

NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

JACOB'S PILLOW DANCE FESTIVAL

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United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: Jacob's Pillow Dance Festival

Other Name/Site Number:

2. LOCATION

Street & Number: George Carter Road

Not for publication:___

City/Town: Becket

Vicinity:___

State: Massachusetts County: Berkshire Code: 003

Zip Code: 01224

3. CLASSIFICATION

Ownership of Property

Private: X

Public-Local:___

Public-State:___

Public-Federal:___

Category of Property

Building(s): ___

District: X

Site: ___

Structure: ___

Object: ___

Number of Resources within Property

Contributing

20

2

1

1

24

Noncontributing

9 buildings

1 sites

5 structures

___ objects

15 Total

Number of Contributing Resources Previously Listed in the National Register: 29

Name of Related Multiple Property Listing:

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4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, 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.

Signature of Certifying Official_____
Date_____
State or Federal Agency and Bureau

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

Signature of Commenting or Other Official_____
Date_____
State or Federal Agency and Bureau**5. 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 Keeper_____
Date of Action

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6. FUNCTION OR USE

Historic:	Domestic	Sub:	Single dwelling
	Domestic		Secondary structure
	Agriculture		Outbuilding
			Agricultural field
	Culture		Theater
	Domestic		Institutional housing
Current:	Domestic	Sub:	Institutional housing
	Culture		Theater
	Culture		Museum
	Agriculture		Agricultural field

7. DESCRIPTION

Architectural Classification: Early Republic / Federal
Late 19th and Early 20th century Craftsman

Materials:

Foundation: Stone, concrete
Walls: Wood, weatherboard, stone, fieldstone
Roof: Wood shake, asphalt
Other:

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Describe Present and Historic Physical Appearance.**ARCHITECTURAL DESCRIPTION**

Jacob's Pillow Dance Festival is a complex of theater buildings, studios, cottages, converted houses, barns and support buildings located on George Carter Road leading from Jacob's Ladder Trail Scenic Byway (Route 20) in the town of Becket, Massachusetts. The complex is situated on the crest of a small range of hills with vistas of the Berkshire Hills cleared to the west but otherwise surrounded by woodland. One dance historian described the site as "rustic and charming" and "almost unnoticeable from the road."¹

The buildings date from ca. 1789 to the 1990s. Two eighteenth century residences serve as centerpieces to the ensemble, while the early nineteenth century outbuildings have served as models for the subsequently constructed buildings, providing a theme of rural, vernacular outbuildings. Buildings are constructed of wood and local stone; scale, forms and proportions are consistent with their nineteenth century barn-models. Levels of workmanship have remained high over the two hundred years separating construction dates. The Stephen Carter House serves as the headquarters of the Dance Festival and is open year round. The remaining buildings are open during the summers when the Festival season is taking place. A chronological description of the buildings follows.

CONTRIBUTING RESOURCESLate Eighteenth and Early Nineteenth Century Resources

The Jacob's Pillow campus includes two Federal style buildings, the Carter-Chaffee-Derby House, 230 George Carter Road, ca. 1789 (A recently acquired noncontributing building) and the Stephen Carter House, George Carter Road, ca. 1790. Both former farmhouses face northwest on George Carter Road and are approximately an eighth of a mile apart. The administrative and performing center of the festival clusters around the Stephen Carter House, while the Derby House, functioning as a residence and exhibition space, is in its farm setting of open space and orchard. The large boulder for which Jacob's Pillow was named is on the south side of the Stephen Carter house.

The Stephen Carter House is a clapboard sided, two-and-a-half story, five bay, center entrance building under an end-gable roof with a center chimney. It has a tall and relatively narrow door surround consisting of pilasters with high impost blocks supporting a drip cap and enclosing a five-light transom. Window surrounds have similar drip caps and contain 12/12 replacement sash. A fine row of modillion blocks at the cornice completes the Federal detailing. To this common house form several additions were made between 1930 and the 1980s. There is a two-story wing (1963) on the north, a two-story porch (ca. 1930) on the northeast, and a single story entry vestibule on the southeast (1980s.) The house interior was gutted and re-configured in 1967 by architect John Christian and contractor Owen Burt for \$30,000.

¹ Jennifer Dunning, Alvin Ailey: A Life in Dance (Massachusetts: Da Capo Press, 1998), pg. 76.

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The Stephen Carter House has two barns remaining which are connected to each other and to which a third building has been added. The two vertically sided barns are set at right angles to each other. The New England style Stephen Carter barn, ca. 1820, known as "The Store", is oriented in a north-south direction. It opens on its south façade to a shop space beneath a porch extension on its gable front; and has a shed roof extension that was added in the 1930s along its entire west façade. Attached on the north is an English style barn, ca. 1790. An early photograph of the barn before its conversion to a studio reveals it had the typical center entry with double leaf, hinged doors, was windowless and its relatively small proportions were consistent with eighteenth century New England barns. Local contractor Emil Malm converted it to studio space in 1931. Studio I, as it was known, was re-named the Sandra and David Bakalar studio in 1986. Although the double leaf entry has been lost, the studio has a central opening beneath a shed roof portico.

Resources from the 1930s

Attached to the Stephen Carter house is a single-story, Craftsman style, stone dining room, 1935. It is constructed of random fieldstone, has an end-gable, asphalt-shingled roof with wide eaves overhang and exposed rafter ends. A fieldstone end chimney projects from the east façade. On north and south façades there is a band of nine, four-light, hopper windows just beneath the eaves. On the north is a single, end-bay entrance, and on the south façade the entry is through a clapboard, front-gabled, single-story kitchen extension that was constructed in 1989, replacing a 1935 kitchen.

Dancers' cabins and studios are distributed around this center core of buildings. Three cabins date from the 1930s and are clustered together on the south side of George Carter Road. Fred's Cabin, ca. 1933 is a single-story, horizontally wood-sheathed building with an end-gable roof whose widely extended eaves rest on exposed rafters. There is a single, off-center door flanked by a series of three, four-pane hopper sashes. It shares with the stone dining room a similar elevation and Craftsman style features. Baba Yaga, ca. 1933 was constructed in the 1930s but moved to its present location in 1954. The single-story, shingle-sided cabin has an end-gable roof with exposed rafter ends. The roof extends over 2/3 of the entry façade to provide a porch on posts shading a single door entry and window with 6/6 sash. The third cabin, the Little Brown Cabin, ca. 1935-40 has a front-gabled roof. The one-story, novelty-sided cabin has a single entry and single, 6/6 window in its gable-end entrance. Once again the roof eaves rest on exposed rafters in a Craftsman style. A fourth cabin appears to date from the 1930s as well: Malm Manor, ca. 1935. It is also novelty-sided and has a front-gable roof that was extended to add an additional bay, but the original façade was windowless, containing only a single entry. Hopper windows of varying configuration and origin light the interior.

