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

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

1. **Name of Property**  
   Historic name: Bull, William C., House  
   Other names/site number: N/A  
   Name of related multiple property listing: ____________________________  
   (Enter "N/A" if property is not part of a multiple property listing)

2. **Location**  
   Street & number: 219 Pleasant Street  
   City or town: Bennington  
   State: Vermont  
   County: Bennington  
   Not For Publication: ☐  
   Vicinity: ☐

3. **State/Federal Agency Certification**  
   As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 C.F.R. Part 60.  
   In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:  
   ___national ___statewide ___local
   Applicable National Register Criteria:  
   ___A ___B ___C ___D

   ___________________________  
   Signature of certifying official/Title:  
   ___________________________  
   Date  
   ___________________________  
   State or Federal agency/bureau or Tribal Government
In my opinion, the property meets does not meet the National Register criteria.

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<th>Signature of commenting official:</th>
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<th>Title:</th>
<th>State or Federal agency/bureau or Tribal Government</th>
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### 4. National Park Service Certification

I hereby certify that this property is:
- [ ] entered in the National Register
- [ ] determined eligible for the National Register
- [ ] determined not eligible for the National Register
- [ ] removed from the National Register
- [ ] other (explain:) ______________

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<th>Signature of the Keeper</th>
<th>Date of Action</th>
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### 5. Classification

#### Ownership of Property

(Check as many boxes as apply.)

- [ ] Private: X
- [ ] Public – Local
- [ ] Public – State
- [ ] Public – Federal

#### Category of Property

(Check only one box.)

- [ ] Building(s) X
- [ ] District
- [ ] Site

Sections 1-6 page 2
Bull, William C., House

Bennington Vermont

Name of Property

County and State

Structure

Object

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

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<tr>
<th>Contributing</th>
<th>Noncontributing</th>
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- **buildings**
- **sites**
- **structures**
- **objects**

Total

Number of contributing resources previously listed in the National Register ___0____

6. Function or Use

**Historic Functions**

(Enter categories from instructions.)

DOMESTIC/single dwelling

______________

**Current Functions**

(Enter categories from instructions.)

DOMESTIC/multiple dwelling

______________
7. Description

Architectural Classification
(Enter categories from instructions.)
Colonial Revival
Classical Revival
____________________________________________________
____________________________________________________
____________________________________________________
____________________________________________________

Materials: (enter categories from instructions.)
Principal exterior materials of the property: Wood, Stone, Brick, Glass

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

Summary Paragraph

The William C. Bull House is located on the southwest corner of Pleasant and Valentine Streets in the Town of Bennington, Vermont. The primary façade fronts Pleasant Street which features several high-style residential buildings. The street lies one block north of and parallel to Main Street; it extends from North Street eastward to a point where it curves abruptly southward to intersect East Main Street. The Walloomsac River flows parallel to Pleasant Street on the north side, providing sites for the water-powered industry that emerged during the early nineteenth century. The property consists of a two-story main block in the front (north) and a c.1874, 1½ story rear secondary block (south) connected by a one-story ell. The main block had many distinctive architectural features such as a central pavilion with supporting pilasters and closed pediment; denticulated cornices with modillions; corner pilasters with ionic capitals; friezes with swag details; and elaborate entrances with entablatures with denticulated cornices and flanking pilasters.
Bull, William C., House

Name of Property

Bennington Vermont

County and State

Narrative Description

Main Block

Exterior

The main block is a c.1901, symmetrical, two-story, three by two-bay, Colonial Revival house topped by a hip roof with a deck. Resting on a parged stone foundation, it has aluminum siding and an asphalt shingle roof. This block replaced a c.1855, 1½-story, gable-roofed, eaves-front house with a recessed hexastyle portico and central second-story square tower (Figure 1). According to the 1856 Wallings Map, it appeared to have an L-plan. Architect William C. Bull rebuilt the main block c.1901.

Centered on the north (front) elevation is a slightly projecting central pavilion capped by a closed, triangular pediment framed by two-story pilasters with Scamozzi Ionic capitals. The two-story elaborated entrance has double-leaf doors with 1/2 transom lights flanked by pairs of Ionic pilasters supporting an entablature block with a swag-enriched frieze. Spanning the north (front) elevation is a one-bay, hip roof, Colonial Revival porch with a denticulated entablature with modillions, triplet columns, and a lattice skirt. The balustrade on the front porch is modern, square stock that replaced a turned balustrade c.2015. A similar modern balustrade is on the second story of the porch. Centered on the porch roof deck is a recessed glazed door flanked by large sidelights and Ionic pilasters and capped with a swag-enriched frieze and denticulated cornice. The remaining fenestration
consists of 1/1 windows with matching swag frieze and cornice treatment. The east elevation has a two-story, three-sided, flat-roofed bay window with matching treatment. The corners feature Ionic pilasters. The capitals on the columns and pilasters have severely deteriorated, and the corner pilasters have been covered with aluminum. There are two large interior brick chimneys with corbeled caps.

