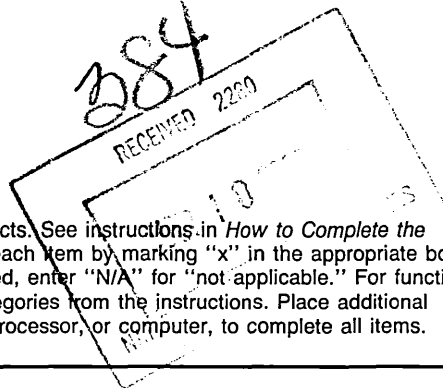


United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name The Orchards

other names/site number Everett Estate, Southern Vermont College

2. Location

street & number 982 Mansion Drive  not for publication

city or town Bennington  vicinity

state Vermont code VT county Bennington code 003 zip code 05201

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register criteria. I recommend that this property be considered significant  nationally  statewide  locally. ( See continuation sheet for additional comments.)  
Elva Silbertson National Register Specialist March 3, 2000  
Signature of certifying official/Title Date  
Vermont State Historic Preservation Office  
State of Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. ( See continuation sheet for additional comments.)  
\_\_\_\_\_  
Signature of commenting official/Title Date  
\_\_\_\_\_  
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register.  See continuation sheet.
- determined eligible for the National Register  See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain:)

[Signature] Signature of the Keeper 4/24/00 Date of Action

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**5. Classification**

**Ownership of Property**  
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

**Category of Property**  
(Check only one box)

- building(s)
- district
- site
- structure
- object

**Number of Resources within Property**  
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
5	5	buildings
1		sites
2		structures
		objects
8	5	Total

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

N/A

**Number of contributing resources previously listed in the National Register**

0

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions)

Domestic/single dwelling

Domestic/secondary structure

Landscape/garden

Landscape/street furniture/object

**Current Functions**  
(Enter categories from instructions)

Education/college

Landscape/garden

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

Late 19th & 20th Century Revivals

Other: Eclectic Revival

Other: English Norman Revival

**Materials**  
(Enter categories from instructions)

foundation limestone

walls limestone

roof ceramic tile

other copper

stucco

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets.)

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**The Orchards**

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**Description**

The Orchards, now Southern Vermont College, comprises a 371 acre parcel of land on the eastern slope of Mt. Anthony in Bennington, VT. The original mansion (#1) of the estate is sited on the hillside, commanding views to the north and east, with the mountain rising sharply behind it to the west. A winding drive leads up to the mansion from Monument Avenue Extension, passing through a cluster of non-contributing residential, academic and sports buildings (#5 - 9) erected by the college in the mid-1980s, and terminating in a parking lot on the south side of the house. The original gate (#11) and gatehouse (#10) of the estate, which are part of this nomination, are located on a separate parcel of land at the bottom of the hill, surrounded by a subdivision of post-war homes. An icehouse (#4), the only surviving outbuilding from the estate, is situated below and to the east of the non-contributing college buildings. The footprint of the mansion, constructed in a English-Norman style in 1912-15, is roughly Z-shaped, the main body of the building is set on a north-south axis with wings at each end. The north wing extends to the west of the main block, positioned at a 45 degree angle to the north. The south wing extends to the east of the main body of the building, joining it at right angles. On the east facade, two polygonal towers are set in the intersections of the main block and the north and south wings. A courtyard formed by high walls on the north and south, and the steeply rising mountainside on the west, joins the main block of the house on the west. A multi-level fountain/cascade rises above the courtyard to the west, and a porte-cochère shelters the main entrance at the center of the main block of the house. At the southwest corner of the mansion is the service courtyard, enclosed on the west side by the two-story garage/stable building, on the north by the mansion itself, and by stone walls on the south and east. Raised terraces surround the mansion on the south, east, and north sides, following the contours of the house. The resources described here retain integrity of location, design, setting, materials, workmanship, and feeling.

**1. Mansion, 1911**

**Materials and forms: general comments**

The two story building is constructed of quarry faced, random course, gray limestone and the steep roofs are of red Italian tile. The roofs of the main block and the wings are gable-on-hip, while the roofs of the towers are conical. Dormers are sheathed with wood shingles and have tile hipped roofs, flaring eaves, and double casement windows. The terraces surrounding the mansion are laid with smooth red tile and have projecting curved stone drains set at regular intervals in the low walls. Carved wood brackets support the broad eaves of the house. Gutters and downspouts are of copper. All windows are double casements (except as noted), set deep in the stone wall. There are two principle window and door forms; round and flat-headed. Round-headed openings are surrounded by voussoirs of uneven width and length; those that are glazed have fan lights. Stone lintels top the flat-headed windows, those on the first story being either 2/6 or 4/6 (in each casement). Those on the second story are not subdivided and have eight lights in each of the double casements. (The exceptions to these forms will be noted individually.) Simple vertical stone balusters rim the edges of the numerous balconies.

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**East facade**

The most comprehensive view of the mansion is gained from the lawns which slope away from the house to the east and north. It is only from this vantage point that the asymmetrical mass of main block, north wing, south wing, and towers can be viewed as a whole. The raised terraces which surround the house on three sides provide a base for the mass of the house, integrating it with the surrounding lawns.

The east facade of the main block of the house (north-south axis) displays on the first story, 5 round-arched openings. Once open, these have now been glazed and a central door is flanked by pairs of square four-light casement windows with fan lights above. This first story projects forward from the main body of the house between the two polygonal towers on the north and south, forming a balcony/terrace for the rooms on the second story. On the second story, a central flat-topped window is flanked by two pairs of French doors on each side, giving ample access to the terrace from the adjoining rooms. Broad eaves, which flare out from the steep tile roof shelter a portion of the terrace and are supported by very large carved wood, triangular brackets. The walls of the second story beneath the eaves are stucco and half timber. Three dormers are seen on the roof above, and two chimneys at either end of this section project above the roofline.

**North tower and wing**

The two-story tower that joins the east facade to the north wing is an octagon in form, with four of its sides projecting from the mass of the house. The eaves of its conical roof intersect the main roof above the eave-line of the house. The windows on both levels are flat-topped. The northeast-facing facade of the north wing has a one-story projecting bay with three flat-topped windows. The roof of this element forms a balcony/terrace for the room above. The bay is flanked by round-arched openings, a window on the left (east), and French doors on the right (west). On the second story, the balcony has a door on the left and a window on the right. Two additional flat-topped windows are seen on either side of the balcony and a dormer is centrally placed on the roof above. The main feature of the northwest-facing facade of the north wing is a semi-circular, one-story bay. Five flat-topped windows fill the wall surface, and the flat roof of the bay forms a balcony for the room above. French doors flanked by windows open onto the balcony and a dormer is seen above these. (The southwest-facing facade of the north wing is enclosed within the entrance courtyard and will be described as part of the west facade of the house.

**South tower and wing**

The polygonal, three-story south tower joins the east facade to the south wing of the house. Three sides of this tower project from the main body of the building, and its bulk penetrates and rises above the roof of the mansion. At the angled corners of the tower, the stone walls are carried up through the eaves of the conical roof to create crenellations. Above these crenellations the conical roof terminates in a slightly domed form. The broad eaves are supported by large, curved brackets, although they are not as robust as those supporting the wide eaves on the east facade. In the northeast-facing facet of the tower wall, arched French doors open onto the principle east terrace. On the second story, the three faces of the tower have flat-headed windows, but these, unlike any others

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in the house, are set into shallow round-arched surrounds. At the third level are three small, flat-topped windows high under the eaves. Like the larger ones below they are double casements.

The south wing extends east from the south tower. The north facade of this wing is divided into two sections. On the right (west), the arched windows of the east facade are echoed by a similar projecting one-story section, which abuts the tower. This projecting section (once open), with three arched windows facing north, and one facing east, provides a balcony for the rooms above. On the second story, a central French door giving access to the balcony is flanked by two flat-topped windows. The left (east) half of this facade follows a different fenestration pattern. Here the usual flat-topped openings are not used singly, but banked into sets of three. Thus, three sets of French doors set side by side open onto the terrace on the first floor, and three sets of windows mirror this arrangement directly above. The east-facing facade of the South wing has on the first floor a one-story, semi-circular bay, echoing the semi-circular bay of the north wing. Here, five flat-topped windows fill the bay, and the roof forms a balcony for the room above. Above, French doors flanked by windows open onto the balcony. A dormer is seen above the doors.

**South facade**

The long south facade of the house is asymmetrically composed and can be divided into four sections, described here from east to west (right to left) as sections 1 through 4. On the right (east) side of section 1, is a bank of three adjoining French doors on the first floor, and three banked windows on the second, mirroring the arrangement on the opposite (north) side of this wing. On the left (west) side of Section 1, a round-arched window is seen below a flat-topped, double casement with single casements flanking it. Just to the left of this a tall chimney rises, partially hidden by an enclosed fire stair (a later addition). A dormer is seen to the right of the chimney. The fire stair is placed so that, as it angles down from the right, it half covers the round arched window on the first story.

Section 2 to the left (west) of Section 1 projects forward from the mass of the building at the first story level. Stairs lead up to a round-arched double door on the left and a round arched window is seen above a door partially below grade on the right. An enclosed wooden stair tower obscures the French doors flanked by flat-topped windows on the second story.

The block of Section 3 to the left (west) is set back slightly from section 2 and to the left. A one-story section projects from it into the service courtyard to the left (west) The gable-on-hip roof of section 3<sup>1</sup> intersects the long east-west axis of the main gable of the south wing. Four flat-topped windows, two above and two below, are the principal features of the facade. The wall of the service courtyard intersects section 3, claiming the one-story portion for the courtyard. The roof of this one-story section, provides a balcony for the second story room.

<sup>1</sup> This section the south end of the roof of the main north-south block of the house.

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Section 4 of the south facade is visually separate from the three sections to the right (east), as it lies within the service courtyard, and is not visible as part of the larger ensemble. This section will be discussed as part of the service courtyard.