Delmar/Avnet House, ca. 1935, is a single-story, front-gable cottage with a side wing added in 1961. The main block of the clapboard-covered building is three bays wide and two bays deep with a center entrance and the wing is two bays wide and a single bay deep with a second entrance. Both east and west façades of the main block have center entries with flanking windows. Windows have 6/6 sash. The wood-shingled roof has exposed rafter ends. A small wooden deck serves as an open porch on the west.

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Ben and Estelle Sommers Studio, ca. 1930 is a one-and-a-half story, novelty-sided studio with an end-gable roof topped by a louvered cupola. On its east façade, the building is eleven bays long beginning on the south with four 6-light hopper windows, an entry and a single hopper window. A 1955 addition follows with three identical hopper windows, an entry and in a shed roof extension on its north end a final hopper window. The building's south end rests on concrete footings and its north end on concrete blocks. The north gable is filled with a large pair of twelve-light fixed sash windows. The building has exposed rafters at its eaves and small wooden stoops at each entry.

A dam and swimming hole on the south side of George Carter Road were constructed in the 1930s. Although no longer containing water, stonework of the dam and walls remains. The boulder that was associated with "the Pillow" of Jacob's Pillow is located behind the Stephen Carter House.

Resources from the 1940s-50s

The board-and-batten-sided Ted Shawn Theatre of 1942, forms the third and east side of the C-shaped building plan of the central campus barns (Photograph no. 10). Designed by Stockbridge engineer Joseph Franz, it is composed of three barn-like segments of one to two-stories in height. The south section added in 1989 serves as a theater vestibule under a broadly pitched gable roof which extends on its east façade to form a long arcade which provides shelter and connects the theater to a secondary, single-story, front-gabled support building which also dates from the 1980s. The largest section of the theater, in the center, opens through large barn doors to the outside on the north façade and is topped with a cupola and off-center dormer. The cupola is ornamented with a metal weathervane designed and constructed by Joseph Franz after an image of dancer Barton Mumaw. The third section on the north is slightly lower in height but maintains the angle of the roof pitch. On the interior of the C-shaped series of attached barns and theater is a sunken courtyard which is bordered by a stone retaining wall and landscaped as a tea garden. On the east side of the Ted Shawn Theatre a low, curved stone wall forms a small plaza lit in the evenings by three pergola-style wooden fixtures.

Ethnic House, 1953, built by local contractor Emil Malm, is a one-story, end-gabled cottage with clapboard exterior. The building is seven bays wide and one bay deep. The southwest façade has three symmetrically spaced doors separated by four 6/6 sash windows. The wood-shingled roof extends over exposed rafters continuing the Craftsman style established for the dance festival in the 1930s. A raised wooden porch with wooden rails precedes the three entries. There is one small window opening on the northeast façade.

Five cabins, forming Ballet Plaza were constructed for dancers between 1957 and 1959. Each cabin is a single story in height, has an end-gable roof with exposed rafter ends, and rests on concrete footings. They are all board-and-batten sided and sash is 6/6. The earliest, named for dancer Cia Fornaroli (1957) and that named for Inge Sand (1958) are nearly identical. Each cabin is two rooms deep and has a three-bay façade with a center entrance entered beneath a small porch. The cottage named for Alicia Markova (1958) is the same form but rather than entry through a porch, the center door is preceded by a large wooden deck. Facing this cabin, the Alexandra Danilova cabin of 1958 has a three-bay façade to which a front-gable-screened porch was added in 1990. A small shed roof addition was added to the south. The last cabin to be

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built, the Nora Kaye (1959), is set at the end of the square and differs from the other four as its main block is four bays wide with a lower, two-bay extension on its south side. The off-center entry has an entry deck with a wooden bench at each side.

Two separate, gable-roofed cabins built probably in the 1950s were joined in 1961 to create Holyrood by the addition of a single-story, end-gable, center wing containing a new entry. Covered uniformly by board-and-batten siding, the C-plan building rests on concrete footings.

Resources from the 1960s

Three cabins and a studio were constructed in the 1960s. The Maria Tallchief cabin, constructed in 1960, is located on the southeast side of the road near Ballet Plaza. The front-gabled, board-and-batten sided building rests on concrete footings which accommodate the uneven terrain. One story in height, the cabin has a broadly pitched roof so that it is almost square in plan. Three bays wide, the south façade has a front-gabled entry vestibule flanked by two, single-glazed, hopper windows. The second of these cabins, the Catherine Ritchie (circa 1960) has the same broadly pitched, front-gabled roof, but here the roof extends beyond the plane of the façade to create a porch that rests on three slim posts. The entry façade is four bays wide, with an off-center door and three single-glazed hopper windows. Exposed rafter ends continue the Craftsman theme. The third cabin, the Violette Verdy (circa 1960), departs considerably from the other two. Although it too is one story in height, it has an end-gable roof. The asymmetrical façade has recessed, screened porches at each corner with separate entries, and a flush bay in between with a single 1/1 window. Although it is sided to repeat the board-and-batten motif, the battens are spaced further apart for a less effective rustic appearance.

In sum, the contributing resources include:

Sites	150 acre site of Jacob's Pillow Dance Festival and its associated rural and agricultural landscape
	Tea garden sunken courtyard, 1942
Buildings	Stephen Carter House, ca. 1790
	Stephen Carter barn, ca. 1820
	Bakalar Studio (English style barn), ca. 1790
	Stone dining room, 1935
	Fred's Cabin, ca. 1933
	Baba Yaga, ca. 1933
	Little Brown Cabin, ca. 1935-40
	Malm Manor, ca. 1935.
	Delmar/Avnet House, ca. 1935
	Ben and Estelle Sommers Studio, ca. 1930
	Ted Shawn Theatre, 1942
	Ethnic House, 1953
	Cia Fornaroli cabin, 1957
	Inge Sand cabin, 1958
	Alicia Markova cabin, 1958
	Alexandra Danilova cabin, 1958

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Nora Kaye cabin, 1959
Holyrood cabin, ca 1961
Violette Verdy cabin, ca. 1960
Catherine Ritchie cabin, ca. 1960
Maria Tallchief cabin, 1960
Structures Dam and swimming hole, ca. 1930s.