**Interior**

The interior space was altered in the 1970s when the building was converted into multi-unit housing. The porch initially accessed a center door that led into an entry hall with a center staircase. The entry door and entry hall was divided in half in the 1970s. The dividing wall is flush with the stairs and covers portions of the newel post and railing. The northwest room on the first floor, which would have been a parlor, retains original wood flooring, baseboard trim, and Colonial Style window trim. There is a fireplace with a mantle located in the southwest corner of the room. The dining room leading between the northwest and southwest room has wood floors with a herringbone pattern, and intricate inlay patterned wood designs forming a perimeter around the room. Circular wood designs form the corner of the floor border. The northeast room on the first floor retains original flooring, baseboard trim, and window trim. The remaining first-floor and second-floor plans on the main block have been altered. The stair balustrade remains on the second-floor landing. Four doors are leading off of the landing. The doorways retain the paneled wood door and solid panel transoms.

**Ell/Connecting Block/Hyphen**

**Exterior**

Extending from the south elevation is a one-story ell. This ell serves as a hyphen that connects to the rear block. Resting on a stone foundation, it has aluminum siding and an asphalt shingle roof. The brick foundation is covered with stucco and tooled to resemble concrete blocks. There are wood clapboards under the siding. The ell has a central entrance on the east elevation. The entrance is flanked by 2/2 windows, and there are three evenly spaced knee wall windows along the roofline. There is a small Colonial Revival porch located at the east junction of the 1901 block and the ell. The porch has a denticulated entablature with modillions, triplet columns at the southeast corner, turned balustrade, ball-headed newel posts, and lattice skirt. There is an elaborate entry accessing the side porch with transom and ¾ length sidelights. An entablature with denticulated cornice and a swag-enriched frieze caps the block entrance. There is a small closed-in porch located at the west junction of the 1901 block and the ell. It has a denticulated cornice with modillions. There are two closely paired 2/2 windows on the west side of the closed-in porch and an entry on the south elevation. The west elevation of the ell has three evenly spaced modern windows. The southern window was filled in with a door. Extending from
the south side of the second story of the c.1901 is a rectangular addition with a flat roof. It projects upon the gable roof of the one-story ell.

Interior

The interior of the ell was drastically altered in the 1970s. There is a small enclosed staircase accessing the second-story space. There is a drop acoustical ceiling tile in the first-floor rooms. The wood window and door trim remain intact.

Rear Block

Interior

The c.1874, 1½ story, gable-front, sidehall plan, rear block faces Valentine Street. Resting on a stone foundation, the building has aluminum siding and an asphalt shingle roof with open eaves. The sidehall entrance has an entablature with supporting columns. Fenestration throughout the c.1874 block is 2/2 and 2/1 windows. Spanning the east (front) elevation is one bay porch with chamfered posts, paired brackets, and sawn balustrade. The flat-roofed porch has a wood clapboard skirt on three sides. A one-story, gable roof addition extends from the west elevation. There is a stone plinth covered in stucco and tooled to resemble concrete blocks. There are wood clapboards under the aluminum siding.

Exterior

The floor plan for the rear block was altered. The sidehall staircase remains intact, but the stair hall was altered with the introduction of two separate units in the block. The wood window and door trim remain intact. There is a closet space in the west room that still has drawers and shelving.
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.
- [x] B. Property is associated with the lives of persons significant in our past.
- [x] C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D. Property has yielded, or is likely to yield, information important in prehistory or history.

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

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

Areas of Significance
(Enter categories from instructions.)
Architecture

Period of Significance
1901-1913

Significant Dates

Significant Person
(Complete only if Criterion B is marked above.)
Bull, William C.

Cultural Affiliation

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

The William C. Bull House is significant within the context of architecture. This building is eligible under Criterion C as a representative example of a Colonial Revival-style house with Classical Revival ornamentation. The exterior of the house retains many original architectural features such as a central pavilion with supporting pilasters and closed pediment; denticulated cornices with modillions; corner pilasters with ionic capitals; friezes with swag details; and elaborate entrances with entablatures with denticulated cornices and flanking pilasters. The rear block and ell retain late-nineteenth-century architectural details such as sidehall plan, 2/2 windows, and knee wall windows. The William C. Bull House is also significant under Criterion B for its direct association with architect William C. Bull, who lived in the house from 1901-1913 and remodeled it extensively to his own designs. Moving to Bennington in 1878, Bull was an important Bennington businessman who transitioned from manufacturing to architecture in the late nineteenth century. Bull built many high-style Bennington residences and played a significant role in the early-20th century architectural community of Bennington. As Bull’s personal residence, the house is clearly associated with his significance and achievements as an architect. The period of significance is 1901 to 1913, the period that Bull practiced architecture in Bennington. The house retains integrity of location, design, setting, materials, workmanship, feeling, and association.