**West facade and courtyard**

The principle entrance to the mansion is through the courtyard on the west side of the building. Tall stone towers with ogee-profiled caps flank the entrance gate on the south side of the courtyard. Rectangular openings, which once were filled with iron grilles, are seen on either side of the opening. The iron gate with its elaborate scrolled crosspiece is still in place, however. The north wall of the courtyard is pierced by three window-like, round-arched openings, filled with vertical iron grilles. Two round medallions flank the central opening in the spaces where the voussoirs of the neighboring arches diverge. The west side of the courtyard is formed by the terrace and grotto that terminates the cascade/waterfall and by the steep side of Mt. Anthony itself. The courtyard is paved with rectangular, rough-faced paving stones and in the center is a radiating pattern of lighter-colored, dressed stone.

The east side of the courtyard is formed by the main block of the house and its adjoining wings. There are three sections to this facade: the central north-south body of the house, the angled wall of the north wing, and a corresponding angled wall belonging to the south wing. The principal seven-bay section of the central portion is composed symmetrically around the one-story porte-cochère, which with arched openings on the north, west, and south, marks the main entrance. The door of this entrance is a modern glass door with panic hardware. The corners of the porte-cochère are articulated by angled pier buttresses, and above these curved stone drains like those on the terraces, project. On the second level above the porte-cochère is a shallow projecting bay with chamfered corners and flat-headed windows.

On either side of the main entrance are three windows; on the first story they are round-arched; on the second they are flat-topped. The three dormers on the roof reinforce the symmetry of the facade below. To the left (north) of this symmetrically composed section, is a broad section of wall, with a segmental-arched entrance directly abutting the angled wall of the north wing. Above this is a small double casement window and a single dormer.

While the central section of the west facade is symmetrical, the angled wall that forms the north section of this facade is decidedly asymmetrical in its composition. The profile of a chimney projects slightly from the face of the wall at the center, stepping back as it rises to the left, terminating in a chimney stack rising above the eaves. To the right of this on the second level, is an oval window surrounded by radiating, irregular voussoirs, and above this is a dormer immediately to the right of the chimney stack. To the left of the chimney on the first and second stories are two windows typical of the rest of the house; round headed below, flat-headed above, although asymmetrically placed. The north wall of the courtyard extends toward the corner of the house at this point, but does not directly join it, and an arched opening with an iron gate makes it possible to move from the courtyard to the terrace that surrounds the north wing.

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The opposite angled wall of the south wing, which completes this side of the courtyard, is symmetrically composed, but employs a type of small, square casement window not found elsewhere. A vertical row of these square windows creates a central axis. A pair of the same type flanks this central vertical on the first level, but on a horizontal axis that runs between the bottom and middle windows. The top window of the central vertical axis is flanked by the larger double casements seen elsewhere. A centrally placed dormer is seen above.

**2. Service courtyard and stable/garage (#2)**

The service courtyard is defined on the north by the mansion's south facade, and on the east and south by high stone walls. The stable/garage sits within the courtyard and forms part of the western perimeter of the court. A stone wall connects the northwest corner of the stable/garage to the southeast corner of the mansion, completing the enclosure.

Section 4, the western-most part of the south facade of the mansion, forms the north side of the service courtyard. Its principle feature is the round-arched entrance, which is sheltered by a gabled roof supported by robust curved brackets resting on stone corbels projecting from the wall. To the left of the entrance, the wall steps back and two flat-topped windows, sash on the first floor and double casement on the second, are seen. To the right of the entrance is a pair of sash windows set side by side. Above these, and set slightly to the left, is a window grouping of a double casement flanked by single casements. A pair of dormers is placed above to the right, near the intersection of the main gable of the south wing and the lateral gable of Section 3. The one-story projecting portion of Section 3 faces west into the courtyard, with a single sash window below, and French doors opening onto the balcony from the room above.

The main feature of the service courtyard is the stable/garage. It, like the mansion, is constructed of gray limestone, with a red tile roof. The building is massed as a long rectangle, set on a north-south axis. It is divided in half along this long axis, the west half being two stories, the east half, one story. The two-story section has a steep gabled roof with narrow eaves, while the roof of the one-story section is flat, forming a balcony/terrace for the rooms that open onto it from the west. A stone parapet defines the slope of the gabled roof.

The east facade of the stable/garage faces into the courtyard. The five-bay, one-story section displays three large, round-arched double doors in the central bays. These are flanked on either side by smaller flat-topped doors. Above the smaller doors of the end bays are smooth, square ornamental stone panels that contrast with the rough quarry faced stone surrounding them. Three stone spouts that drain the flat roof above project from the wall. The doors are wood, with diagonal cross timbers, the exception being that the southern-most arched opening has a modern garage door. The five-bay second story of the east facade is of stucco and cross-patterned half timber. The southernmost bay is a flat-topped door, with four double casement windows filling the remaining four bays.

The north facade of the stable/garage faces into the courtyard. The chief feature of this two-bay end wall is a stair that provides access to the second story. A short run of steps on the left rises to a landing, where the stair turns back through two 90 degree angles, rising upward against the side of

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the building, to a small landing on the right (west) side of the facade. On the first story, there is a door in the right (west) side of the stair structure, and a square double casement window to the left (east) of the stairs. The second story has a door on the right, opening onto the small stair landing, and a sash window to the left. A smooth diamond-shaped stone panel is set in the gable above.

The chief feature of the south facade is the exterior stair similar to that of the north facade. In this case, however, the stair makes a single 90 degree turn on a low landing before it rises across the end of the building from right to left (east to west). As on the north facade, the second story has a door on the west side (left) and a sash window on the right (east). In the one story section to the right (east), however, a door is seen rather than a square casement window.

The five-bay west facade of the stable/garage forms the exterior of the service court on the west side. On the first story, square double casement windows are seen in the three central bays. The end bays have larger sash windows. Another sash window is set into the west face of the north facade stair structure, which abuts the west facade of the stable/garage itself. On the second story, all five bays have casement windows. Three massive stone bollards are placed beneath the three square, first story windows.

**Interior**

The interior of the mansion merits description because of the quality of its design and materials, the degree of intactness, and because it is an outstanding example of Beaux Arts eclecticism of the period. Many of the original features such as light fixtures and door and window hardware (some of silver) remain. On the first floor the living room, dining room, octagonal room, main stair hall and other circulation spaces retain their original parquet and tile floors, fireplaces, paneling, and other architectural details in very good condition, unless otherwise noted. The materials and workmanship are of a very high quality throughout.

Upon entering the mansion from the courtyard, the first space encountered is the lateral, barrel-vaulted entrance corridor. Round-arched windows with lunettes above fill the west side of the hall. The floor of the corridor is of square, polished tile, and dark paneling covers the lower 3/4 of the wall, with plaster above. A painted border follows the top of the paneling and outlines the profiles of the lunettes as they intersect the barrel vault of the corridor. The original lighting fixtures remain in place.

The living room, which is the core of the main north-south body of the building, is a long (70' x 20') space that originally looked onto a covered section of the east terrace (now enclosed). Along its west side runs the long, windowed entrance corridor, with three round-arched French doors opening onto it from the living room. On the opposite wall similar round-arched double windows open into the adjoining room to the east. The long room is skillfully divided into three areas. The central portion of the room between the east and west entrances, is visually set apart by a slightly lower section of the ceiling, an area defined by an entablature supported by four elegant,

freestanding Corinthian columns. At the opposite ends of the room marble fireplaces face each other. Thus the space can be read either as a single large room, or three related, though slightly separate



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spaces, depending on how furniture is arranged. An elaborate, entablature with a graceful foliate-pattern frieze, unites the whole, as does the parquet floor.

In the south wing of the house is the large Georgian dining room. It is richly paneled with an elaborate dentilulated cornice. The focal point is a large fireplace of black/green marble on the south side of the room; opposite are large arched windows and a set of French doors with an elliptical fan light, which originally opened onto a covered section of the terrace (now enclosed). Pocket doors, again with an elliptical fan light above, separate the main dining room from a smaller room with a large semi-circular bay window to the east. The original ornate silver chandelier, parquet floor and wallcovering above the paneling remain. There is, however, some minor deterioration of the plaster cornice.

The main stair hall in the south tower is set slightly apart from the circulation corridor connecting the north-south block and the south wing by partial walls with arched openings. The stairs rise turning approximately 270 degrees, following the contours of the walls of the polygonal tower. Dark paneling covers the walls, and the balusters and garlanded newel suggest a Renaissance influence.

The octagonal room in north tower has a large, rather simple, tile fireplace (now painted), with a large, wooden mantle above. Instead of the paneling found in many other rooms, here there are a simple baseboard, cornice, and horizontal molding tying the windows together. The relative simplicity of the moldings contrasts with the rich parquet floor, the most intricate in the house. Four arched windows look out over the valley to the north and east.

Of the major first floor spaces, the original "lounge" in the north wing, which has been converted to a theater/lecture hall, has seen the most change. A sloped auditorium floor has been inserted, and new lighting fixtures installed. The large fireplace on the south wall has been removed, although care has been taken to cover this loss with paneling matching that of the rest of the room. At the northwest end of the room is a semi-circular bay window. Stained glass windows with religious motifs has replaced the original clear glass in the bay window. The oak paneling, originally stained dark has been stripped, leaving only the upper sections of the square bay window on the north wall with the original finish. The ceiling is subdivided into rectangular sections by paneled "beams," which retain the original dark finish.

While the principal rooms of the first floor are quite intact, the second floor has seen some more invasive alteration. Many of the rooms have been subdivided by partition walls for use as office space, and some minor reconfiguration of the rooms has been done by closing off connecting doors. The overall sequence of spaces is intact, however, in that the original walls remain in place, and many of the architectural details remain. Fireplaces in many of the rooms are also intact. The parquet floors also remain in the halls and rooms. On the third floor, once the servants' quarters under the massive roof, the original configuration appears to be fairly intact, though conversion to offices has undoubtedly necessitated some changes.

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**3. Cascade (# 3a) ca. 1922 and grounds (#3b - 3i)**

An important feature of both the built environment and the garden, is the cascade. Built of the same gray limestone as the buildings, the cascade rises from the west side of the entrance courtyard in a series of 11 levels, ending in a fountain at the top. Further up the mountainside, yet another terraced overlook frames this fountain.

