and belongs to numerous private collections. Henryson will co-teach, along with Donald Sherefkin (below), the tutorial-seminar for students participating in the research and documentation phase of this project.

Donald Sherefkin is Professor of Architecture at Bennington College, where he offers instruction in architectural history, theory and practice. In addition to renovating historic homes and structures in Vermont, Sherefkin, as Director of IIT Architects in Chicago, supervised all aspects of the planning, design and construction of the Historic Campus of the Illinois Institute of Technology, which was designed by Mies van der Rohe. Sherefkin will co-teach, along with Maxine Henryson, the tutorial-seminar for students participating in the research and documentation phase of this project.

As Director of Library and Information Services, Oceana Wilson is integrally involved in the gathering, identifying, safeguarding, and accessing of historic records, films, photographs and music relating to the College’s distinctive curriculum and distinguished faculty. In addition to possessing an MLIS with a concentration in Archives Management, Wilson served on the architectural and renovations committee at the Providence Athenaeum, and worked at the Massachusetts Historical Society. She will work directly with the archivist consultant in developing plans for the ongoing digitization of archival materials and for the training of administrative staff in using transfer schedules for the ongoing inclusion of relevant records in the archives.

C. Organizational Chart

As Vice President for Planning and Special Programs, Joan Goodrich (see above) supervises all building programs at the College. As such, she will serve as the ultimate project supervisor to whom staff and consultants will report.
### Section 9. Time Schedule

| **Bennington College Campus Heritage Grant:**  
**October 2005 — April 2007** |

<table>
<thead>
<tr>
<th><strong>Accumulation and Documentation</strong></th>
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<tbody>
<tr>
<td><strong>October 2005 — July 2006</strong></td>
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| • Survey of structures including detailed dimensional information (3 months)  
• Photographic survey of buildings (3 months)  
• Documentation of building floor plans (8 months)  
• Border survey completion (6 months)  
• Hiring of archivist for one-year consulting term beginning in January 2006  
• Accumulation and inventory of historical records (6 months)  
• Tutorial-seminar for participating students (2 terms)  
• Conversion of campus survey to digital form (1 month)  
• Identification of building deficiencies (completed during survey of structures)  
• Documentation of selected historic building elevations and interior special features (2 months — after plans are developed)  
• Review of information for completeness |

<table>
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<tr>
<th><strong>Recommendations and Nomination</strong></th>
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<tr>
<td><strong>August 2006 — November 2006</strong></td>
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| • Preparation of forms for National Register of Historic Places nomination  
• Creation of preservation guidelines for future development of land and buildings  
• Review and recommendation of changes to the current campus master plan based on information gained in documentation phase |

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<thead>
<tr>
<th><strong>Data Coordination</strong></th>
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<tr>
<td><strong>November 2006 — April 2007</strong></td>
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| • Procurement of recommended CAD software and hardware  
• Creation of digital and hard copy records in format for filing  
• Creation of filing systems  
• Training for administrative staff  
• Planning of training for facilities staff |

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<tr>
<th><strong>Adoption and Training</strong></th>
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<tr>
<td><strong>May 2007 - Ongoing</strong></td>
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| • Creation of access points for information  
• Training for facilities staff  
• Ongoing process of digitization  
• Ongoing transfer of records from administrative offices |
Section 10. Documentation

The research and documentation aspects of this project are presented in detail in Section 5 of this proposal, where they are described in the context of project goals, particularly goals 1-3. Rather than repeating that information here, below is a review of key points and a summary of the documentation end-products that will result:

Key Points

• Historical research will focus on the evolution and changing uses of campus buildings, as well as events and people associated with the College and its history. Research of archival materials, including early maps, photographs, and local histories, will be conducted on- and off-campus.

• Individual building documentation will include a description of overall character and individual features, detailed assessment of conditions and physical issues, and recommendations for future uses and appropriate rehabilitation techniques.

• The property boundary survey will be completed and will include detailed information on areas identified as historically sensitive or significant.

• The compiled historical and documentary materials will be made available in multiple formats. Computer-aided design (CAD) software and digital photography will be essential tools. The final product of building documentation will be presented in hard copy, as well as in digital form to ensure accuracy, access, and ease of distribution.