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

Early history

Early owners of the property were George D. Harrington, Eliza M. Norton, Norman Squires, and Henry W. Scott. Harrington moved from his family’s Shaftsbury farm and most likely built the original main block and ell c.1855. Harrington worked as a clerk in the census department. In 1865, Harrington sold part of the property to Henry W. Scott, a machinist. Scott likely built the secondary block c.1865. Henry W. Scott was a machinist working in the local mills. His relative, Colonel Olin Scott, was a Bennington manufacturer of powder mill and pulp mill machinery. The two pieces of property were joined together in the mid to late nineteenth century.
Pleasant Street

Pleasant Street ranks among the most significant streets in Bennington village principally for its high-style residential architecture and its historic association with several important nineteenth-century industrial enterprises. The Walloomsac River flows parallel to Pleasant Street on the north side, providing sites for the water-powered industry that emerged during the early nineteenth century. Several owners of these enterprises built imposing houses on Pleasant Street next to their riverside mills and shops, and these houses continue to define the predominant character of the street. Pleasant Street was the first east-west street opened after Main Street, probably during the early 1800s. In 1835, there were three different water-powered industries then existed along Pleasant Street. The pottery factory owned by the Norton family and a woolen mill established by Joel Valentine in 1824 later evolved into large-scale enterprises. A shorter-lived "factory" of unknown production belonging to Allen, Safford, and Company was located at the east end of the street. Fewer than ten houses were scattered along the street. By the middle of the nineteenth century, there were about thirty buildings along the street. The son of Joel Valentine, Alonzo B. Valentine, took over the woolen mill (a brick building built about 1845) in 1866 and converted it to the production of knit goods. The other significant addition to the industrial landscape of Pleasant Street was the Bennington Machine Works developed by Olin Scott about 1865. Scott’s firm manufactured both gunpowder and machinery for gunpowder mills along with various other products.\(^1\)

Criterion B: William C. Bull

The William C. Bull House is significant under Criterion B as the personal residence of architect William C. Bull. He was an architect responsible for designing several significant Bennington buildings at the turn of the twentieth century. Moving to Bennington in 1878, Bull was an important Bennington businessman who transitioned from manufacturing to architecture in the late nineteenth century. Bull built many high-style Bennington residences.

Born in Danby, Vermont, William C. Bull spent his youth in Wallingford before moving to Bennington in 1879. He worked as a clerk at John T. Shurtleff’s drug store and lived with the Shurtleff family. He then attended Hungerford Collegiate Institute in Adams, New York.

Bull married Harriet Jane Scott in her parent’s house in 1884. She was the daughter of Henry W. Scott, the owner of the secondary portion of the extant house. Harriet was also the niece of Colonel Olin Scott, the Bennington manufacturer of powder mill and pulp mill machinery. Between 1893 and 1902, William and Harriet lived at 112 Willow Street, which eventually became Valentine Street. This was the home of her parents, Henry and Eliza

\(^1\) Vermont Historic Structures and Sites Survey, Vermont Division for Historic Preservation, Montpelier, Vermont.
Scott. They owned the extant property and lived in a house there, which Bull subsequently rebuilt in 1901.

**William Bull Enterprises**

Bull initially made his mark on the Bennington community when he "joined his father-in-law, Henry W. Scott, and brother-in-law, Frank H. Scott, in business at Bradford Place manufacturing drying forms used in the town's knitting mills." Bull eventually took over the business entirely. He owned the mill, known as the 'Brick Shop,' on the east side of town, which was previously owned by George S. Bradford and then George A. Wattles. The brick house was "fully equipped with good working machinery" and "always enjoyed a good patronage." By 1893, Bull was a manufacturer of drying form boards for knit underwear, which he established in 1885. Bull also owned the Scott Fulling Mills at Bradford Place.

**William C. Bull, Architect**

In 1890, Bull commenced a new career as an architect (Figure 2). One of Bull's early designs was not a house. When the Bennington Battle Monument was dedicated in 1891, he designed and installed the Triumphal Arch, which was placed at the four corners on Main Street in front of the County National Bank. It was a wood-frame structure covered with painted canvas to look like the stone in the monument. The arch was 75 feet long, from one side of the street to the other, about 18 feet wide and 60 feet high (Figure 3).

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3 *Bennington Banner*, Bennington, Vermont, July 7, 1919.
4 “No. 10: William Clark Bull, #2,” Bygone Bennington on WBTN-AM 1370.
Having only an engineering degree and no formal architectural training, Bull initially worked for Bennington industrialist Henry Putnam. Putnam built several of Bennington’s prominent buildings, including the c.1873 Putnam House. During Bull’s tenure, Putnam built the c.1891 Bennington Opera House and two Queen Anne-style tenant houses on Gage Street. It is possible that Bull assisted with these designs.