The principal element of the cascade ensemble that forms part of the courtyard perimeter is a round-arched, apse-shaped grotto, set in a stone structure surmounted by a small terrace. The grotto originally held a statue of Neptune, which now lies along one of the wooded paths to the north of the cascade. Access to the terrace above the grotto is provided by stairs rising on either side of the terrace/grotto structure. Two free-standing statues (herms) flank the cascade at the bottom. From the level of the terrace the cascade itself ascends the side of the mountain, as a series of eleven basins of curvilinear form, each having yet another smaller, raised basin within. These diminish in size as they rise up the slope, increasing the illusion of distance. At the top, a single jet of water splashes into a large circular basin and spills into the top-most basin of the cascade. This axis of the cascade ( which is the westernmost portion of the major east-west axis that unifies the house and grounds) terminates further up the hillside in terraced overlook with a segmental-arched opening framing the view to the east.

The cascade was, at one time, framed by tall clipped hedges. The hillside is now overgrown with trees and bushes. To the right (north) near the top of the cascade was a stone swimming pool and terrace (#3b), and above this a round stone cistern with conical wooden roof (#3c). The sides of the swimming pool have long since collapsed, as has the roof of the cistern. A walkway, angling from the swimming pool down the bottom of the cascade is still discernible, though much overgrown. On the other side of the cascade (south) near the top, are the remains of a tennis court (#3d), more recently converted to a basketball court. A stone retaining wall at the southeast corner helped create space for this amenity on the steep hillside. Immediately to the north of the tennis court, adjacent to a short flight of steps leading down to the playing surface, is a round stone table and a bench (#3e) for spectators. A walkway angles down from this area to the bottom of the cascade, mirroring the walkway to the swimming pool, opposite. The view, which at one time would have taken in much of the valley below to the east, is now blocked by mature trees.

At one time, the grounds of The Orchards were extensively landscaped, with gardens, shrubs and walkways. On the north and east sides a low stone wall (#3f) defines the perimeter of the main lawns of the house. The broad lawn that stretches in front of the east facade of the house is a transitional space between the raised terrace and the formal garden (#3g) below it to the east. This garden, which is defined on the west by the perimeter wall, is reached by a series of steps aligned to the main organizing east-west axis of the house and grounds. The point of entry is marked by stairs of wide, inward curving steps leading to a circular landing above a similar set of steps that follow the outward curve of the circle. From here, narrow walled terraces and steps lead down to the main garden, laid out on an axis perpendicular to the main east west axis. At the intersection of these axes in the center of the garden is a stone birdbath. At the south end of the garden is a pergola with benches (#3h) built into the stone wall that forms the east side of the structure. Terminating the main house/garden axis is a large semi-circular terraced overlook, with views over the valley to the east.

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Although the plantings in the garden have all but disappeared, and the remains of stone paved walks are overgrown, the basic structure of steps, terraces and the overall organizational scheme of the original is intact.

On the north side of the house lawns extend beyond the low perimeter wall. At one time this area had extensive formal shrub and hedge plantings lining the walkways. Photographs taken at the time Mrs. Everett put the estate on the market in the early 1950's show an allée of tall hedges aligned on axis with the semi-circular bay window of the north wing.<sup>2</sup> This allée connected to what remains of a walkway<sup>3</sup> paved with rectangular stones, extending from the area of the cascade north for several hundred yards, terminating in a small terraced overlook (#3i). Beyond this to the north is a pond, surrounded today by meadows.

#### **4. The Gatehouse (#10) and Gate (#11) 1914**

At the foot of what was once the drive leading up the The Orchards is the gatehouse and gate, built in the same English-Norman style and materials as the mansion. The gatehouse shares many of the design features, such as round-arched windows, stone drain spouts, half timbering, and double casements, that are seen in the main house. Now privately owned, the gatehouse is located on the Monument Avenue extension in a neighborhood of predominately of houses of the post-World War II era.

The ensemble of the gatehouse and gate is made of up three elements; the gate itself, the gatehouse, and the wall that connects them. The gatehouse, which is the northern-most of these elements, presents a gabled end to the street. The connecting wall meets the house at its southeast corner, and runs south, parallel to Monument Avenue, to the cast iron gate and massive stone gateposts. The gatehouse itself, located to the west, is screened from the street by the wall.

The T-shaped gatehouse faces south, the main gable-roofed block on an east-west axis. This is intersected at the left (west) by a hip-roofed block on an north-south axis. A one-story stone porch with three round-arched openings, similar to those of the mansion, extends across the facade. The second story is of stucco and half timber in the same double cross pattern used on the second story of the mansion's east facade. Three double casement windows are aligned with the arched openings of the porch below. A single hip-roofed dormer is centrally located on the gable roof. The facade of the hip-roofed block at the left is flush with the front wall of the porch. It displays a large, single, segmental-arched window on the first story, and a tripartite sash window above.

The three-bay west facade of the gatehouse is symmetrically composed with two windows on the right (south) and a door with a tile shed roof, supported by triangular brackets, on the left. Three sash

<sup>2</sup> Abbott and Chessman, p. 93.

<sup>3</sup> Tasker, Joseph Dean. "The E.H. Everett Estate," unpublished paper, Williams College, 1970. In the files of the Southern Vermont College Library. Tasker surveyed what remained of the grounds and planting in 1970. He drew a map outlining "topiary cedars" leading from the terrace of the north wing to the walkway. The sales brochure published when the estate was up for sale supports this, for it shows a view of an impressive "garden room" and allée created by tall hedges oriented on the bay window of the north wing.

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windows on the second story are aligned with those below. A stone-capped chimney rises on the north face of the hip roof to the left.

The north facade is asymmetrically composed, with a hip-roofed, one bay section projecting forward on the right. A centrally placed sash window is seen at both first and second story. The east-west block of the house to the left (east) of this has a chimney rising to the left of the centrally placed door. Above the door, immediately under the line of the eaves is a small window; to the right of this is another, larger window midway between the first and second story levels, and immediately below this, another sash window. To the left (east) of the chimney are two more sash windows at first and second story levels.

The east facade of the gatehouse is the one presented to the street. The gable end wall of the house displays a large, tripartite, segmentally-arched window at the first floor level. Above this are two windows with stone lintels; in the gable end is a semicircular window with uneven, radiating voussoirs. The gable end itself is capped by a stone parapet, terminating at the level of the eaves in projecting blocks supported by corbels. The facade is flanked by the round-arched opening of the one-story porch on the south and a matching opening on the north.

The wall connecting the gatehouse with the gate is the same height as the one-story porches. The window-like, round-arched openings of the porches are repeated in three more openings in the wall. An arched pedestrian entrance with cast iron gate joins the wall with the northernmost of the large stone pillars of the main gate. The large gate spanning what was the original drive has an arched opening with an elegant E in a cartouche-like frame. The gate and gatehouse retain integrity of location, design, setting, materials, workmanship, and feeling.

A three-bay, one-story, stone garage with composite shingle roof is located to the north west of the house. Three dormers are centered on the three garage doors and a smaller is a smaller door is noted at the left (west). A stone chimney rises from the northwest corner of the garage.

**5. Ice House (#4) ca. 1914**

The only surviving outbuilding of the estate is the icehouse, which is located downhill and to the southeast of the residence hall grouping of noncontributing buildings. The icehouse, which is of limestone with standing seam metal roof, has fallen into some disrepair and is used for storage by the college. The east-facing building is v-shaped in plan, with two wings angling northeast and southeast from a central block with a large, round-arched opening. The stonework of the radiating voussoirs of the arch echoes that of the entrance gate and other arched openings of the mansion. Large openings are seen in the center of each the wings. The south wing has a window to the right of the opening. The gable roofs of the wings intersect the forward-facing gable roof of the central block.

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**6. Non-contributing Buildings:** Aldis, Bowen, Cady Halls (#5), Darby and Ellinwood Halls (#6), Student Association Building (#7), Dining Hall (#8) Health and Recreation Center (#9) 1985

There are eight recently constructed (mid-1980s) buildings serving Southern Vermont College within the nominated property. All are sited on the hillside below and to the southeast of the mansion, all have red roofs, which echo the tile roofs of the original buildings. On the west side of the drive is the Health and Recreation Center housing the gymnasium, exercise room and nursing offices. This is a large, two story, rectangular building oriented on a roughly north-south axis, with a small one-story entry on the north end, and a one-story section spanning the south end. This one story section has a shed roof with a very shallow pitch and two brick gable roofed entrances. The two story section has a gable roof with exaggerated, decorative "gable returns," and a circular motif painted beneath the peak of the gable. A row of almost-square windows high beneath the eaves encircle the building. The walls are of a stucco-like material and the roofs are metal standing seam.

To the east of the entrance drive is a complex of residential and classroom buildings. The northernmost of these (Aldis Hall, Bowen Hall, Cady Hall) is a three story grouping of three gable-roofed sections, attached in a townhouse-like, stepped back arrangement. The central entrance bay of each section is recessed and flanked by two sets of windows on each level. To the east is a similar two-section building housing Darby and Ellinwood Halls. These residence halls have standing seam metal roofs and stucco-like wall finish. Adjacent to the Darby/Ellenwood building to the south west is a one-story, L-shaped, clapboard building with composite shingle roof which houses the Student Association office. It has a front-facing gable at the left (north) side, which intersects the lateral gable of the main part of the building at the right. A painted circular motif is seen immediately beneath the peak of the gables. The Dining Hall, the westernmost building in this group, is a one-story, clapboard building with a composite shingle roof. At the northeast corner is a two-story tower, set at a 45 degree angle to the body of the building. A circular vent is situated high under the peak of the gable roof on the north facade, while the roof slopes down on the south side, becoming a shed roof. A hip-roofed dormer is placed on the west facade near the north end of the building.

These buildings are all non-contributing due to age.

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 # \_\_\_\_\_

Areas of Significance

(Enter categories from instructions)

Architecture

Agriculture

Landscape Architecture

Period of Significance

1911-1929

Significant Dates

1911

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Totten, George Oakley, Jr.

Wagner, Frank L.

Primary location of additional data:

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

Name of repository:

Library, Southern Vermont College

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10. Geographical Data

Acreage of Property 367.5

UTM References

(Place additional UTM references on a continuation sheet.)