Object Jacob's Pillow (stone outcrop)

NON CONTRIBUTING RESOURCES

The Derby house at 230 George Carter Road is a one-and-a-half story, cape form house, set on high granite foundations, with a steeply pitched, end-gable, wood-shingled roof and center chimney. The main block of the north west-facing house is five bays wide and two bays deep. A single-story kitchen ell on the south connects to an enclosed woodshed and two-bay garage with board-and-batten siding. The house was given a Greek Revival retrimming circa 1830; the center entry received a broad trabeated surround composed of wide pilasters beneath a full entablature that encloses a slightly recessed entry. The door is flanked by half-length sidelights. Windows surrounds have drip cap moldings and 12/12 sash. Wide corner pilasters and full boxed eaves above a wide frieze also date from this Greek Revival retrimming. This property was acquired by the festival in the 1990s.

The Campus Center building was a maintenance shed dating from the 1950s or earlier, which was altered in 1965 for use as a lounge and archives, and was renovated in 1997 as a campus center. The one-story building under an end-gable roof is board-and-batten sided and has large double-leafed barn doors which swing shut to close over a single door and two fixed 9-pane windows, maintaining its barn-like appearance.

The Great Lawn, laid out in 1950 south of the Ted Shawn Theatre as a parking lot, is approximately an acre in size. Grass-covered since 1986 when power lines were buried and parking was moved from this area, it is bordered on the east, south and west by hardwood trees and by the main walkway to the theater and studios on the north. During the performing season the café and café tent are set up on its eastern edge. The café is a pre-fabricated counter/preparation unit dating from 1958.

The Ruth St. Denis studio, built in 1962, was reconstructed in 1963 after snow collapsed the roof during the winter, and it was then moved to new foundations in 1989. This board-and-batten sided studio has a front gable roof with a front-gabled entry vestibule. Both roofs have exposed rafter ends. Windows on each lateral façade light the building, but it is the only studio without windows on its entry façade. It was constructed specifically to serve as rehearsal space, with dimensions geared to those of the Ted Shawn Theatre stage.

The John Shubert building was constructed ca. 1965 as a one-story, end-gable cabin. It was moved in 1992, its front wall removed and the building converted to a pub.

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The Rose barn was constructed on this site in 1987 using elements from a donated building of unknown vintage. The barn is one story in height, has a gable roof with a centered, louvered cupola. On its south façade is a sliding door on a track and a single window; a second entry on the east is sheltered by a shed roof extension on posts. The vertical siding of the barn and the sliding door have been reused from the earlier building.

In 1986 the Marcia and Seymour Simon outdoor performing stage, was constructed on the southwest side of George Carter Road on a sloping hillside. The wooden stage which is approximately 15' x 25' has an impermeable dance surface on a wooden platform. Wooden stairs lead on to the platform on the east and west, a simple wooden railing encloses the south. Wooden beams on blocks create the viewer benches in amphitheater fashion. Trees surrounding the stage on three sides have been partially cleared on the southwest to give the audience a vista of the Berkshire hills.

A second studio and stage building was constructed in 1989, the Doris Duke Studio Theater. Set at the edge of the woods in a flower-bordered landscape, this is a two-story, vertically sided wood building whose main block is an end-gable section with two large, through-cornice, gabled dormers on its southeast. The southeast façade has a full-width, single-story shed roof section balanced on the north west façade by a full-width porch.

The vertically sided Blake's Barn, designed by Greenfield architect Margo Jones in 1992, was constructed in part with structural members from a nineteenth century Stockbridge barn donated by dancer Marge Champion. It is a two-story exhibition space and visitor's building with a one-story wing on its west façade that contains a ticket office and a one-story, shed roof wing on its east end containing an office and video room. The end-gable building has a cupola on its roof and its main entry, in English barn fashion, centered on its long side. A pair of sliding doors on an exterior track pulls back to reveal a screen and wood entry system of two doors separated by two full-height screen panels.

A men and women's Restroom Pavilion constructed in 1992 by architect Margo Jones continues to follow the board-and-batten siding motif with, in this case, a transverse gable entry located at one end of an end-gable roof.

A landscaped Fire Pond, (map letter FF) adjacent to the Doris Duke Studio Theater and a row of septic system greenhouses (one remaining) were erected in 1989. The practical purpose of the Fire Pond is not apparent; rather it has been designed as a natural feature in the landscape. A new wooden water tank was erected in 1993.

A New England style, board-and-batten sided barn which dates ca. 1980 is located east of the Derby House. Timbers, doors and some siding appear to have been reused from an earlier structure, and foundations may have been reused as well.

In sum, non contributing resources include:

Buildings	Carter-Chaffee-Derby House, ca. 1789 (acquired 1990s)
	Campus Center 1950s (renovated as a campus center in 1997)

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Ruth St. Denis studio, 1962 (reconstructed 1963, moved to new foundations in 1989)

John Shubert building 1965 (moved 1992 and converted to a pub)

Rose barn, 1987

Doris Duke Studio Theater, 1989

Blake's Barn, 1992

Men and women's Restroom Pavilion, 1992

Barn , ca. 1980

Site The Great Lawn, 1950 (grass-covered since 1986)

Structures Café, 1958.
Fire Pond and septic system, 1989
Greenhouse, 1989
Water tank , 1993
Marcia and Seymour Simon outdoor performing stage, 1986

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8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:

Nationally: X Statewide: Locally:

Applicable National

Register Criteria:

A X B X C X D

Criteria Considerations

(Exceptions):

A B C D E F G X

NHL Criteria

1, 2

NHL Exception:

8

NHL Theme(s):

III. Expressing Cultural Values
2. Visual and performing arts

Areas of Significance:

Performing Arts

Period(s) of Significance:

1931-1972

Significant Dates:

n/a

Significant Person(s):

Edwin Myers "Ted" Shawn

Cultural Affiliation:

n/a

Architect/Builder:

Joseph Franz and others

Historic Contexts:

XXIII: Dance
B. Modern Dance
I. Supporting Institutions

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State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Jacob's Pillow Dance Festival is one of the United States' important cultural institutions, significant for its association with American dancer Edwin Myers Shawn, (1891-1972) more familiarly known as Ted Shawn. It is the home, school, and theater established by Shawn, who in 1915 co-founded with Ruth St. Denis the Denishawn Dance Company, America's first modern dance company. In the early 1930s, Shawn single-handedly established *Ted Shawn and his Men Dancers*, the first male dance company in the United States. Through this dance company Shawn created a serious role for men in dance. At Jacob's Pillow, Shawn trained generations of male and female dancers. Here, many of dance's most important choreographers, dancers, and musicians have collaborated in the creation of works of art that have become part of an international repertoire presented and interpreted for the public. International dance companies and individuals have performed here since 1940 and their influence can be seen as an important factor in the international history of dance.