As an independent architect, Bull "designed many of the grand old houses, mostly Queen Anne style and a few of the community buildings in Bennington."\(^5\) He established an office in the First National Bank building at 322 Main Street.

Bull’s earliest known Bennington designs were the c.1890 Crawford House (Park Street) and the c.1890 Pierce House (Harrison Avenue). William Campbell moved to Bennington from New York state in 1890 to operate a knitting mill that stood diagonally across the street. The 2½ story, cross-gabled, gambrel-roofed, transitional Queen Anne-Colonial Revival house had flared eaves, octagonal corner tower, off-center main entrance, and multi-bay, Colonial Revival porch wrap and displayed "an eclectic array of Shingle Style, Queen Anne, and Colonial Revival characteristics."\(^6\) Built for Bennington publisher, C. A. Pierce, this residence (#115 Harrison Avenue) was demolished in 1962 to make way for the Paradise Motel.\(^7\) When the house was demolished, the c.1908 carriage house with Greek Revival details, a possible Bull design, was moved across the street.

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\(^5\) "No. 9: William Clark Bull, #1," Bygone Bennington on WBTN-AM 1370.
\(^7\) Ibid.
Bull may have designed the Colonial Revival home for H.S. Bingham, the owner of the successful box factory and the brokerage business for underwear. Bingham "contributed to Bennington's role as an important commercial and manufacturing center at the turn of the century" and his home at 217 Silver Street was "a symbol of Bingham's success." The house featured arched window openings, wrap around porch, irregular plan, abundant use of dormers and gables, and variety of windows. Bull also designed the Edward L. Bates House which stood directly across the road from Bingham's house (212 Silver Street).

In 1892, journalist Charles N. Powers hired Bull to build his home on Grandview Street. Powers wrote for *The New York Times* and was a Nieman Fellow at Harvard University. In May 1892, "ground has been broken for a fine residence for Charles N. Powers on the Grand View Terrace just above the house recently built. William C. Bull is the architect."9

In 1896, Bull designed two Queen Anne Style homes - the William Campbell house (207 West Main Street) and Fred O. Graves house (126 Elm Street). Both houses featured a "variety of materials, eccentric rooflines and free adaptation of classical details characteristic of the Queen Anne style" such as asymmetric design, turrets, recessed porches, Palladian windows, wrap-around porches supported by columns, and multiple elaborate chimneys.10

Bull also designed a replacement building for the inadequate Bennington Railroad Station in 1896. He designed a Richardsonian Romanesque-style depot with rock-faced blue marble. The depot

Commands your attention as you approach from any direction, visually as strong as the locomotive it serves. The dark marble is impervious to the sooty, grimy world of coal-powered Late-Victorian trains. The slight cant of the stone below the windows anchors the station to the land, unmoved by the power of the iron horse.11

Additional features are the porte-cochere, vaulted ceiling, and a broad roof with a wide overhang.

Bull designed the Heather Mansion for sisters and Mary and Celia Heather. Located on the Searsburg/Wilmington border, Bull designed a Victorian Style home that replicated the Heather family's ancestral home in Scotland. The mansion was built by 1902, but Bull's involvement is questionable as the Heathers and Bull were involved in court proceedings.

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9 *Bennington Banner*, Bennington, Vermont, May 13, 1892.
11 Radocchia, Jane Griswold, and Joseph H. Hall.
until 1913. The suit was "the outcome of a refusal to pay for some plans drawn by Mr. Bull for the handsome home of the defendants at Searsburg."\[12\]

During his practice, Bull contributed to several magazines and symposiums on issues related to architecture and planning. In 1897, he gave the presentation, "Sanitary Plumbing" at the annual meeting of the Bennington County Sanitary Association. The following year, he made a similar presentation, "Sanitary Plumbing and Tests," for the annual meeting of the Vermont Mutual and Union Mutual Fire Insurance companies. In 1899, Bull expressed support in *The American Architect Building News* for Globe Ventilated Ridging, which "combined an ornamental cresting and an efficient and absolutely stormproof ventilator."\[13\] Bull stated that the system was "a positive means for ventilating attics" while "providing a durable finish for roofs" and that he was "specifying its use where your other types of ventilators would not make an attractive appearance."\[14\]

Bull is believed to have designed the T. B. Bickford House on Dewey Street between 1890 and 1910, commissioned by John S. Holden in 1899 as a wedding present for his daughter and fiancé, T. B. Bickford. With features such as "an embellished denticular cornice, stained glass stairway window and a distinctive wrap-around porch with a round, transitional corner bay, the "house shares a high quality of detail and craftsmanship with neighboring houses facing Main Street, suggesting that it may have been built by Bennington architect, William C. Bull."\[15\]

In 1900, Sayre McLeod of Troy, New York, retained Bull to design a $5000 summer cottage in Old Bennington "that contains three acres and faces on the east on Catamount Lane."\[16\] Located on the grounds of the Catamount Tavern, this may be Neo-Adamesque Peff House at 40 Monument Avenue. While this house has a Monument Avenue address, it "looks out from a steep bluff above Catamount Lane, fronting formally to the east, but with driveway access extending westward to Monument Avenue as well."\[17\] In 1906, he oversaw the installation of an Estey Organ at the Baptist Church in Brattleboro.