1 1 8 | 6 4 4 | 8 5 0 | 4 7 | 4 8 | 0 7 0
Zone Easting Northing

2 1 8 | 6 4 5 | 9 1 0 | 4 7 | 4 8 | 1 0 0

3 1 8 | 6 4 6 | 3 2 0 | 4 7 | 4 7 | 4 4 0
Zone Easting Northing

4 1 8 | 6 4 5 | 3 2 0 | 4 7 | 4 6 | 8 3 0

X See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Susanne R. Warren, consultant

organization date October 2, 1999

street & number 101 Monument Avenue telephone (802) 447-0973

city or town Bennington state VT zip code 05201

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name See continuation sheet

street & number telephone

city or town state zip code

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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The Everett Estate, or The Orchards, as it was known at the time of its construction is a significant example of Beaux Arts eclectic design, practiced at the very highest level. Not only are the design and materials of highest quality, but The Orchards is an excellent example of Beaux Arts design principles as employed by the skilled architect George Oakley Totten, Jr. Holding to the principle that a building should be expressive of its function and of the character of its owner, he selected for his wealthy patron a style evocative of a baronial English-Norman castle and melded this with other historical styles employed in different parts of the house to create a variety of high-style settings for his client. As the summer residence of industrialist Edward Hamlin Everett, The Orchards also embodies the prevailing attitude among the very rich of the period, that wealth was meant to be conspicuously enjoyed. The Orchards made possible in rural Vermont, the lifestyle of leisure and elegance demanded by the rich, and carried on in such places as Newport and Bar Harbor, more often than in small communities such as Bennington. The grounds of The Orchards were also a significant part of the overall conception of the estate, integrating the house with its surrounding formal gardens and allées, terraces, and spectacular water cascade. Everett was not content, however, to merely have a palatial summer home; he also took on the role adopted by many of his wealthy peers at the time, that of gentleman farmer, or in Everett's case, "horticulturist." Everett's development of his orchards are significant in that what was widely reputed to be the largest privately owned fruit orchard in the country<sup>1</sup> partially on the lands of his estate, and partially on a nearby hillside. Everett's estate is also representative of another trend occurring in Bennington and other parts of Vermont in the late 19th and early 20th centuries; the ascendancy of wealthy "summer people" who purchased and renovated older homes, or built new ones in the small villages that were valued as much for their history and quaintness, as for their clean air and mountain views. By the time Everett built the Orchards, Old Bennington had become well established as a summering spot favored by former Benningtonians, or those with older family ties to the area.<sup>2</sup> Everett, who had boyhood ties to Bennington, was part of this larger trend.

Edward H. Everett was very much of the mold of 19th century entrepreneur. Born in Cleveland, OH in 1851, Edward was the son of Mary Hamlin Everett and Henry Everett, a prominent doctor who died in 1854. In 1861 Mary Everett married again, this time to widower Henry W. Putnam, who had made his mark during the California gold rush, not by striking gold, but by inventing an ingenious type of cork bottle fastener used on bottled water in the field. Henry and his new wife established themselves in New York City, where he continued to invent, patent and sell various products, such as double pointed carpet tacks and machines that made barbed wire.<sup>3</sup>

In 1864, Henry and Mary Putnam moved to Bennington, where her twin sister had married into one of the town's prominent founding families, the Deweys. The business in New York continued to thrive and Henry invested in several industrial buildings in Bennington, and continued to manufacture his various products. He quickly became a leading figure in town, building the Putman Hotel and serving as Chair of the Board of Selectmen. In the 1880s he built the Bennington Water Company and the Bennington Electric Light and Power Co.<sup>4</sup>

<sup>1</sup> "Edward H. Everett, One of Wealthiest Men in State, Dead." *Bennington Banner*, April 27, 1929.

<sup>2</sup> Isselhardt, Tordis Ilg. "The Creation of Old Bennington Vt.: A Colonial Revival New England Village." Unpublished paper.

<sup>3</sup> Chessman, G. Wallace and Curtis W. Abbott. *Edward Hamlin Everett: The Bottle King*. Granville Ohio, The Robbins Hunter Museum, 1991.

<sup>4</sup> Resch, Tyler. *Deed of Gift: The Putnam Hospital Story*. Burlington, Vt, Paradigm Press, 1991. p. 27-28.



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When his mother remarried, Edward did not move with her to New York, but remained in Cleveland with his wealthy uncle, Sylvester Everett, visiting Bennington in the summer. He was later recalled as "one of the most active and popular of a crowd of young people of which he was a member."<sup>5</sup> When of high school age, he attended Phillips Andover Academy in Massachusetts, until his senior year, when he was sent home to Bennington for a prank involving the headmaster's horse.<sup>6</sup> Following his dismissal from private school, Edward attended the local high school in Bennington, graduating in 1869 and then working as a clerk in his step-father's business for a time following graduation.

The early 1870's found him again in Cleveland, OH working in a bank in that rapidly growing city. It was later noted that this experience was extremely important for his later success, due to the experience he gained and the business contacts he made.<sup>7</sup> Perhaps banking didn't offer enough opportunity for Everett to employ his entrepreneurial skills, because he soon turned to sales, selling supplies used in the manufacture of glass and acting as an agent for his stepfather's products.<sup>8</sup> Young Edward Everett was ambitious and willing to work hard. He would later recount how, as a traveling salesman, he would figure out strategies to beat the other salesmen to the customer, working evenings as well as routinely working 12 to 16 hour days.<sup>9</sup> His hard work paid off, for by 1880 he was able to purchase a glass manufacturing company in Newark, Ohio. With his characteristic energy, Everett worked tirelessly as both plant supervisor and salesman, to make a success of what had been a failing venture.<sup>10</sup> Among the improvements that he made to the product line of the Star Glass company was the addition of the popular Lightning bottle stopper, patented by his step-father. Business flourished for Everett in the 1880's and he continued to add his stepfather's inventions to his line, most notably the Lightning Fruit Jar, the "best Self-Sealing Lightning fruit jar in the world...the best and most extensively used rubber stopper bottle."<sup>11</sup>

The decade of the 1880s was to be one of expansion and diversification. One major event in Everett's life was his marriage in 1886 to Amy Webster King, the daughter of a former business associate. With the glass business growing rapidly, the Everetts settled in Newark and began to raise a family. During this same year, Everett also purchased the 400 acre "scientifically managed" farm, Cherry Hill, in Toboso, OH,<sup>12</sup> which spurred his life-long interest in horticulture. In 1887, Everett's business fortunes were again boosted when he drilled in search of natural gas to fuel his glass factory and brought in several wells on land he leased near Newark.<sup>13</sup>

During the next few years he continued to explore for natural gas in the area around Newark, with considerable success. He also aggressively modernized and upgraded his company's equipment and the infrastructure that served it (gas and railroad lines). The smooth operation of his factory was further ensured by the acquisition of a nearby sand quarry that supplied the high quality sand used in the manufacture of his glass. By the mid 1890's the E.H. Everett Company Glass Works employed

<sup>5</sup> "Edward H. Everett, One of Wealthiest Men in State, Dead" *Bennington Banner*, April 27, 1929.

<sup>6</sup> Chessman and Abbott, p. 3.

<sup>7</sup> "Edward H. Everett, One of Wealthiest Men in State, Dead." *Bennington Banner*, April 27, 1929.

<sup>8</sup> Chessman and Abbott, p.3.

<sup>9</sup> *Bennington Banner*, April 27, 1929.

<sup>10</sup> *Ibid.*

<sup>11</sup> Chessman and Abbott, p. 11.

<sup>12</sup> Resch, p. 41.

<sup>13</sup> Chessman and Abbott, p.11.

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over 500 men, and manufactured thirty to forty tons of glass a day. By 1900 the number of employees had increased to 865.<sup>14</sup>

This rapid expansion of his business continued in the early years of the 20th century, through the purchase of other glass making companies (including one owned by brewer Adolph Busch). In 1905 he incorporated his company as the American Bottle Company, a \$10,000,000 business that would be involved not only with the manufacture of glass for American and foreign markets, but also with gas, coal and mining.<sup>15</sup> His collaborations with Busch soon extended beyond bottles. He became a major stockholder in the Anheuser Busch Company.<sup>16</sup> Together Busch and Everett developed gas and oil fields in Illinois, Louisiana and Oklahoma.<sup>17</sup> The gas and oil finds were so productive, that they soon surpassed the glass business, although he allegedly controlled about 80% of the bottle production of the country.<sup>18</sup> Despite the fact that Everett closely supervised these diverse businesses, he found time to expand his Cherry Hill farm and to purchase a 50,000 acre cattle ranch in Port O'Connor, Texas.<sup>19</sup>

As Everett's business activities diversified and moved further afield, he and his family began to move in wider spheres than those provided by Newark society. They traveled to Europe several times, and purchased a palatial chateau in Vevey, Switzerland. By 1909, he was spending much of his time in Washington, DC living in a luxurious hotel when not traveling.<sup>20</sup> In this same year, his oldest daughter, Mary, was married to an aristocratic Italian diplomat and took up residence in Florence.<sup>21</sup> That Everett had truly outgrown Newark was signaled by the fact that in 1910 he began the planning of two magnificent new homes, one in Washington, DC and one in Bennington, VT.

Once Everett had decided to build in Bennington, he moved with speed, and apparently, with a well-formulated plan in mind. In November 1910, he purchased the 500 acre John S. Holden farm on the eastern slopes of Mt. Anthony. The sale was noted by the *Troy Times* as one of the most important farm real estate transactions in recent years. The paper also noted that the farm had been previously owned by John W. Griswold of Troy and "greatly improved by him."<sup>22</sup> By January of 1911, Everett had sent his horticulturist H. A. Albyn, who oversaw the workings of his extensive orchard, Cherry Hill, to supervise the surveying of a road to the site of the new house. Also at this time rock ledges on the property were blasted to see if the stone on the site would be appropriate for the building.<sup>23</sup> Architect George Oakley Totten visited the site and spent several days "so that the house might fit the locality, with especial reference to sunlight, air and view....Surrounding the house on three sides will be a wide verandah, built so that the fullest advantage may be had of the sunlight and the view. The exterior construction will be of worn gray limestone, which is being quarried on the place."<sup>24</sup>

<sup>14</sup> Ibid. pp. 20 - 22.

<sup>15</sup> Ibid. p. 28.

<sup>16</sup> "E.H. Everett Rites in Bennington, VT." *The Evening Star*, Washington, DC, April 29, 1929.

<sup>17</sup> "Memorial to Edward H. Everett." *Newark [Ohio] Advocate*, May 6, 1929.

<sup>18</sup> Chessman and Abbott, p. 31.