Jacob's Pillow Dance Festival is significant as the first summer dance theater of its size in the United States and the first to operate from its own home base. From this idyllic rural base dancers and choreographers have felt free to create works of art inspired by the landscape and the company of their fellow artists. As a school, Jacob's Pillow has trained and educated several generations of administrators, dancers and choreographers in theory, history and technique.

In 1957, Ted Shawn was awarded the sixth annual Capezio Dance Award for his contribution to dance in the United States.² Established in 1952 by the Capezio Dance Foundation, the award was initially only given to individuals. In 1998, after the award program was expanded in the early 1990s, the Jacob's Pillow Dance Festival also received this national award, becoming the first institution so honored. Shawn was elevated to the Order of Dannebrog by the Danish King Frederik IX in 1957 for his contributions to Danish culture and dance.

The Jacob's Pillow Dance Festival remains unique as the only festival extending over a period of ten weeks (65 performances), which is entirely devoted to dance. Europe has many festivals devoted to music and dance, but all except that in Copenhagen place the emphasis on music. Connecticut College annually presents its American Dance Festival of modern dance (the longest to date in 1962 - 11 performances) in connection with and at the culmination of its summer school session. Smaller festivals of two or three performances take place in the U.S., such as the Perry-Mansfield Theatre Festival at Steamboat Springs, Colo., and a few others. In dance, however, there is nothing anywhere on the scale of the Jacob's Pillow Dance Festival.³

In 2000, the Dance Heritage Coalition identified 100 "irreplaceable dance treasures" that had "made a significant impact on dance as an art form, demonstrated artistic excellence, and

² Shawn's wife and partner, Ruth St. Denis received the Capezio Dance Award in 1961.

³ Anatole Chujoy and P.W. Manchester, eds. and comps., The Dance Encyclopedia (New York: Simon & Shuster, 1967).

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enriched the nation's cultural heritage." Ted Shawn and Jacob's Pillow were both recognized for their contribution to modern dance.⁴

Jacob's Pillow is nationally significant under Criterion 1 for its association with the history of dance and Criterion 2 for its association with Ted Shawn. The period of significance runs from Shawn's establishment of a studio at the site in 1931 to his death in 1972.

TED SHAWN'S CONTRIBUTIONS TO MODERN DANCE

*The art of dance is too big to be encompassed by any one system, school, or style.*⁵

According to Walter Terry in his biography of the dancer, Ted Shawn, Father of American Dance, Shawn was born in Kansas City, Missouri, and grew up in Denver, Colorado. He entered the University of Denver intending to become a minister, but after a bout of diphtheria that left him temporarily paralyzed, he began to take dance as physical therapy and changed course. He left college and determined to build a career in dance.

In the early twentieth century, the role of men in dance was limited to vaudeville performers, a few classical ballet dancers and ballroom dance partners. Shawn trained in ballet, and took part in both vaudeville and ballroom dance. His dance career began in 1911 when he settled in Los Angeles, and demonstrated ballroom dancing with dance partner Norma Gould. He also shared a studio with Gould and headed a dance school. The same year he had seen Ruth St. Denis perform and was taken with her approach to dance as dramatic performance with ethnic inspiration. During his stay in Los Angeles, Shawn was cast in several dance movies. One of these, "Dance of the Ages," Shawn choreographed according to his new idea of expressive dance.

Between 1911 and 1914 Shawn developed his own free-form style, and in 1914 he joined Ruth St. Denis's company. The professional and personal union of St. Denis and Shawn (they married in 1914) was a "crucial event for American dance."⁶ Artistically akin, they formed the Denishawn Company in 1915, America's first modern dance company. St. Denis and Shawn shared the thought that "dance could become a form of religious expression." "Both as a school and a company," Denishawn, was "seminal in the development of American modern dance."⁷ Between 1915 and 1921 Shawn and St. Denis toured the country, ran a dance school where they trained Martha Graham and Doris Humphrey, among others, in modern dance; and through performance and the teaching experience turned dance from a vaudeville performance to an art form.

⁴ Over 900 individuals, companies, and institutions were nominated for this list. The top 100 dance treasures were selected through a three stage process. The Dance Heritage Coalition, America's Irreplaceable Dance Treasures: The First 100 (Washington D.C.: The Dance Heritage Coalition, 2000).

⁵ Ted Shawn, quoted in Joan Cass, Dancing through History (New Jersey: Prentice Hall, Inc., 1993), pp. 243-245.

⁶ Susan Au, Ballet and Modern Dance (New York, N.Y.: Thames & Hudson, 1998), pg. 93-96.

⁷ Debra Craine and Judith Mackrell, The Oxford Dictionary of Dance (New York: Oxford University Press, 2000) pg. 431.

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Possessing “both business acumen as well as ambition,” Shawn’s choreography for men emphasized strength and athleticism; work movements; warlike drills; and the rituals of primitive cultures.” Shawn was also recognized as being “a well organized worker with wide ranging abilities” beyond his skills as a dancer and choreographer.⁸

The Denishawn company and school was vitally important in the establishment of “modern dance,” a term coined during the late 1920s. By the mid 1930s, “Ballet’s long dominance of the art was over. No longer did the public believe that a dancer had to rise to the tips of her toes before her art could be considered either beautiful or highbrow. [Isadora] Duncan, [Ruth] St. Denis, [Ted] Shawn, and [Mary] Wigman and the rest had proven that alternatives were possible.”⁹ Denishawn was the first to:

Educate dancers and develop choreographers, and from this school the acknowledged founders of modern dance evolved. Modern dance, as a serious art form, having an artistic philosophy to guide it, a movement principle to support it, and a unique and significant statement to be made by each of its proponents, developed out of Denishawn.¹⁰

In 1935, the artist (dancer and film-maker) Hubert Julian Stowitts (1892-1953) painted fifty-five portraits in a collection of *American Champions* that was displayed at the 1936 Olympics Games in Berlin, Germany.¹¹ In addition to the athletes, Stowitts included portraits of Shawn and six of his “men dancers” in the collection. Stowitts explained his inclusion of dancers in the otherwise athletic exhibition:

Ted Shawn not only holds first rank as an international dancer but is, moreover, the pioneer of modern times to champion dancing for athletes. He has founded a school for training not only in choreography but in its correlated arts and the science of administration as well. Here athletes may study dancing along such constructive lines that this institution has taken a first place among the most successful experiments in modern education. Shawn's methods result in the development in his athletes of superlative technical skill and noble dignity. His school is the only institution in America or the world where athletes acquire the richness and depth of character which only an intellectual and cultural background can give.

It is only through the artistic creations of any age that the principles which govern the public and private life of the time can be recognized and interpreted. The above group of athletes form the first nucleus of disciples trained by Shawn, which has had three triumphant transcontinental tours of the best American theaters and a sensationally successful season in London.”¹²

⁸ Au, Ballet and Modern Dance, pg. 93-96; Cass, Dancing through History, pg. 241.