While working on the extant house, Bull worked on two additional Bennington buildings. He designed a house for General Merritt Barber, former adjutant general for the United States Army in the Philippines. Barber bought "a fine house ... on the Silver Street lot which he bought in Bennington some years ago. The lot is on a high elevation and commands a fine view of the Walloomsac River valley. Architect William C. Bull is at work on the plans

\[12\] *The Brattleboro Reformer*, Brattleboro, Vermont, September 3, 1913.
\[14\] Ibid.
\[16\] *Deerfield Valley Times*, Wilmington, Vermont, August 31, 1900.
and specifications.\textsuperscript{18} He also designed the Shingle Style house for Howard H. Shields at the corner of Wallomsac and Fairview Streets in Old Bennington. In 1901, Shields "accepted plans drawn by architect William C. Bull for a $10,000 house that is to be built this season at Bennington Center. The structure, which is to be in colonial style, will be quite unlike any other house in the town."\textsuperscript{19} This is the Luksis House, a contributing building to the Old Bennington Historic District.

**William C. Bull's Later Life**

Following the work on his house, Bull's additional independent residential buildings included a sizable Shingle style addition to the Louis Graves house (124 Elm Street), and the c.1904 Stick Style Frank M. Crawford house (236 Park Street). The Graves House, originally built in 1887 and remodeled in 1908, was an "asymmetrical and complex Queen Anne design."\textsuperscript{20} Bull had previously designed another Graves family home at 126 Elm Street. Bull's remodeling gave the house a Shingle Style update.

The 1908 addition was understandably kept simple on the exterior--the west side appears virtually undesigned--with the eaves front roof becoming dominant. As a consequence, the image of the house is not fully Victorian ... which had a ... history of evolving roof and gable forms. Here and in the disappeared George F. Graves house, the Queen Anne style is seen in its less vernacular and more Richardsonian and Shingle Style phases.\textsuperscript{21}

**The architecture of the Graves house addition**

Strongly suggests a knowledgeable architect, and the current owner's attribution of the house to William C. Bull, known to have worked for the Graves family, is persuasive. Bull's style evolved from Richardsonian to Beaux-Arts Neoclassic in the early 20th century, in a manner completely consistent with the interiors of the addition to the Louis A. Graves house (he of course was following the trend of the time).\textsuperscript{22}

Bull may have designed the neighboring house at 133 Elm Street as it was "completely a recapitulation of the architectural themes found in the two surviving Graves Houses that an attribution to Bull is obvious."\textsuperscript{23} The design of 133 Elm Street was

An impressive achievement, playing off a vast porch supported by Tuscan columns that lack abacuses, very horizontal in effect, against a remarkably restrained, carefully

\textsuperscript{18} St. Albans Daily Messenger, St. Albans, Vermont, May 27, 1901.
\textsuperscript{19} The St. Johnsbury Caledonia, St. Johnsbury, Vermont, February 27, 1901.
\textsuperscript{20} Vermont State Register of Historic Places, Elm Street, Vermont Division for Historic Preservation, Montpelier, Vermont, 1997.
\textsuperscript{21} Ibid.
\textsuperscript{22} Ibid.
\textsuperscript{23} Ibid.
The Shingle style was an American adaptation of other traditional styles, such as Queen Anne, Richardsonian Romanesque, and Colonial Revival. Bull's designs expressed "free-form and variable ornamentation," and the Shingle Style was "considered primarily a high-fashion architect-designed style." As Bull’s previous Bennington works involved Queen Anne, Richardsonian and Colonial revival, the Shingle style was a logical evolution for his designs.

Bull’s additional institutional and commercial buildings included the $12,000 remodeling of the Methodist Church (1906-1909, 440 Main Street); the Brattleboro Trust Company vault building (1906); and the parish for St. Peters Episcopal Church (1909, 200 Pleasant Street).

The 1902 Shingle style Mary Sibley Harwood House (205 Washington Avenue) is "quiet and graceful" and is much "bigger than it appears from the street." In 1903, Maggie Lowrie hired Bull to design her 2½ story transitional Shingle Style/Colonial Revival Style house at 144 Union Street. Sited on the corner of Silver and Union Streets, the front porch consisting of hip-roofed, projecting pavilion with smooth Ionic columns "takes advantage of the corner with a wonderful front porch that extends out, allowing great views of any street activity." Additional features include a gable roof with flared eaves over the front part; transverse gambrel-roofed pavilions; diamond-paned sidelights interior shutters that slid into the wall cavity.