<sup>19</sup> Ibid. p. 41.

<sup>20</sup> Ibid. p. 38.

<sup>21</sup> Ibid. p. 36.

<sup>22</sup> "A \$50,000 Farm," *Troy Times*, November 30, 1910.

<sup>23</sup> Day Papers T48, [Dateline Bennington] January 25, 1911.

<sup>24</sup> Day Papers S135, 1911 "Mr. Everett's Houses: Article from Washington Star Concerning Them." Several accounts state that some rock was quarried at two places on the Everett property, but that much of the stone was from a quarry in Pownal, about two

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By the Spring of 1911 plans were well underway for the house, to the extent that excavation on the basement began as soon as conditions allowed. Soon a team of 32 skilled Italian stonemasons were at the site.<sup>25</sup> Apparently, Everett trusted his architect, Totten, and builder, Frank L. Warner of Washington to implement his plans. Having set these plans in motion in such a short time, he departed with his family for his lakeside villa in Switzerland.<sup>26</sup> The construction of the house itself continued during the summer and fall of 1911 as the team of stonemasons cut and fitted the stone of the exterior. By December, only 13 months after he had purchased the site, the structure was enclosed, the imported Italian roof tiles in place.<sup>27</sup>

The interior would take considerably longer. As was his custom, Everett wanted only the best for his new home, and many materials were imported. Work also continued on the gatehouse, which was completed in 1914, and the landscaping and improvement of the grounds, which also occupied Everett's attention.<sup>28</sup> Formal gardens were laid out, extensive plantings of trees were made, and shrubs were planted along the stone paths. Everett also planted a large orchard on the grounds of his estate, although this would be dwarfed by his subsequent activities. In addition, two greenhouses were built to provide flowers and vegetables. If these concerns were not enough to occupy Everett and his architect, it should be remembered that work was going forward on his even more elaborate residence in Washington, DC. Finally in 1915, the Everetts took up residence in both of their new homes.<sup>29</sup>

That from the beginning The Orchards was to be more than a summer retreat is supported by the fact that in 1911 Everett had negotiated to buy several additional farms totaling 720 acres, to the south on Carpenter Hill, which he proposed to plant as extensive orchards.<sup>30</sup> The newspaper reported, "It is understood that Mr. Everett will devote these farms to fruit culture during the next two or three years. More than 200 acres of the Holden farm are being taken up with apple, plum, pear and quince trees, about 15,000 trees being required to work out the scheme.... there will be a ten-acre section devoted wholly to quince trees. The combined orchards [the Carpenter Hill orchards and those on the estate itself] and will be the largest in New England and among the largest in the country."<sup>31</sup> As with all of the enterprises Everett undertook, he worked on a large scale; bigger was better.

When this work on the houses and orchards was undertaken, Everett was already sixty. He had made millions and built several successful businesses; there was a large villa in Switzerland and his mansion in Washington under construction. He certainly didn't need, for financial reasons, to take on yet another project of this scale. Yet it would seem that he required some type of undertaking where he could exercise his organizational and entrepreneurial skills. He had begun his horticultural

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miles to the south. In his 1970 article, Judson Brown quotes an elderly resident stating that as a young girl, she saw the stone being hauled up "Windy Hill" past her home, the old Norton homestead, to the estate. The Norton property referenced is at the south end of Monument Avenue Extension, just north of where it meets US Route 7. This would support the claims of the Pownall quarry site. It is clear, however, that the stone used for the house is of the same color and texture as that found on the estate.

<sup>25</sup> Chessman and Abbott, p. 55.

<sup>26</sup> Day papers S135, 1911

<sup>27</sup> Chessman and Abbott, p. 55.

<sup>28</sup> Ibid. p. 55.

<sup>29</sup> Resch, p. 45.

<sup>30</sup> Day Papers, T58.

<sup>31</sup> Ibid.

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experiments on his Ohio farm, Cherry Hill, where Albyn superintended some 25,000 fruit trees on 350 acres. The horticultural principles worked out at Cherry Hill were put into action in Bennington. Eventually there would be 55,000 apple trees and an additional 15,000 pear, quince, plum and cherry trees in his Bennington orchards.<sup>32</sup> The total acreage of the Bennington orchards would approach 3500; he had succeeded in creating the largest privately owned orchard in the country.<sup>33</sup>

In 1915 Herbert A. Albyn was brought from the Ohio farm to superintend the Bennington orchards. Each tree was protected from gnawing rodents by a wire collar and insured for the first ten years of life. The orchard was so well organized that each tree could be identified by a system of divisions, blocks and numbers. Horticulturists from around the country visited the orchards to study the scientific methods employed by Everett and Albyn. The hand picked fruit were taken to sheds where they were individually wrapped in wax paper to protect the "bloom" on its skin, before being shipped to market.<sup>34</sup> According to sources at the time of his death, Everett desire was to produce only the best, and he devoted his considerable energies to the task, resulting in fruit of a practically "unrivalled quality."<sup>35</sup> Once again, only the biggest and the best would do for E.H. Everett.

It is recorded that he spent his time in Bennington inspecting the orchards on horseback and conferring with his nurserymen.<sup>36</sup> He also seems to have remained quite involved with the E.H. Everett Co., in Newark, Ohio.<sup>37</sup> And although he eventually sold his Texas ranch, he soon replaced it with yet another project in the years immediately following the end of World War I, the founding of a school for orphaned sons of war veterans.

Following the death of his wife Amy in 1917, Everett turned his energies to founding the Green Mountain Home School. Mrs. Everett had been much moved by the situation in Belgium during the First World War and had wanted to adopt a war orphan, which Everett vetoed. In 1918 he founded the school in her memory, with the intent that it was to provide the orphans of war veterans not only with a home, but with an education in horticulture.<sup>38</sup> Two farms totaling 340 acres on Monument Avenue extension between the grounds of the mansion and the orchards on Carpenter Hill, were purchased<sup>39</sup> and Albyn oversaw its conversion to school uses.<sup>40</sup> Little is known of the actual operation of the school, which seemed to languish, unlike most of Everett's other projects. It was rumored that the second Mrs. Everett, Grace Burnap Everett, whom he married in 1920, was opposed to this memorial to her predecessor,<sup>41</sup> and this may lie behind the lack of success. At any rate, the school was unoccupied in November 1924, when it burned to the ground. This episode bears mentioning, however, because it shows Everett, in his late 60s, ever energetic and ready to plan and

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<sup>32</sup> Chessman and Abbott, p. 62.

<sup>33</sup> *Bennington Banner*, April 27, 1929.

<sup>34</sup> Chessman and Abbott, p. 63

<sup>35</sup> *Bennington Banner*, April 27, 1929.

<sup>36</sup> Chessman and Abbott, p. 71.

<sup>37</sup> Following Everett's death in 1929 there was a contentious trial over his will between his second wife and the three daughters of his first marriage. During the trial several business colleagues from the E.H. Everett Co. testified that they had had regular dealings with him during the years of his second marriage (1920-29), indicating that he was still quite involved, though residing in Bennington.

<sup>38</sup> Brown, p. 24.

<sup>39</sup> "E.H. Everett Founds School for Boys Here." *Bennington Banner*, December 9, 1918,

<sup>40</sup> *Bennington Banner*, January 31, 1930

<sup>41</sup> *Ibid.* p. 24.

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carry out another project. It is also a reminder that not all Everett's energies went into money-making ventures; like many wealthy men he contributed to a number of charitable causes.

With all of these preoccupations Everett appears to have remained somewhat aloof from the rest of the summer community in Old Bennington. He is not recorded as being active in the Country Club, which was a focal point of social activity for the summer visitors and certain year-round residents.<sup>42</sup> It has been noted elsewhere that Everett was criticized by local Benningtonians because he did not contribute to the public hospital that his step-father, Henry W. Putnam underwrote for the community.<sup>43</sup> In all fairness however, it should be noted that with his step-father taking care of Bennington's needs, the Everetts chose to donate a hospital and school playground to their long-time home of Newark, OH<sup>44</sup>

There was one charitable project in Bennington, however, that he took a keen interest in, the new museum that was being planned in the mid 1920's to house the "relics" of Bennington's historic past. A plan was undertaken by a group of history and tradition-minded residents of Old Bennington to purchase the old Catholic church and convert it to a fitting memorial to the village's past. Wealthy resident James C. Colgate, who owned an extensive gentleman's farm adjoining Everett's, agreed to underwrite the purchase, and give some additional money toward restoration and conversion to a museum. Plans were made to approach other wealthy citizens and raise the remainder. When asked, Everett was greatly interested and soon proposed that he himself bear the entire cost of purchase and renovation. There was one major sticking point, however, and that was that Everett stipulated that Mr. Colgate was to withdraw from the project; he wanted no associates. After a difficult two year period, Everett prevailed. Writing in the early 1950's, John Spargo, the first director and curator of the museum asserted that Everett had sole control of the project, insisting, over the objections of the association that owned the museum, that renovations be done according to his standards and plans.<sup>45</sup>

Despite the fact that Everett spent over \$130,000 on the project, the results were unsatisfactory from the point of view of the museum association. Money was still needed to be raised for display cases; a new addition that was to be used for a caretaker's residence was found to be unsuitable for that purpose or as gallery space and it remained empty for a decade.<sup>46</sup> The museum was opened in August 1928, less than a year before its benefactor died. This unfortunate episode is telling for what it reveals about the relationship between Everett and the Bennington community. That, which under different circumstances would have been viewed as a generous gift to the community, became a source of bitterness in some quarters. It would appear that Everett, who was accustomed to being completely in charge, would not share control with others, especially with Colgate, one of the few men

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<sup>42</sup> Forbes. In his book *The Mt. Anthony Country Club*, John Forbes outlines the early days of the local country club in Old Bennington. The names of the founders are largely those of the well-established summer visitors: John Wool Griswold, James C. Colgate, Charles Sanford, William H. and Harry Shields, George Worthington, Townsend Wellington, and North Bennington's John McCullough. Founded as a golf club, the first links were on John W. Griswold's farm, later sold to Everett (though the club had by then relocated). In Forbes' history of the club, Everett's name is never mentioned, though these men belonged to what would have been his natural social circle.

<sup>43</sup> Resch, p. 46.

<sup>44</sup> Abbott and Chessman, p. 36.