⁹ Au, Ballet and Modern Dance, pg. 101, 119.

¹⁰ Gay Cheney, Basic Concepts in Modern Dance, 3rd ed. (New Jersey: Dance Horizons, 1989), pg. 3. Cheney notes that with the contributions of Isadora Duncan and Ruth St. Denis, “modern dance had its seeds in matriarchy,” but that Ted Shawn was the first proponent for a significant role for male dancers.

¹¹ “The paintings caused a sensation, attracting crowds and critical acclaim in the German press. The depiction of Black and Jewish athletes, however, offended Nazi sensibilities and the notorious Alfred Rosenberg closed the exhibit. Using his last funds to ship the paintings safely back to America, Stowitts became stranded in Berlin where he remained for more than a year before returning to California at the end of 1937.” <http://www.stowitts.org/html/about_stowitts.htm>

¹² <http://www.stowitts.org/html/about_the_collection.htm>

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A recent exhibit of Stowitts' paintings of "Ted Shawn and his Men Dancers" described Shawn's contribution to American dance:

The contributions of Shawn to American dance history, both as an independent artist and as co-director of Denishawn, include his establishment of dance technique which he considered necessary to the evolution of male dancing. His use of thematic material began with pure American influences including aboriginal, folk and popular culture. Shawn pioneered the concept of non-doggerel music and the commissioning of music especially for dancing. He introduced ethnic dance forms into American dance training, and the creation of dances especially suitable for church services. He is remembered best, perhaps, for the formation of an all-male company of dancers who influenced and assuaged American prejudice against men dancers.

Shawn created a dance technique built upon essentially masculine actions. Using themes of the American Indian, the early American pioneer, the Spanish conquistador, the American Negro, the American folk dancer, and contemporary seaman, laborer, politician and artist, Shawn ignored traditional ballet music.¹³

Shawn's contributions to American Dance are numerous and varied: as a dancer, a teacher, a choreographer, a promoter, and an author. The International Encyclopedia of Dance credits Shawn as the first American male in serious dance to acquire worldwide recognition. Shawn choreographed 185 dances and nine major ballets for the Denishawn Company between 1914 and 1931 and prepared over fifty dances for his "Men Dancers" during the 1930s. In addition, Shawn's 1954 work on Delsarte, a nineteenth century movement theorist, is considered a fundamental text in dance history and is only one of his many published works.¹⁴

In addition to his concept of dance training, Shawn made the following important contributions:

He focused on the need to develop male dancers and fought to obtain recognition for dancing as a worthy art for men, throughout the United States on the concert stage and in colleges and universities.

He began the practice of commissioning music especially for his original dance works; composers such as Charles Wakefield Cadman, Deems Taylor, and Vaughan Williams were among the contemporary musicians with whom he worked. In addition, Shawn was among the first to make use of such composers as Debussy, Scriabin, and Satie.

He made widespread use of themes related to Americana - the early pioneers, the Indians, the American Negro, and the Spanish Conquistador. Xochitl, Shawn's production on an Aztec theme, showed movement that was stylized in the manner of figures seen on ancient Mexican reliefs; both he and St. Denis did intensive research in preparation for their dances. Other compositions of Shawn's were less literal; two of his works, Labor Symphony and Kinetic Molpai, were vigorous, abstract representations of primitive forces and masculine vigor.

Shawn was a great crusader for dance. He wrote a number of widely read books, including Fundamentals of a Dance Education and Dance We Must, and taught at a number of colleges, including Springfield College and Peabody - thus helping to gain recognition for creative

¹³ <http://www.stowitts.org/html/ted_shawn_bio.htm>

¹⁴ Craine and Mackrell, The Oxford Dictionary of Dance, pg. 431.

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dance as an educative medium.

Before Denishawn, America had largely been a wilderness of dance art and dance appreciation, consisting of hoofers, skirt dancers, acrobatic dancers, and vaudevillians. The only seriously regarded dance was European, and the greatest of the American dancers, like Augusta Maywood or Isadora Duncan, spent the major part of their careers in Europe. Denishawn exerted a tremendous influence on the youth of America; it has been commented that it converted as many to this form of dance as Pavlova did for ballet.

A final major contribution of Denishawn was that it provided a training ground for the great modern dancers who were to follow. In Martin's view, modern dance was not so much an outgrowth of Denishawn as a rebellion against it. Martha Graham, Doris Humphrey, and Charles Weidman were all leading Denishawn dancers and were deeply influenced by the training and theatrical experience they received in the company. However, when their original ideas for choreography, and their drive to create independently, were stifled within the Denishawn framework, they declared their independence.¹⁵

The critic John Martin best summed up Ted Shawn's complex personality: "Keen of wit, caustic of tongue, avid of interest, terrifically temperamental, of inexhaustible energy, tenacious, aggressive, indomitable, he was obviously of the stuff to break down barriers and become the first male dancer in America to achieve a position of influence and importance."¹⁶

JACOB'S PILLOW

The site of Jacob's Pillow developed from nineteenth century folklore about the landscape around Becket, Massachusetts.¹⁷ In 1931 Shawn was in Connecticut living and training dancers but was dissatisfied with his work and working conditions. In his book How Beautiful upon the Mountain, he recounted that friends of his, Mr. and Mrs. Goddard Dubois in Winsted, Connecticut, knew he was looking for a private setting to work and develop male dancing. The Duboises, whose son was an Antioch College student, also knew that Arthur Morgans was hoping to sell his Becket farm (the former Stephen Carter farm) and took Shawn to see it. He bought the property in 1931. Over the next two years Shawn and Ruth St. Denis parted ways, the company was disbanded and Shawn moved to Becket to the Stephen Carter farm with dancers Barton Mumaw, Jack Cole, Harry Joyce, Don Moreno, secretary Margerie Lyon and pianist Mary Campbell.

¹⁵ Richard G. Kraus, History of the Dance in Art and Education (Englewood Cliffs, N.J.: Prentice Hall, 1969).

¹⁶ John Martin, quoted by Christena Schlundt in "Ted Shawn," International Encyclopedia of Dance (New York: Oxford University Press, 1998).

¹⁷ The story reported in A Bicentennial History of Becket is that when travelers by wagon were stuck in mud climbing nearby Morey Hill a local farmer named Jacob would pull them out with his team of oxen for a charge. The infamous hill was dubbed "Jacob's Ladder" likening it to the steep ladder the prophet Jacob in his dream climbed to heaven. The biblical reference stuck long enough to be applied to other landscape features, namely the large boulder in the yard of the Stephen Carter house as Jacob's Pillow, to the road that became Route 20 as Jacob's Ladder Trail, and to a natural spring along Route 20 that was called Jacob's Well. Early motorists could stay in Jacob's Dream, an early roadside lodge in Becket. A summary of the early history of the Jacob's Pillow site is included as Appendix 1.