Bull also designed several houses that are no longer standing in Bennington. In 1909, he designed the Janitor’s House for the Bennington Battle Monument. The house was a two-story, wood-frame building that housed quarters for the monument caretaker and public spaces. Bull also designed the Charles H. Lindloff House. It was razed in 1971 to make way for the Friendly’s Ice Cream building. Bull also designed the Shingle Style Edward L. Bates (Silver Street) and Charles A. Pierce (Harrison Avenue) houses - both destroyed.

In 1910, Bull designed a new greenhouse building for the J.B. Wilbur estate, Strawberry Hill, in Manchester, Vermont. Today, the former Wilbur estate comprises elements of the Wilburton Inn and private residences along River Road.

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24 Ibid.
26 Ibid.
27 Radocchia, Jane Griswold, and Joseph H. Hall.
28 Email with Jane Griswold Radocchia, August 8, 2020.
Bull, William C., House

Name of Property

Bennington Vermont

County and State

Bull moved to Brooklyn, New York in 1913 but continued to design buildings in Vermont. In 1913, he created the plans for the proposed mortuary chapel at the Park Lawn Cemetery in Bennington. He also contributed to the use of his woodworking shop for the construction for the Bennington fish hatchery. In 1914, Bull oversaw the design of the Bennington Poor Farm on Willow Street. Bull used the Colonial Revival style, designing a symmetrical, gable-front building with Colonial Revival porch and columns flanked by two wings. Bull accentuated the two wings with end parapet walls, which acted as "visual bookends, holding the rows of windows in place, anchoring the whole building to the land. They give the building' weight,' importance."29 In 1917, he submitted plans for the new proposed building at the Bennington Free Library.

During World War One, Bull served as chief of transportation service for the United States Army Ordnance Department. Following the war, he worked for the United States Army as an assistant operator in the Artillery Ammunition and Metal Components Division. At this time, King Albert of Belgium made Bull an officer in the Order of Leopold II for "distinguished services in the reestablishment of the metal industry in the little country that was the first to suffer through the ravages of the German armies in the World War."30 The relationship with Belgium continued after the war, as "he worked as director of sales of machine tools sold to Belgium."31

During the 1920s, it appears that Bull switched from a focus on metals to that of glass. Between 1925 and 1927, Bull "held six patents for methods fabricating, reinforcing, or laminating glass. And, he is known to have spent time in Pittsburgh experimenting with a process for laminating flat glass."32

Following the death of his wife, Bull committed suicide in Fredericksburg, Virginia in 1934. He was a member of the American Society of Mechanical Engineers, the United States Army Ordnance Association, the U.S. Ordnance Engineers, the Vermont Society of Engineers, and Mount Anthony lodge, F. and A.M.

Criteria C: Architecture

The William C. Bull House is significant within the context of architecture. This building is eligible under Criterion C as a representative example of a Colonial Revival-style house with influences of Queen Anne, Shingle, and Classical Revival Styles. The exterior house retains many original architectural features such as a central pavilion with supporting pilasters and closed pediment; denticulated cornices with modillions; corner pilasters with

30 Barre Daily Times, Barre, Vermont, December 21, 1920.
31 Radocchia, Jane Griswold, and Joseph H. Hall.
32 Radocchia, Jane Griswold, and Joseph H. Hall.
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Ionic capitals; friezes with swag details; and elaborate entrances with entablatures with denticulated cornices and flanking pilasters. The rear block and ell retain late-nineteenth-century architectural features such as sidehall plan, 2/2 windows, and knee wall windows.

After living in his wife's family house on Willow Street/Valentine Street for several years, Bull purchased the extant house. In 1901, he commenced a significant renovation, most likely removing the c.1855 block down to its foundation (Figure 3). Bull essentially replaced the eaves front house with a recessed portico and central second-story square tower with a Colonial Revival home. He added a second floor and embellished the house with several Classical Revival details such as a central pavilion with supporting pilasters and closed pediment; denticulated cornices with modillions; corner pilasters with Scamozzi ionic capitals; friezes with swag details; and elaborate entrances with entablatures with denticulated cornices and flanking pilasters (Figure 4).

With the significant improvements, Bull's house joined the ranks of other substantial Pleasant Street houses belonging to Bennington's industrial leaders. Bull's relative, Olin Scott, owner of the Bennington Machine Works, lived at the eastern end of the street. Scott resided next to the complex at 324 Pleasant Street in an 1887 house designed "in the most flamboyant blend of Italianate and Stick Styles in Bennington."33 C. Welling Thatcher, the

33Ibid.
owner of Norton pottery, lived in a Stick Style, Queen Anne, and Richardsonian Romanesque style home at the intersection of Park and Pleasant Street.