<sup>45</sup> Spargo. Unpag. Spargo, writing in 1951 remained adamant that Everett's retaining control over the project was the cause of the problems that arose, a sensitivity that may have arisen from the fact that the museum construction was dubbed by some as "Spargo's Folly."

<sup>46</sup> Ibid., unpag.

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in the area who was on a similar level financially. After Everett's death, his friend and neighbor Seymour Van Santvoordt recalled that, during the years of the contest over building the museum, Everett complained repeatedly about Spargo and others, but predicted that he would prevail saying, "You know I get my own way."<sup>47</sup>

After Everett died, Bennington was treated to one of its ripest scandals; the trial over his will. The three daughters from his first marriage challenged changes made to his will in the remaining years of his life, which greatly reduced their shares and left almost everything to his second wife and two young daughters. The bitter struggle over the will restored part of the fortune to the daughters, while Grace Burnap Everett retained the house and grounds, and the fruit orchards as part of her settlement. The orchards, by this time managed by Grace's brother George, suffered a number of setbacks and in 1938 were sold by Mrs. Everett.<sup>48</sup> Everett's orchards remain on Carpenter Hill, the majority of them now owned by Southern Vermont Orchards.

The estate itself remained in Mrs. Everett's hands until 1952, when it was sold to the Order of the Holy Cross. Prior to the sale about 130 acres of the property at bottom of the hill to the north of the main house were sold off as separate building lots, leaving 371 acres of the original parcel to be transferred to the Order. In 1974 St. Joseph College purchased the property, subsequently changing its name to Southern Vermont College, which it remains.

**The Context**

In choosing to make Bennington his summer residence, Everett was following in the footsteps of a number of other wealthy individuals who had turned the former farming community into a summer resort. Indeed, Everett himself had regularly visited Bennington in the summer when, as a boy he came to see his mother and step father. He had also lived there long enough to graduate from the local high school. Shortly after the Civil War, lawyers, bankers and industrialists from nearby Troy, NY had begun to visit Bennington Center, as Old Bennington was then known, to get away from the heat, crowding, and unhealthy air of urban summers. Like Everett, many of these summer visitors had ties to Bennington; they had moved away to make their fortunes and some still had family or family homesteads in Bennington.<sup>49</sup> Some would build large, new summer homes, but many would choose to remodel the older family home, or buy a house and renovate and modernize.

It was during this time too, that Americans were discovering that their nation had a history worthy of venerating and celebrating. The celebrations and expositions of the Centennial of 1876 raised the nation's awareness of historical figures, events, and patriotic ideals. In the 1880's and 90's villages like Bennington Center, which had been eclipsed by the newer industrial towns, like Bennington down in the valley, were seized upon for their "authentic" historical associations. The rundown building stock was purchased and remodeled to fit the new ideas of what the village's history had been.<sup>50</sup> Between

<sup>47</sup> "Neighbor Puts Bit of Humor in Everett Case." *Bennington Banner*, March 4, 1930.

<sup>48</sup> Collins. Unpagged. Information based on interviews by Collins with Col. Charles Hayward, former superintendent of the Everett Estate.

<sup>49</sup> Isselhardt, unpagged.

<sup>50</sup> Isselhardt, unpagged.

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1887 and 1891 the Bennington Battle Monument was built to ensure recognition of the historical significance of this village in the greater pageant of American history.<sup>51</sup>

The "summer people" who eventually comprised the majority of the population of Bennington Center (or Centre, as it was often spelled, in the British fashion) reveled in the historical artifacts that they lived in and among. Indeed, as one local historian has pointed out, history became the village's major product, and the summer visitors worked hard to improve upon and amplify the historic aspects of their homes.<sup>52</sup> The Colonial Revival style, as it was put to use in Bennington Center, was a means of improving upon the relics of a patriotic and democratic past and for expressing the connections between the summer residents and that history.

Interestingly enough, when Everett put down his summer roots in Bennington Center (by then re-named Old Bennington) he chose not to participate in any of these historicizing activities. Instead of the Colonial Revival so popular with the summer regulars, he chose a style evocative a very different past; that of feudal Normandy. He also built on a much grander scale than almost all of the other summer residents, the closest rival being the house of James C. Colgate, whose property abutted Everett's on the north slope of Mt. Anthony. Today the Everett mansion is not visible from the village below, but at the time of its building, much of the Vermont countryside was still cleared for farming, as were the slopes of Mt. Anthony, where Totten sited the house. It was natural, of course, for the architect and his client to want to take advantage of the elevated location for its views and cooling breezes, but the presence of the massive medieval baronial hall on the mountainside above the white frame houses of historic Old Bennington must not have been lost on many of the residents. The high stone walls, iron gates and imposing gatehouse at the foot of the long drive up to the mansion only reinforced the castle-like aspect of the little resort's newest residence.

If Everett chose to swim against the Colonial Revival tide of Old Bennington in his choice of architectural style, he was more in step with some of his wealthy neighbors when it came to agricultural pursuits. James C. Colgate was a Wall street banker and broker who married into one of the old local families with property on the north slopes of Mt. Anthony. From 1892 until his death in 1944, Colgate maintained a extensive farm (eventually about 700 acres) at his summer home, specializing first in prize winning Horned Dorset sheep<sup>53</sup> and later pure-bred Ayreshire dairy cattle.<sup>54</sup> Like Everett, Colgate was interested in the "scientific" aspects of farming, and as a gentleman farmer could afford to operate at a loss.<sup>55</sup>

Everett and Colgate were not the only ones in Vermont engaged in this sort of activity. Their agricultural pursuits should be seen in the context of other successful businessmen who came to Vermont to summer and take up farming for a hobby. Most famous of these today is Shelburne Farms, a grand estate and farm on the shores of Lake Champlain that was a summer home of William S. and Eliza Vanderbilt Webb. Among the native Vermonters who created one of these

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<sup>51</sup> The fact that the famed Battle of Bennington did not take place in Bennington at all, but in nearby Hoosick, NY was not a deterrent to those who wished to secure Bennington's place in history. The monument was built near the location of the munitions storehouse that the British were attempting to capture when intercepted by the Continental forces at Hoosick.

<sup>52</sup> Isselhardt, unpagued.

<sup>53</sup> Griswold, E.T. Colgate's Fillmore Farms have the "largest flock of registered Horned Dorset sheep in America, breeding stock is shipped from here all over the country."

<sup>54</sup> "New Employee-owned Corporation to be Known as Fairdale Farms, Inc." *Bennington Banner*, April 9, 1946.

<sup>55</sup> Spaven, p. 19.

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experimental farms was Frederick Billings, the Northern Pacific railroad magnate. In 1871 he returned to his boyhood home of Woodstock and started the Billings Farm (now the Billings Farm and Museum), which was intended to model the most scientific farming methods to the local farmers.<sup>56</sup> Another of the returning gentlemen farmers was Elmer Darling, proprietor of New York City's Fifth Avenue Hotel, whose Mountain View Farms in Burke/Lyndon still exist today. Colgate and Everett continued these traditions in southern Vermont, while just to the south in nearby Williamstown MA, the Rockefellers carried on a similar enterprise at Hope Farm.

In fact, in purchasing the land for his estate, Everett was perpetuating the tradition of a gentleman's farm on that site. John Wool Griswold, who had "greatly improved" the farm that he bought in the early 1880's took great pride in his agricultural pursuits and improvements to his summer home. He tore down the original 1789 house, a local landmark, and replaced it with a Colonial Revival version that, as the local paper noted approvingly, "anyone who was sober would swear was a house one hundred years old, newly painted."<sup>57</sup> On his farm, Griswold kept 25 - 30 horses and some cows and goats, but "the premises are too sacred for even a single hen to scratch or cackle thereon."<sup>58</sup> Although Everett was to operate his enterprise on a much larger scale, the underlying scheme was the same; wealth allowed the gentleman to improve his farm at will, and enjoy the idea of farming without worrying about making it pay.

**Architectural significance.**

Much of the significance of The Orchards is derived from its design, the work of George Oakley Totten, Jr. (1866 - 1939), a prominent Washington architect. Totten was a graduate of Columbia University (Ph.D. 1891, M.A. 1892), and winner of the 1893 McKim Traveling Scholarship. He traveled widely for three years in Europe, studying the architectural monuments of different periods and cultures, which would inform his later work. He also took this opportunity to study at the Ecole des Beaux Arts in Paris,<sup>59</sup> an important credential for an architect who would serve a prestigious social clientele.

Upon returning from Paris in 1895 he became the Chief Designer for the Office of the Supervising Architect for the Treasury in Washington. In this capacity he designed the Philadelphia Mint, as well as a number of post offices.<sup>60</sup> By the time Everett hired him to build his two homes, Totten was in private practice catering to socially prominent clients, such as Mrs. John B. Henderson.<sup>61</sup> He designed the Spanish and French embassies,<sup>62</sup> as well as those of Sweden and Denmark,<sup>63</sup> the elegant quarters of the Congressional Club<sup>64</sup> and the University Club of Washington, DC.<sup>65</sup> Indeed, the

<sup>56</sup> Interview with David Miles, Billings Farm and Museum, August 28, 1999.

<sup>57</sup> "Barn Raising." Day Papers C99.

<sup>58</sup> Day Papers B155. "A Trojan's Vermont Farm." This last was not an ironic comment, the article is glowing in its descriptions of the improvements that Griswold has made to his farm.

<sup>59</sup> Bushong, William, et.al., p. 168

<sup>60</sup> Ibid., p. 168

<sup>61</sup> Ibid. p. 168. Mrs. Henderson was a social force in Washington, who commissioned many of the buildings that would become embassies. Totten worked extensively with her on these projects.

<sup>62</sup> *American Architect*, July 6, 1921, Vol. 120, pp. 1-7.

<sup>63</sup> *American Architect*, Vol. 100, September 6, 1911.

<sup>64</sup> *American Architect*, Vol. 108, August 11, 1915.

<sup>65</sup> *American Architect*, Vol. 103, June 18, 1913.



