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: _Wiley-Tremaine House_
Other names/site number: _Emily Hall Tremaine and Burton G. Tremaine Property_
Name of related multiple property listing**:**
_N/A_
(Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: _6 Opening Hill Road_
City or town: _Madison_ State: _CT_ County: _New Haven_
Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

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

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___national ___statewide ___local
Applicable National Register Criteria:

___A ___B ___C ___D

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.

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

Wiley-Tremaine House
Name of Property

New Haven County, CT
County and State

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	X
Public – Local	
Public – State	
Public – Federal	

Category of Property

(Check only **one** box.)

Building(s)	X
District	
Site	
Structure	
Object	

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

Contributing	Noncontributing	
2	1	buildings
1		sites
		structures
		objects
3	1	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.)
WORK IN PROGRESS

7. Description

Architectural Classification
(Enter categories from instructions.)
COLONIAL/Postmedieval English_
LATE 19TH AND 20TH CENTURY REVIVALS/Colonial Revival_
MODERN MOVEMENT_

Materials: (enter categories from instructions.)
Principal exterior materials of the property: _WOOD (weatherboard), STONE (granite and bluestone), ASPHALT_____

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 property is an early 19th century farm converted into a country house with a Colonial Revival addition and Modern-style renovations. It is located in Madison (New Haven County), on the south side of Opening Hill Road, just east of the Neck River and the Guilford border, and just south of Gould's Pond (Figure 1). The lot is six acres and includes three buildings sitting close to the road at the northern edge of a clearing in a sylvan landscape. The buildings are a plank-framed Cape-type house with an irregular floor plan and Colonial Revival additions by Homer F. and Alberta Pfeiffer and Modernist additions by Philip Johnson (ca. 1810 with 20th century additions). and; an English barn (ca. 1815 with 20th century additions) converted into a large entertaining space with a Modernist design connected to a Colonial Revival guest space, service wing, garages; and a 20'x20' Tool House originally designed by Roberta Pfeiffer and substantially modified in the early 21st century by Page Goolrick Architects (ca. 1940, rebuilt 2003). In addition to the buildings, the site is a contributing element. There are three paved and/or enclosed spaces that shape the use of the property: a small patio flanked by low stone walls sits between the Modern entrance hall addition to the west of the house and the Neck River; the sculpture garden (including the pool), partially enclosed by a stone wall, is to the east of the house; and a terrace and walled garden sits

to the south of the barn. The entrance hall patio and Sculpture Garden were designed by Johnson. Lighting for the barn was designed by well-known lighting designer Richard Kelly.

Narrative Description

The Tremaine Property is a collection of three buildings and multi-part outdoor spaces that run from west to east across the northern edge of the property (Figure 2, Photograph 1). At the west end of the line is the historic house, followed by the sculpture garden, the toolhouse, the converted barn, and the walled garden.

Setting

The property is located in a heavily wooded part of Madison with rolling hills. The buildings sit at the northern edge of a relatively flat meadow that occupies the center of the property. The land slopes up to the east and down to the Neck River on the west. Across the street to the north the river has been dammed to create Gould's Pond, the site of mills since early in the 19th century. The buildings, which sit close to the road, are screened from it by fencing, a monumental stone wall, and plantings. The buildings are linked by a brick path that runs from the sculpture garden and house to the barn. The path was formerly flanked by and allée of trees.

House (ca. 1810, 1940, 1955; 1 Contributing Building)

The house has four distinct parts: the original building (ca. 1810), a 1940 Colonial Revival addition to the south, and two Modernist additions, one to the east, the pavilion (1955),[1] and one to the west, the entrance hall (1955) (Figure 3, Photographs 2 and 3). The original building is a one-story, full Cape with a fieldstone foundation, clapboard siding, an asphalt-clad gable roof, and a fieldstone chimney. The north gable is asymmetrical (due to a small lean-to at east end) and has two 6/6 windows at the east end and a modern 1/1 window near the midpoint of the ground floor. On the second floor, a pair of four-light windows flank two 8/8 windows.[2] A third four-light window sits just below the peak of the roof. The west wall of the oldest section has a pair of oriel windows (made up of 6/9 windows flanking a central 8/12 window) equally spaced around a central 6/6 window. A nearly full-width dormer (added in the early 20th century) has a bank of three, roughly square, single-light windows to the north, a central 12-light window, and four tall, rectangular single light windows to the south (Photograph 4).