With his successes with his mill at Bradford Place and the growth of his architecture practice, Bull's renovated house reflected the Pleasant Street trend of Bennington's industrial leaders building high-style homes in the vicinity of their industrial complexes. According to the publication *Time and Place in Bennington, Vermont*,

The character of Pleasant Street is defined by its primary, grandly scaled residences with their wide lawns and mature trees. Most of the houses retain their architectural features, including porches and ornamental detail. Original materials include brick, wood clapboards, and polychromatic shaped slate shingles.34

The William C. Bull House has a prominent front (north) porch and a side porch, a feature that he used in most of his Bennington designs. With the house located at the corner of Pleasant and Valentine Street, Bull had a porch fronting both streets. Bull designed his porches "for lingering, sharing tea, meeting, and greeting and being seen and, indeed, for a certain amount of showing off."35 In addition to the porches, Bull placed a bay window on the east elevation, allowing for views onto Valentine Street and eastward down Pleasant Street.

Bull "was extremely attentive to how a building was sited" as Bennington had "varied weather, including hot sunny summers, long dark, cold winters, strong winds and storms from the west."36 In siting his own house, he placed entrances on the north and east elevations and employed large cottage-style windows to allow the sunlight to warm the home. With the three porches, he allowed for the opportunity to cool off in the summer heat.

According to architect Jane Griswold Radocchia, Bull’s designs

Tell us he enjoyed designing, playing with form and surface. He had a sense of place (how the building would fit the land) and massing (how the parts would fit together to appeal to us). He made memorable spaces for people to use and live in. He built in a time when people walked or traveled by horse and wagon, by trolley, and by early cars that didn't go very fast. At that pace, there was plenty of time to look around. So, his buildings engage you.37

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34Higgins, William J., and Elise M. Quasebarth.
35Radocchia, Jane Griswold, and Joseph H. Hall.
36Ibid.
37Radocchia, Jane Griswold, and Joseph H. Hall.
The Colonial Revival style draws upon the architecture of the American colonies in the seventeenth and eighteenth centuries and is symbolically associated with the founding of the United States of America. The 1876 Centennial Exhibition in Philadelphia fostered a renewed interest in Colonial architecture as America celebrated the 100th-anniversary celebration of the founding of the United States. The Colonial Revival Style became

The most prominent architectural expression of the first half of the twentieth century, freely accentuating or combining with aspects of other styles ... Unrestricted interpretation allowed the revival style to evolve, at first with ornate details in the late 19th and early twentieth centuries to a simplified form with fewer, yet exaggerated details in the 1930 to 1950s.38

The projects of the architects McKim, Mead, and White revisited Jacobean, Georgian, Federal, and other early Colonial styles. The 1914 White Pine Series of Architectural Monographs provided drawings and photographs of early American building details, which advocated accurate reproduction of Federal and Georgian styles.39

In Vermont, the Colonial Revival style can be found "everywhere, used for residences of the well-to-do in the cities and on countryside estates, for numerous homes built in suburban neighborhoods and established villages and towns, and for public and institutional buildings, commercial blocks, movie theaters, and gas stations."40 Following the centennial, architects loosely employed architectural features from these historical styles in developing the Colonial Revival style.

William C. Bull used elements of the Colonial Revival in many of his early designs for irregular massing, Shingle, and Queen Anne style homes, most notably his two 1896 plans, the William Campbell house and the Fred O. Graves house. For these two designs, he used a gambrel roof, derived from the "Dutch" colonial houses of the New York area.

William C. Bull moved away from the irregular, Queen Anne-style massing of his other Bennington residential designs for his own home and adopted a symmetric Georgian plan with Classical Revival details. Bull’s design followed a Vermont trend in which later Colonial Revival style buildings "were more formal and symmetrical, usually two or more stories tall with a central doorway and gable or hip roof."41 Like most Colonial Revival

buildings, the plan was much more substantial. Additional typical Classical Revival details found on the William C. Bull house include porches, doorways topped by pediments, and full entablatures under the eaves. Bull's use of Scamozzi columns, and pilasters on the added further grace to the design.

Used in commercial, institutional and residential architecture, the Colonial Revival style was popular in the United States between 1915 and 1935. The Downtown Bennington Historic District, in which the William C. Bull house lies adjacent, consists of several examples of the Colonial Revival style. They include the c.1915 Rogers House (203 South Street). Examples of Colonial Revival-style civic buildings include the c.1936 Bennington County Courthouse, the 1936 South Shire Bennington County Courthouse, the c.1948 Knights of Columbus Council #307 building and a c.1936 addition to the Bennington Free Library. The c.1907 Bennington Y.M.C.A. building, also built in the Colonial Revival style, was demolished in 1972. Commercial buildings designed in the Colonial Style include the c.1902 Bottum & Torrance Mill Office Building (126 North Street).