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extravagant home that Totten designed for Everett in Washington would become the Turkish Embassy after Everett's death.<sup>66</sup>

Totten's elite clientele was noted by the *American Architect*, which published an article about the architect's own residence in the "Embassy Section" of the capital saying, "...directly across the street is the Spanish Embassy; to one side is the home of the former Russian Ambassador, to the other that of Mrs. Marshall Field, and next to that the French Embassy. All of these buildings were designed by Mr. Totten, and represent as many styles, each good in itself."<sup>67</sup> That Totten designed in many styles is to be expected of an Ecole-trained architect of this period. Indeed, Totten's work exhibits the accomplished eclecticism, careful planning, and integrated composition of spaces along major and minor axes, that were hallmarks of Ecole design principles.

His virtuosity in blending architectural styles from many cultures and periods is further noted in the article on Totten's own home. The exterior recalls the Spanish Colonial, the hallway displays Gothic detail, the living room is in a medieval Italian mode, the dining room is Adam, and a special feature is the Japanese room acquired from a New York residence. The house "shows the combination of every artistic impulse"<sup>68</sup> and it is "a place where a man of correct artistic perceptions may devote his spare hours in the most beautiful and satisfactory elements of true recreation, both mental and physical...the house of an artist."<sup>69</sup> It was this sensibility and training that would be brought to bear on the Orchards; it is an inspired amalgam of different styles and historical references, which Totten manages to weave together into a coherent and beautiful whole.

It should be noted that the two houses designed by Totten for Everett were being built simultaneously, and it would seem that the architect was making a deliberate statement about style and life-style in the contrasting designs. For the Washington house, Totten employed a formal, classical vocabulary, with a dressed ashlar piano nobile above a rusticated basement, and a semi-circular portico with a Corinthian order.<sup>70</sup> The elegance of this house, is in keeping with the active social life that the Everetts led in Washington. The ground floor was entirely given over to rooms for entertaining on a grand scale; reception hall, ballroom, double drawing room (one for billiards), conservatory, and sitting room.<sup>71</sup> The family's quarters, with spacious rooms for more informal living and entertaining were above on the second and third floors, the servants quarters, on the fourth.

The formality of the Washington house is in contrast to the design that Totten produced for the Bennington residence. Here he looked to medieval English-Norman precedent, fitting the long, low mass of the stone house to its hillside site and anchoring it with two polygonal towers. The precisely cut stone and the clarity of classical form and detail in the Washington residence, is replaced in the

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<sup>66</sup> It is interesting that Totten had, during his earlier travels designed the first American chancery in Turkey. His work so impressed the Turkish Prime Minister and Sultan Abdul-Hamid II, that they tried to persuade Totten to remain in Turkey as "personal and private" architect to the Sultan. See Miller. pp. 121-122.

<sup>67</sup> *American Architect*, July 6, 1921, Vol. 120, pp. 5-6.

<sup>68</sup> *Ibid.* p. 5

<sup>69</sup> *Ibid.* p. 6

<sup>70</sup> "To Choose Jury This Afternoon in Will Case: Action is Expected to Take Up Two Weeks." *Bennington Banner*, January 13, 1930. In fact, the Everett house in Washington was said to have been called the "little White House" because of its resemblance to 1600 Pennsylvania Avenue.

<sup>71</sup> Chessman and Abbott, p. 46.

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summer home by a textured surface of gray, quarry faced limestone and an asymmetrical, organic plan that allows sweeping views of the valley and mountains from all of the principal rooms. In addition, Totten's plan allows many of the main rooms to receive natural light from two sides, either directly, or from the well-lit single-loaded corridors that form the main spine of the building. The living room/reception hall,<sup>72</sup> lounge, and the dining room open onto spacious terraces that create adjoining outdoor living spaces. On the second story, almost all the rooms have balconies that allow easy access to the outside. The integration of indoors and out, the abundance of light, and the capture of spectacular vistas are the defining elements of Totten's design for this summer residence.

Totten's skill as an architect was not limited to his ability to create spacious, functional plans for his buildings; he was also a skilled eclectic designer who followed the principle that different styles were expressive of certain characteristics, and that these should be appropriate to intended use. Thus the medieval English-Norman exterior with its towers conveys a sense of strength, permanence, and power. This gives way on the interior to other styles, each selected to complement the function of individual room. The lateral, barrel vaulted corridor into which the visitor steps from the port-cochère is amply lit through the many round arched windows opening onto the courtyard, evoking an early Renaissance cloister. In the 20' by 70' living room an elegant classicism appropriate to formal entertaining is employed, with engaged Corinthian pilasters and free-standing columns, ornate cornice, and, at each end of the room, garlanded, marble fireplaces. The dining room receives a Georgian treatment, with rich paneling, denticulated cornice and elliptical fan lights above the doors. The main stair hall, with its dark paneling, tile floor and newel post caved with urns and swags, again suggests the Renaissance. Upstairs, several bedroom display Adam motifs on the fireplaces. Totten deploys his varied stylistic vocabulary in the suavest manner of an Ecole (and Columbia) trained architect of the period. Although he incorporates a variety of different styles into his design, there is nonetheless a coherence and harmony among the parts. The use of the round arch motif, whether for Norman, Renaissance, Adam, or Georgian is an integrating factor. Totten also used paneling in many rooms, and while these vary to conform to the style of the individual rooms, they nonetheless act as a unifying motif, as do the parquet floors used in many of the rooms.

Totten also uses his vocabulary of architectural forms to convey a hierarchy of importance for the various buildings of the estate. The mansion itself, naturally, receives the greatest degree of elaboration in its detail and forms. The towers and massive stone walls suggest fortress-like strength, while features such as the porte-cochère, bay windows, and balconies speak to luxury and comfort. The forms used in the service areas are much simplified. Fan lighted double casements and French doors of the main part of the house, give way to simple, sash windows and timber-braced doors, suggesting more vernacular origins. In the same vein, the gatehouse has less pretension the mansion, but is in turn more elaborate than the service buildings, while still sharing forms with both. There are arched windows as well as simple sash; the balusters of the balconies and the half timber pattern are the same as those of the mansion. On the other hand, the stone-capped gable parapets and narrow eaves are like those of the stable/garage building. Thus, Totten skillfully uses his architectural vocabulary to express the nature and relative importance of the various parts of the estate, an honored principle of the Beaux Arts tradition.

<sup>72</sup> Originally the long narrow room adjacent to the living room on the east was open, a covered section of the terrace.

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Another significant aspect of Totten's design and a legacy of Beaux Arts training, is the complex, yet coherent weaving of major and minor axes, as a means of creating a coherent plan and integrating house and surrounding landscape. A visitor approaching the house on the long winding drive, rounds the last curve and is presented with the south facade of the house, and its gated entrance courtyard. To reach the main gate is necessary to pass through a corridor-like space created by the west wall of the stable/garage and a natural wall of the same limestone, the living rock of the mountainside. In the middle of the entrance courtyard, the radiating sunburst pattern in the pavement shifts the axis of progress 90 degrees to the right (east). This is the main axis (east-west), running perpendicular to the north-south mass of the house, which unites the mansion and its grounds. Along this axis to the west is the cascade, while to the east it aligns the main entrance of the house and the entrances of next two rooms, following the line of sight across the terrace and lawn to the steps leading down to a formal garden, and finally terminating in the semi-circular stone overlook terrace.

Across this main, organizing axis, Totten lays the minor axes of first and second story corridors and their adjoining rooms, pivoting the north and south wings around the two towers, which accommodate the vertical circulation. The primary living spaces of the north and south wings are balanced on either side of the main organizing axis, at the ends of the lateral axes. Thus the axial scheme gives an underlying order to what is in reality a complex plan. The north wing is set at a 45 degree angle to the spine of the house, while the south wing adheres to a more conventional 90 degree orientation. The numerous one-story sections of the building, which create balconies for the second story rooms, not only add visual complexity, but interweave indoors and out. Another element that linked the house to the grounds was the main axis of the north wing, which extended from the semi-circular bay window through a formal allée of large hedges and shrubs extending to the northwest, from the house.

As a work of architecture The Orchards is a splendid example of Beaux Arts eclecticism as practiced by a skilled and talented architect. It unites Ecole design principles with the sensibility of one who, through his training, absorbed the forms, details, and nuances of the historical styles, enabling him to reapply and interpret them to serve modern purposes. The architect was also in the happy position of having a client who wanted only the best in materials and workmanship, as well as design. For Everett was as much a product of his time as Totten was of his Ecole-based training; for a self-made man of great wealth it was entirely appropriate to build a grand residence with feudal, aristocratic associations, to entertain his guests in a Georgian dining room or to stroll by a Renaissance garden cascade. Although, designed as a summer home in the country, it was nonetheless luxurious, a consciously created setting for a lifestyle of leisure, entertainment, and enjoyment available to only the very wealthy and at great cost.

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United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section 11 Page 1

The Orchards

name of property

Bennington Bennington County VT

county and state

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Property owners

name Southern Vermont College

street & number 982 Mansion Drive telephone 802.442.5427

city or town Bennington state VT zip code 05201

name Frederick H. and Anne S. Burkhardt

street & number 151 Monument Avenue telephone 802. 442.9573

city or town Bennington state VT zip code 05201

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Section 10 Page 1

**The Orchards**

name of property  
Bennington Bennington County VT  
county and state

**The Orchards (Southern Vermont College)**

Zone	Easting	Northing
18	644850	4748070
18	645910	4748100
18	646320	4747440
18	645320	4746830
18	644650	4746820
18	644630	4747250

Gatehouse and gate		
18	645810	4748460

**Verbal Boundary Description: Southern Vermont College**

The boundaries of this property are defined on the Town of Bennington tax lot maps as follows:  
Parcel 08-01-39.1