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The Stephen Carter farm offered Shawn the opportunity to continue dancing and develop an all-male touring company in a rural setting away from distractions of city visitors. It was also an economic move as the effects of the Depression at that time on the performing arts were severe. Moving to Becket meant that Shawn and his dancers could live in the Carter house and become more self-sufficient by working the farm and doing their own construction work. During the fall of 1931 they repaired the house and with the supervision of New Boston contractor Emil Malm, they converted the English-style barn to a studio. A second barn, possibly the New England style barn, was fitted up as a dormitory for men when the house was too full.

Over the next two years Shawn and his dancers improved existing buildings and began constructing the new buildings they would need. Mumaw wrote that with marble from a quarry in Lee, he and Shawn added the terrace at the house that remains today; dancers Wilbur McCormack, Dennis Landers and Frank Overlees built their own cabins. Fred's Cabin built by dancer Fred Hearn is one of the remaining dancer-built cabins. Identical twins and dancers John and Frank Delmar built walks and fieldstone walls, and their cabin, the Delmar/Avnet House. The Delmars constructed the cabin with a soundproofed wall separating two identical interior spaces. Also remaining from the 1930s are the Little Brown Cabin, Baba Yaga, and possibly Malm Manor. Besides constructing buildings, walks and a swimming hole, dancers worked in the garden, and split and sawed wood. Mornings and early afternoons were devoted to dance and several hours in the afternoon and early evening to chores.

The 1933-34 tour was the first for the new company, Ted Shawn and His Men Dancers, and with one hundred and eleven performances was considered a major achievement. It was the first male dance company in the United States, and their success over the next seven years was largely responsible for establishing a secure position for men in the world of dance and an appreciation of men in modern dance, in particular. Returning to Becket, the male dancers also taught and performed at the Springfield College department of physical education which gave them both a forum and a source of recruitment for their dance company.

Until 1935 new construction was aimed at accommodating the male dancers and the several women who were part of the Jacob's Pillow administration. As early as 1932 the dancers had begun teaching classes to young women students who came to the Pillow, but lived in local homes. In 1935 the Pillow was opened to men students as the Shawn School of Dance for Men. As students would live for the better part of the summer on the property, they needed new facilities immediately. Ted Shawn, who always led the work crews, began planning and laying out improvements. Soon after the plans were made, dancers Wilbur McCormack, Dennis Landers, Fred Hearn, pianist Jess Meeker, booking manager George Gloss, and Frank Overlees constructed the Stone Dining Room, with its large fireplace and table during one of Shawn's absences as a surprise. More studio space was also constructed; the Hill Studio (now Ben and Estelle Sommers Studio) was in use by the mid 1930s.

Jacob's Pillow as a teaching/performing center began in 1933 when Shawn, in part as a way to raise money, staged the first lecture-demonstrations. At these events which were billed as "teas" he would discuss dances which had been prepared during the week, then dancers would demonstrate the theme of the lecture. The audience, seated in the courtyard formed by the barns, (the Tea Garden) sat at small tables and then watched the demonstrations, ensemble dances and

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Shawn's solos in Studio 1, now known as Bakalar Studio. Audiences grew so fast for these events, that the following year he had to expand the barn adding a single-story portion on the east.

Shawn closed the company in May of 1940 and put the Pillow up for sale after final performances in Boston, as, he later explained, he felt the position of men in dancing was assured and that his dancers were ready to go out on their own. Although he got no buyers, that summer Mary Washington Ball from upstate New York leased the property, ran "The Jacob's Pillow School of the Dance", and presented a diverse series of dances from around the world, beginning a tradition of international dance which continues. The Pillow was leased again during the summer of 1941 to dancers Alicia Markova and Anton Dolin who called their program of well-known performers the "International Dance Festival". Ruth St. Denis and Agnes de Mille were among the performers that summer. Antony Tudor, Nora Kaye, and Lucia Chase with their American Ballet Theater lived at the Pillow and during the summer and began creating Tudor's landmark ballet *Pillar of Fire*.

By the fall of 1941, it was clear that the Pillow had become an artistic success, and that Shawn would continue to operate it if the physical property and its financial structure were supported. A group of patrons incorporated, bought the property from him and raised funds for a new theater with the understanding that he would continue to direct the Pillow. Joseph Franz, a Stockbridge electrical engineer who also designed the Shed at Tanglewood, was on the Board of Directors and was hired to design the 514-seat Ted Shawn Theatre which was begun just before the bombing of Pearl Harbor in December 1941, and was finished by the summer season of 1942.

Artistic success and physical property improvements might have brought financial success sooner had World War II and gas rationing not occurred. The Pillow stayed open for the summers of 1943 and 1944 when other cultural institutions closed, thanks to Ted Shawn's insistence on its moral value and to his resourceful scrimping, as well as to the performers who volunteered their time. Iva Kitchell, Nina Youshkevitch, Muriel Stuart, Joseph H. Pilates, Ruth St. Denis, Agnes de Mille, Thalia Mara and Arthur Mahoney all performed over these two seasons.

After the war came a third period of artistic expansion for the Pillow. Opera and operatic ballet were introduced for the summer of 1946. In 1947 two Jerome Robbins ballets were performed along with Wagner's *Tristan und Isolde*. Alexandra Danilova and Frederick Franklin performed *The Bells* by Ruth Page with Isamu Noguchi stage designs. Ballet Theater again took up residency for the 1949 season which was notable for Shawn's choreographing *The Dreams of Jacob* to music commissioned from Darius Milhaud, and Antony Tudor's world premiere of *Dear Departed*. To serve the new programs and larger audiences, an orchestra pit was created in the Ted Shawn Theatre, a water tower was built (now gone), parking was expanded with construction of the large lot south of the Ted Shawn Theatre (now the Great Lawn). Cabins were added or remodeled for the next eight years. Ballet Alley, a series of approximately four cottages was constructed (now gone) and Ballet Plaza, a group of five, was constructed: the Cia Fornaroli, Alicia Markova, Nora Kaye, Inge Sand, and Alexandra Danilova cabins.

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The first half of the 1950s consolidated Jacob's Pillow's artistic role presenting international dance, ballet and modern dance. Among the artists who appeared were Robert Joffrey, Melissa Hayden and Michael Maule, Alvin Ailey and Carmen de Lavallade, and African dance specialist Pearl Primus. Martha Graham and Walter Terry with Maria Tallchief continued the lecture-demonstration series. The dance school held nine weeks of classes for students. After a year's sabbatical Ted Shawn returned as managing director, continuing to guide the institution's direction, as well as caring for the buildings, grounds, programming, mailings and, from time to time, the grocery shopping.