End-Products

• Central CAD files, stored on a computer workstation in the Maintenance Office for use by facilities staff and linked to the main campus computer network for remote access by faculty and students;

• A comprehensive campus map, produced with CAD, to serve as both an overview document for planning purposes and a detailed base from which to plan renovations and upgrades;

• An accessible report/booklet on historic resources at the College;

• Completed nomination forms to the National Register of Historic Places, including text and photographs;
• A preservation component to be integrated into the campus master plan; and
• A foundation for the archival system for records and documentation.

Additional Documentation

Nine central buildings and the College’s history will receive further documentation. In addition to the research and documentation strategies described in goals 1 through 3 of Section 5, documentation for each of these buildings will include exterior elevations and photography of important interior spaces. Building construction and structural systems will be identified for each, with a conditions assessment for use in ongoing maintenance and facility upgrades. Finally, individual timelines of building changes, including important events and occupants, will be developed for these nine structures. The buildings selected for additional assessment, each with a brief summary of its significance, are:

1. **The Barn** (1900): One of the most highly recognized campus structures and an icon of Bennington College.
2. **Commons** (1931): Built at the College’s inception, this was designed to be an image-creating structure.
3. **Cricket Hill** (1840): One of the remaining buildings from the site’s farm.
4. **Crossett Library** (1959): The first major, modern, architecturally significant building on the campus; an award-winning building whose design influences and architect selection process deserve further study.
5. **Deane Carriage Barn** (1890): A unique building reflecting design influences from beyond the local sphere.
6. **Jennings Hall** (1903): A symbol of the site’s estate era, distinctive in style and in the use of limestone.
7. **Longmeadow** (1935): A main architectural element on the northern edge of campus.
8. **Shingle Cottage** (1775): The oldest building on campus and home to various occupants of historical significance.
9. **VAPA** (1974): A defining building for Bennington that serves as a reflection of the College’s commitment to the arts; one of the largest wood framed buildings of its time and the largest in the state of Vermont.

11. Education/Training

*Education Component for Students*

For Bennington students, the educational component will be built around hands-on involvement in the research and documentation phase of the project. Students will
participate in one of two ways:

a) As an assignment in an ongoing class

As a component of the Poetics of Light and Color class, second- and third-year students will explore medium- and large-format photography. Students will photograph the exteriors and interiors of selected buildings on campus through assignments that explore color, light, and the representation of space. To place their own efforts within a larger context, students will study the work of contemporary art photographers who have photographed architectural space in color, such as Candida Hofer, Lucinda Devlin, and Thomas Struth.

b) As a tutorial seminar

This tutorial seminar for third- and fourth-year students with a particular interest in architecture and photography will be co-taught by Maxine Henryson, Professor of Photography, and Donald Sherefkin, Professor of Architecture. Students will work directly with Gary Corey, the project’s architect, and Elizabeth Pritchett, the historical preservation consultant, to assist with the research and documentation of campus sites and structures. Though the work will be self-directed and guided primarily by Corey and Pritchett, students will meet regularly with the seminar professors to incorporate this work into their academic plans. Students will also be required to investigate the work of art photographers such as Walker Evans and Bernhard and Hilla Becher, whose black-and-white architectural photography projects are concerned with issues of historical documentation.

In addition, at the project’s end, all Bennington students will enjoy access to the materials that have been gathered, documented, archived, and digitized during the course of the project.

Training for Staff

Training will involve several distinct segments of the College’s staff. First, the consulting archivist will train administrative staff in the use of transfer schedules—an ongoing process for the timely delivery of pertinent materials to the library for archiving—to ensure the inclusion of relevant future records into the archive. Second, facilities staff will be trained by a technical professional from the software company that provides the CAD program. This customized training, specific to the needs of Bennington facilities staff, will focus on accessing the compiled preservation information and documenting additional repairs or modifications to the buildings and grounds. In addition, the College’s Information Technology staff will also be trained in this capacity so that they are prepared to manage ongoing technical support in this area.