**Verbal Boundary Description: Gatehouse and gate**

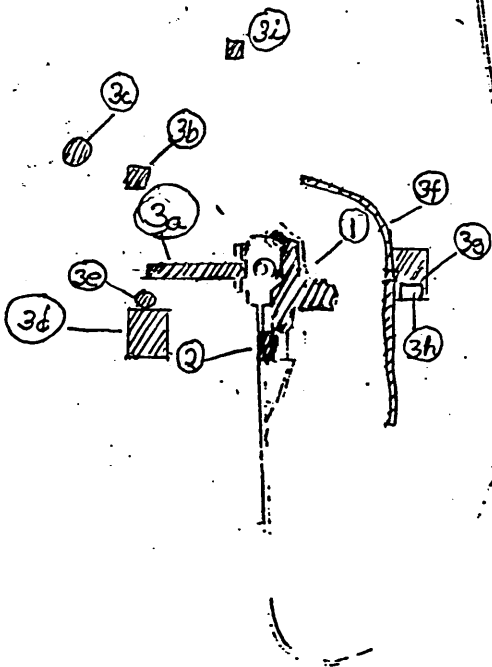
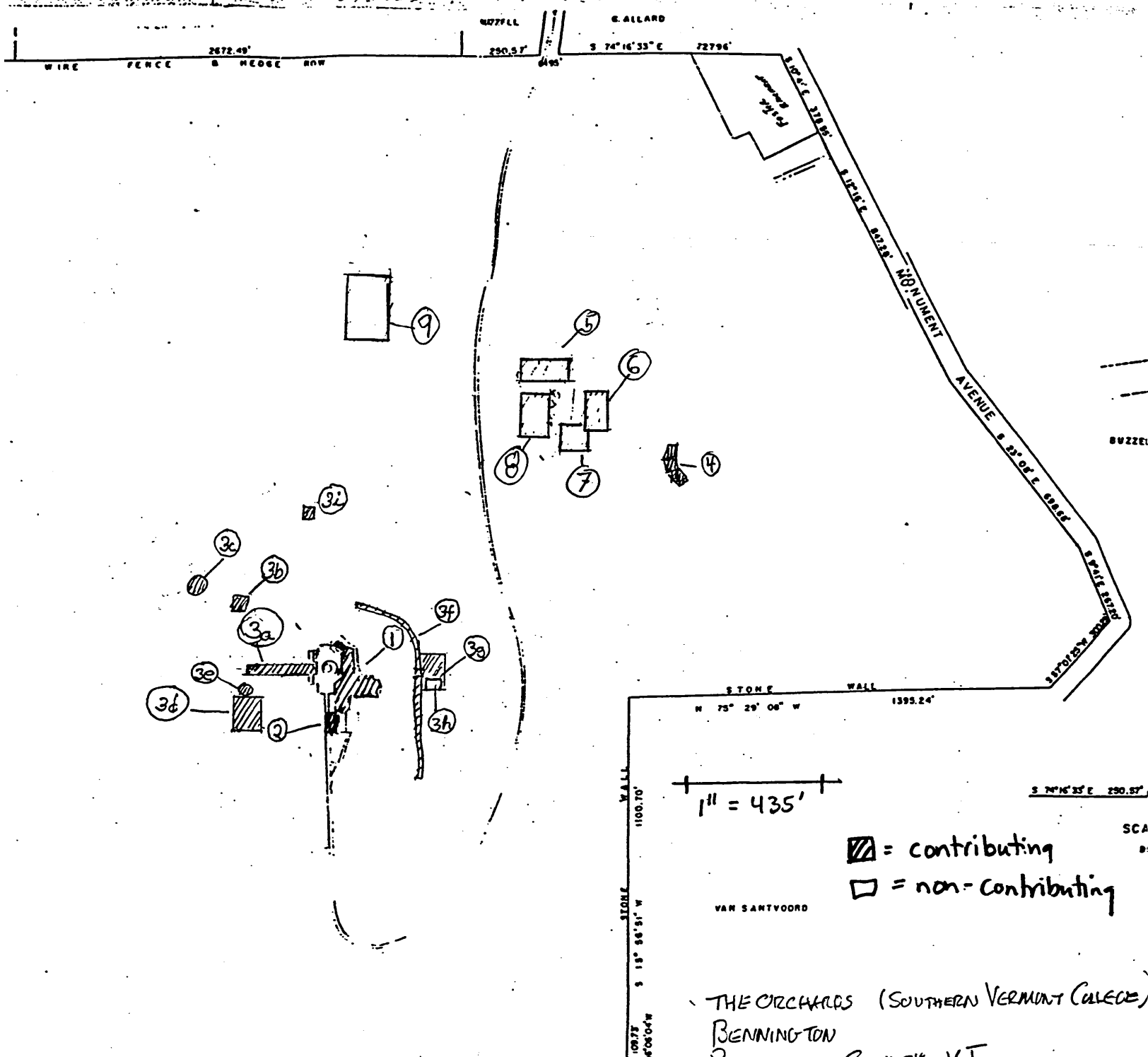
The boundaries of this property are defined on the Town of Bennington tax lot maps as follows:  
Parcel 48-51-37

**Boundary Justification**

The boundaries of the property upon which the mansion, stable/garage, gardens, cascade, and icehouse are situated are those of the original Everett Estate, excluding approximately 130 acres at the foot of the hill sold by Mrs. Everett in the early 1950s.

The boundaries upon which the gatehouse, gate, and garage are situated are those of the property as it was subdivided from the larger estate in the early 1950s.

The boundaries are sufficient to convey the significance of the property.



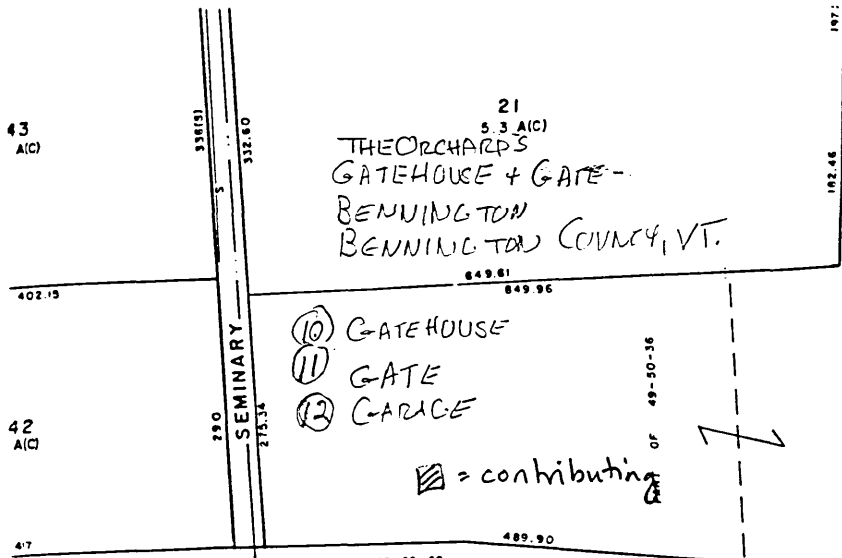
▨ = contributing  
 □ = non-contributing

THE ORCHARDS (SOUTHERN VERMONT COLLEGE)  
 BENNINGTON  
 BENNINGTON COUNTY, VT.  
 PARCEL 08-01-37.1

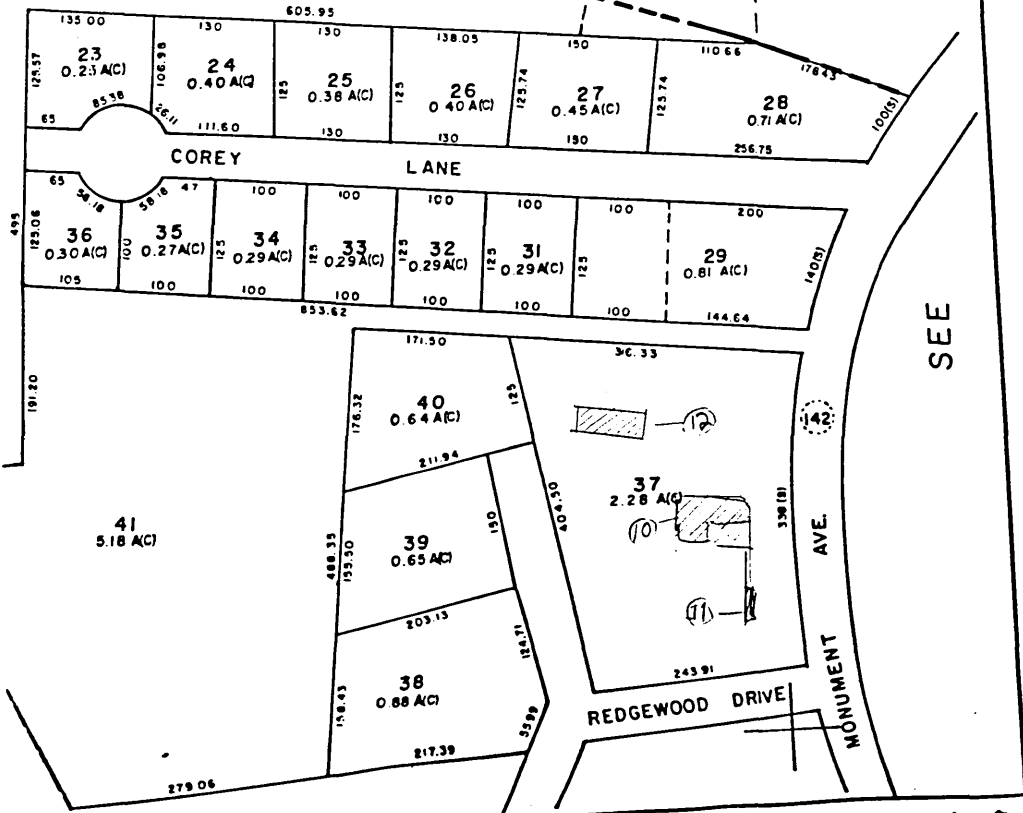
- 3a. CASCADE
- 3b. SWIMMING POOL
- 3c. CISTERN
- 3d. TENNIS COURT
- 3e. STONE TABLE  
VAN SANTVOORD
- 3f. STONE WALL
- 3g. FORMAL GARDEN
- 3h. PERGOLA
- 3i. OVERLOOK

- 1. THE ORCHARDS (MANSION)
- 2. STABLE/GARAGE
- 3. CASCADE AND GROUNDS
- 4. ICEHOUSE
- 5. ALDIS/BOWEN/CADY HALLS (NONCONTRIBUTING)
- 6. DARBY/ELMWOOD HALLS (NONCONTRIBUTING)
- 7. STUDENT ASSOCIATION BUILDING (NONCONTRIBUTING)
- 8. DINING HALL (NONCONTRIBUTING)
- 9. HEALTH & RECREATION FACILITY (NONCONTRIBUTING)





SCALE 1" = 184.17'



**NORTH**

This map was redrawn in 1988 from maps prepared by Maurice Wain, C.S. 88, in 1977.  
Scale 1" = 184.17'

Map Index

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Map 48