Since 1955 new construction has added cabins; the Maria Tallchief, Violette Verdy and Catherine Ritchie cabins were built in the early 1960s. Several cabins were remodeled and moved, and changes to the landscape have been made to return some of the property to its nineteenth century rural appearance. Chief among these changes was conversion of the theater parking lot to the Great Lawn in the 1980s. The sizable lawn, bordered by a stone wall on the south and shaded by hardwood trees, has returned this space to its earlier open appearance: now lawn where formerly was field. Electrical and telephone lines were simultaneously buried to emphasize the property's rural character. A related effort has been the removal of a series of greenhouses from the 1980s to maintain the former leach field as an open, cultivated space.

Close to the geographic center of the property is the Jacob's Pillow boulder. From the early 1930s to the present, it has served as the most frequently chosen photography location for the dancers and dance companies that performed at the Pillow. In the early years with Ted Shawn and the men dancers the boulder was used for dramatic dance photography or for group shots that recorded the male dancers at rest. As individual dancers and musicians, guests and entire companies appeared, they too were recorded around the Pillow. In the process of this careful documentation, the Pillow boulder has become an icon of the festival and a cultural feature of the landscape. It also now marks the burial place for the ashes of Ted Shawn, who died in 1972.

In addition to the portraits captured by Jay Stowitts in the mid-1930s, Ted Shawn and Jacob's Pillow left another artistic legacy, the environmental dance photography of John Lindquist, who recorded images of dance at Jacob's Pillow across four decades.

Lindquist chose for his subjects the Denishawn dancers and all of the celebrated troupes that made their way through Jacob's Pillow during his long association with this summer festival site. The Denishawn association of Ruth St. Denis and her husband, Ted Shawn, founder of Jacob's Pillow, produced not only a great legacy of serious American dance choreography and education, but also further experimentation with dance in the landscape. Shawn was intensely involved in American Indian culture, and had visited and studied many North American tribes. He also incorporated Indian themes into his choreography, and...was photographed by Arthur Kales in spectacular natural settings of the wild West. At Jacob's Pillow and elsewhere, the Denishawn dancers explored new spaces for dance.¹⁸

¹⁸ "Lindquist produced a magnificent, invaluable body of work over the forty-two summers he worked with the dancers at Jacob's Pillow. Many of Lindquist's photographs are of dancers isolated against the open sky. They are clearly not studio shots, but they are only rudimentary representatives of environmental dance photography. Merely removing the dancers from traditional performance spaces seems to make the images interesting to the viewer, though, and early examples of this in Lindquist's work are truly pioneering efforts. In 1997 there was a major exhibition of Lindquist's work at Jacob's Pillow." < <http://www.danceimages.com/history%20of%20edp.html#anchor15787552> >

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SUMMARY

Jacob's Pillow is renowned as a national and an international dance center. While international dancers have performed at the Pillow since 1940, the American debut of the Royal Danish Ballet took place here in 1955 bringing widespread public recognition of the festival's international importance. It also brought Danish knighthood for Shawn. Since 1955, Jacob's Pillow has continued to grow in international stature and has at the same time presented national companies from the cities of San Francisco, Boston, Miami, Atlanta and Washington. These presentations represent a concerted initiative, without parallel elsewhere in the country, to support civic dance companies. Individual dancers and choreographers Merce Cunningham, Trisha Brown, Paul Taylor, David Parsons, Twyla Tharp, and Mark Morris, among others, have performed, taught and spoken on their art. Their counterparts from countries such as India, Japan, Spain, Cambodia, Russia and China have done so as well.¹⁹

The first National Capezio Award given to an institution was given to Jacob's Pillow in 1998 for its unique contribution to dance in the United States. As the first dance festival of its size in the United States, and the only one to operate from its own home base, Jacob's Pillow was the setting for the gathering, training and launching of the first men's dance company in the country. Having brought men dancers to a serious and professional level, it is the only festival in the United States that has been devoted to performing, preserving and teaching all forms of dance on an international scale. According to the International Encyclopedia of Dance, "Jacob's Pillow Dance Festival is recognized as one of America's most hallowed sites for dance activity of all kinds, having served as a center for performances, classes, and creative residencies since 1933." The list of firsts for the Festival includes commissioned works of music and dance by internationally known artists. By 1987 over three hundred premier works had been performed in the Ted Shawn Theatre by choreographers such as Jose Limon, Bill T. Jones, Merce Cunningham, David Parsons, Alvin Ailey, and Pilobolus.²⁰ Dame Margot Fonteyn, for instance, made her debut at the Pillow in 1973 in *In Nightly Revels*, commissioned from choreographer Peter Darrell. The list of premieres and firsts, the participation in the school and in performance of the most important dancers, musicians and choreographers of the twentieth century is extensive and unique.

A few quotations by contemporary artists collected from the press by the Jacob's Pillow organization demonstrate the esteem in which the center is held. Mikhail Baryshnikov is quoted, "Jacob's Pillow is one of America's most precious cultural assets - a haven for choreographers and dancers and an environment that nurtures the creation of new work". Chairman Emeritus of the National Endowment for the Arts, Jane Alexander, summed up her experience, "The quality of the work was simply stunning and I think that the Pillow represents for me the very finest of arts centers that can exist." Yorgos Loukos, artistic Director of the Opera National de Lyon, adds

¹⁹ A record of performers from 1933-1997 is attached as Appendix 2.

²⁰ Jennifer Dunning, in Alvin Ailey: A Life in Dance, describes the relationship between Ted "Papa" Shawn and Alvin Ailey. Although Shawn was critical of Ailey's choreography in a 1953 appearance, it was at Jacob's Pillow in 1959-1960 that the "Ailey dancers felt more like a company than ever before." In the early 1970s, Ailey unsuccessfully revived Shawn's *Kinetic Molpai* from 1935.

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an international perspective with his words, "There is nothing like Jacob's Pillow anywhere in the world - if it were to exist in France - it would be designated a national museum and subsidized by the State." With its strong international and national support of dance, the festival's influence has enriched American culture significantly.

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The Berkshire Eagle, June 4, 1982.