The Old Bennington Historic District, located to the northwest of the William C. Bull House, consists of several examples of the Colonial Revival Style. This district features several Neo-Adamesque Colonial Revival Style buildings, which exemplified "the care which Bennington's early twentieth-century architects took to integrate their designs into the existing historic streetscape."42. Examples include the c.1900 Gardner House, the c.1910 West House, and the c.1910 Peff House. Examples of the Neo-Colonial style include c.1925 Four Chimneys and c.1925 Burak House. The c.1906 Krause House is a good example of the Dutch Colonial Revival style, and there are numerous examples of the Stick style throughout Bennington.43

The Colonial Revival style is prevalent throughout Bennington, especially in the two large historic districts. These examples tend to be Neo-Adamesque or Neo-Colonial, which tend to blend in with the existing Georgian and Federal architecture. While the William C. Bull House possesses traditional Colonial Revival features such as the symmetric layout, modillions, and Palladian window, the use of the cottage style windows, bay windows, and an emphasis on the porches suggest an amalgamation of the Colonial Revival with Queen Anne and the evolving Shingle Style. In addition, the use of the frieze with swag detailing and Scamozzi Ionic capitals reflect an amalgamation with the Classical Revival style.

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

42 Page, John C., Old Bennington Historic District, Bennington, Bennington County, Vermont, United States Department of the Interior, National Park Service, 1984.
43 Ibid.
Bull, William C., House

Barre Daily Times, Barre, Vermont, December 21, 1920.

Bennington Banner, Bennington, Vermont, July 7, 1919.

Bennington Banner, Bennington, Vermont, May 13, 1892.


Deerfield Valley Times, Wilmington, Vermont, August 31, 1900.


"No. 9: William Clark Bull, #1," Bygone Bennington on WBTN-AM 1370.


St. Albans Daily Messenger, St. Albans, Vermont, May 27, 1901.

The St. Johnsbury Caledonia, St. Johnsbury, Vermont, February 27, 1901.

Vermont Historic Structures and Sites Survey, Vermont Division for Historic Preservation, Montpelier, Vermont.
Bull, William C., House
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___________________________________________________________________________
Previous documentation on file (NPS):

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

Primary location of additional data:
___ State Historic Preservation Office
___ Other State agency
___ Federal agency
___ Local government
___ University
___ Other
Name of repository: Bennington Museum

Historic Resources Survey Number (if assigned): __________

______________________________________________________________________________

10. Geographical Data

Acreage of Property ___0.29 acres___

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84: ________
(enter coordinates to 6 decimal places)
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Latitude: 42°52'44.2"N
Longitude: 73°11'33.3"W

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary for the William C. Bull House is the Bennington Parcel #50552300

Boundary Justification (Explain why the boundaries were selected.)

The boundary reflects the building and lot historically associated with the property.

11. Form Prepared By

name/title: ___Brian Knight_______
organization: ___________Brian Knight Research
street & number: PO Box 1096
city or town: Manchester state: Vermont zip code: 05254
e-mail__brianknight@fastmail.fm
telephone: __201-919-3416
date: _09/22/2020_

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
Bull, William C., House

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- **Additional items:** (Check with the S.H.P.O., T.P.O., or F.P.O. for any additional items.)

### Photographs

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

### Photo Log

Name of Property: William C. Bull House

City or Vicinity: Bennington

County: Bennington

State: Vermont

Photographer: Brian Knight

Date Photographed: November 2019

Photo 1 of 13: View looking Southeast at Front (North) Elevation of Main Block

Photo 2 of 13: View looking Southwest at Front (North) Elevation of Main Block

Photo 3 of 13: View looking Southwest at East Elevation of Main Block and East Elevation of Connector Block

Photo 4 of 13: View looking Northwest at East Elevation of Main Block, East Elevation of Connector Block and South Elevation of Main Block

Photo 5 of 13: View looking East at West Elevation of Main Block

Photo 6 of 13: View looking Northwest at West Elevation of Main Block, West Elevation of Connector Block and West Elevation of Rear Block

Photo 7 of 13: View looking South at North Elevation of Rear Block

Photo 8 of 13: View looking at West Elevation of Rear Block
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Photo 9 of 13: View looking South at Porch on North Elevation
Photo 10 of 13: View looking at a window on North Elevation
Photo 11 of 13: View looking South at Front (North Elevation)
Photo 12 of 13: View looking at Capital on Pilaster
Photo 13 of 13: View looking at Capital on Pilaster

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

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

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

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.
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**Figure 5 Location Map**
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List of Figures

Figure 1: Original Configuration of the William C. Bull House (Bennington Museum)

Figure 2: William C. Bull Ad, Bennington Banner, 1896 (Newspapers.Com)

Figure 3 The Triumphal Arch, Designed by William C. Bull (University of Vermont)

Figure 4: 1895 Sanborn Map Showing Three Blocks, Before 1901 Renovation (Library of Congress)

Figure 5: Location Map