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: #

Primary Location of Additional Data:

☒ State Historic Preservation Office

☐ Other State Agency

☐ Federal Agency

☐ Local Government

☐ University

☐ Other (Specify Repository):

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Appendix: The Early History of the Jacob's Pillow Property

The town of Becket was originally part of the Housatonic Township no. 4 which was granted by the Massachusetts General Court to sixty proprietors in 1736; the proprietors the following year also bought the land from the Stockbridge Indians, a common practice. The proprietors, who were in effect a group of investors, then offered the land for sale to interested settlers. They made no sales for four years though, as the French and Indian Wars continued to threaten any isolated groups of settlers. About 1741 settlement began, with English coming mostly from Connecticut, but it wasn't until after the Revolutionary War that there were a sufficient number of settlers to warrant a First Congregational Society being formed in 1798. In 1795 Jacob Carter bought two tracts of land in Becket from Ozias Pettibone. One of the tracts (the land of the Carter-Chaffee-Derby house) he deeded in 1797 to his son Marcus; the second tract (the land of the Stephen Carter House) he deeded to his son Gaius in 1805. Gaius and his wife Hannah Carter had arrived in Becket from Wolcott, Connecticut in 1803. In both deeds, Jacob acted from Wolcott, Connecticut indicating that he did not live in Becket. Meanwhile the Stephen Carter house and the Carter-Chaffee-Derby house were constructed at approximately the same date between 1795-1810. What can be said with some certainty is that the Carters were the first family associated with both houses and that the Carter-Chaffee-Derby house moved back and forth among several generations of Carters and Chaffees. Finally, the first mention of Chaffee ownership of the latter property through deeds is in 1809 when Marcus Carter sold the Carter-Chaffee-Derby house to Thomas Chaffee whose family was among the signers to the 1798 Congregational Society Charter.

Both Carters and Chaffees were farming families. The soil of Becket, as in the neighboring hilltowns, was stony and difficult to cultivate, but the crest of the hill on which these two farms were built, on what was known as road 36, was apparently better than average and subsequent records indicate that it was used for both tillage and pasturage.

The Stephen Carter house passed from Gaius and Hannah Carter to their son Stephen, possibly at the time of his marriage to Rowena Thomas in the 1830s. Over the next decades they actively raised crops, horses and sheep on the two hundred and fifty-acre farm. Stephen became an important figure in Becket's history serving as a selectman for thirty-seven years, a justice of the peace and both the town's representative to the state legislature and presidential elector in 1848.

Meanwhile the Carter-Chaffee-Derby farm changed owners in 1813, going to Abijah Clark and then to Newman K. Chaffee in 1833. It may have been at this time that the house was updated with Greek Revival trim. The farm returned to Carter ownership however; Stephen's brother bought it in 1867 and sold it to Stephen's son George Carter in 1872. George Carter farmed the two hundred acres and raised a small herd of dairy cattle. George Carter Road is named for him.

Although it has not been verified, there is evidence from Carter family oral history and from known slave conveyance routes to believe that before and during the Civil War Stephen Carter made his house a station on the Underground Railroad. Carter is thought to have hid slaves on their way to Canada. They are thought to have spent a night on the property before being transported to their next stop, a blacksmith shop in Vermont. George Carter, in his early 30s, also took part in the war and was wounded in the Battle of Gettysburg on July 3, 1863. His thumb was amputated during the war, a serious impediment for a farmer.

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Following the Civil War, the Berkshire County Atlas of 1876 shows that the Carters by then were no longer alone on the road; that a total of five farms had been established in the area; and that Stephen Carter owned a second farm on the main road that is now Route 20. Both Stephen W. and George Carter are listed in the Becket Directory of 1884-85. Stephen died in 1889 and in 1897 one of the three Carter farms, presumably the Stephen Carter farm, was up for sale. In the Commonwealth of Massachusetts' Descriptive Catalogue of Farms in Massachusetts Abandoned or Partially Abandoned, is the following listing:

“Farm of 170 acres: mowing 40; pasture 60; suitable for cultivation 20. Sugar bush 200 trees. House 36 x 24. L 22 x 15; 12 rooms; fair repair. Barn 30 x 40; horse barn 22 x 40; sheep barn, 20 x 40; all in good repair. Fences in very good condition. Good well, plenty of apples. RR station Becket 5 mi.; P. O. W. Becket 1 ½ mi. Price \$1,500; cash at sale, \$800; interest on balance, 5%. Address George G. Carter, West Becket.”

The Carter family sold the Stephen Carter house ca. 1900 to Arthur Morgan, an hydraulic engineer, who had plans to convert the farm to a progressive school. Between 1915 and 1917 Morgan bought up six separate properties along George Carter Road for the school but then dropped the idea before beginning any construction. He became president of Antioch College and the family used the property for a summer house only, leaving it vacant between 1925 and 1930. During their ownership, the two-story porch on the west was erected. In 1930 they put the house up for sale, and Morgan went on to become head of the Tennessee Valley Authority.

Soon after 1911 George Carter died and the Carter-Chaffee-Derby farm left family hands. In 1936 it became the home of Ruth Derby. Derby, a contributor to A Bicentennial History of Becket, was a prominent Berkshire county historian. She was the first honorary chairman of the Friends of the Historical Room at the Becket Athenaeum which became the Historical Society. In 1964 she was president of the Historical Society and was also a founder of the Berkshire County Historical Society. Having been there almost since its creation, she was an ally of Jacob's Pillow, donating land for a water tower, and after her death the Carter-Chaffee-Derby House was bought from her son's estate by the Pillow in 1991.

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10. GEOGRAPHICAL DATA

Acreage of Property: 150.7 acres

UTM References:

Point	Zone	Easting	Northing
A	18	655600	4681300
B.	18	655610	4680370
C	18	655300	4680410
D	18	655090	4680210
E	18	654905	4680485
F	18	655075	4680705
G	18	654975	4680830
H	18	654990	4681310
I	18	655470	4680300
J	18	655475	4679720
K	18	655399	4679730
L	18	655399	4680295

Verbal Boundary Description:

The boundary follows the dark line drawn on the attached Assessors's maps # 204 and 407.

Boundary Justification:

The boundaries of Jacob's Pillow Dance Festival have been drawn to encompass the full extent of the property owned by the organization, encompassing at the same time property under the ownership of the two original farms that were later joined to form the Pillow. One non-contiguous lot seen on assessors's map 407, lot 114 in Pillow ownership was not included, as it is not part of the significant resources. The boundaries follow legally recorded lot lines.

Given the extent of the original Carter property and its gradual reconstitution during the Arthur Morgan and Jacob's Pillow tenure, nomination of the entire 150 acres is warranted. The entire property incorporates the rural setting that has been critical to the creative processes of the artists at the Pillow, representing the reason Ted Shawn located his dancers in Becket rather than remaining in a more urban Connecticut.

The National Historic Landmark boundary should coincide with the National Register historic district boundary.

JACOB'S PILLOW DANCE FESTIVAL**Page 27**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

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