The southwest corner of the original house abuts the 1940 1-story Colonial Revival addition to the south, which projects further out from the house on the west elevation. The 1955 entrance hall addition wraps the northwest corner, overlapping less than a foot on the north side and

[1] Names for the various modern spaces are generally taken from the architectural drawings of Philip Johnson or the terminology used by the Tremaine Family. The pavilion is what the eastern addition was called by the family; porch comes from a note by the builder.

[2] This traditional arrangement of windows is a hallmark of the Cape-type building. The "Cape Cod house" was identified by Timothy Dwight in *Travels in New England and New York* as being, "one storey...covered on the sides, as well as the roofs, with pine shingles...the chimney is in the middle...and on each side of the door are two windows...the roof is straight. Under it are two chambers; and there are two larger, and two smaller windows in the gable end" (Dwight, III, 97).

approximately 10 feet on the west side of the Colonial Revival addition (Photograph 5). It has a Modern-style, simple, flat-roofed rectangular form and is made up of two coursed fieldstone walls on the north and south (each of which ends just short of the Cape and Colonial Revival walls, respectively) and a recessed glass wall on the west. A grooved-plank wood door is nearly centered in the north wall and a pair of sliding glass doors is centered in the glass wall (Photograph 6).[3]

The Colonial Revival addition (1940) has a coursed fieldstone foundation, wooden clapboard siding with corner boards, a gambrel roof, and a central brick chimney located along the eastern eaves. The ridge of the roof, like that of the Cape, runs north-south but is slightly offset to the west. The north gable is mostly obscured by the Cape; a single 2/2 window is located on the west side, partly obscured by the Cape dormer. The west elevation includes three peak-roofed dormers evenly spaced along the lower slope of the roof, and a single 12/12 window at the south end, directly below the southernmost dormer. The south gable has a pair of centrally located 15-light sliding doors under three modern 1/1 windows on the second floor. The east elevation of the building is focused on the chimney, which is visible from grade to its top with sloped shoulder near the middle of the lower slope of the gambrel roof. On the ground floor, there is a 12/9 window south of the chimney; on the second floor a pair of peak-roofed dormers with 8/8 windows flank the chimney. The intersection of the Cape and Colonial Revival wing obscures much of the south gable of the Cape. A single four-light window is visible on the second floor.

Abutting the south end of the east wall of the Cape and located roughly 10 feet from the east wall of the Colonial Revival addition is a glass-walled pavilion that overlooks the pool deck and the southern part of the property (Photograph 7). It is flush with grade and has glass panels for the south, and parts of the east, north, and west walls. It is capped by a pyramidal roof. The section of the east wall of the Cape that is not obscured by the pavilion, includes an entry door and windows sitting under a low, shed-roofed dormer.

The interior of the house was substantially remodeled during the period of 1938-1948. Apart from the additions in the 1950s and relatively recent kitchen remodels, this is what is visible today. The northeast corner of the building has an irregularly shaped kitchen (Photograph 8) while the west side of the Cape has rooms that are roughly the same size flanking the chimney and connected by a hall to the west of it. (Evidence of patching in the exterior wall suggests that the main exterior door to the building opened into this hall at one point.) The northern room, labeled Guest Room-Study in the Pfieffer plans, also has a bathroom attached to it (Photograph 9). The south (chimney) wall has a mix of feather-edge sheathing, a simple beaded fireplace surround with mantel shelf and mismatched paneling above, an unusually narrow door with six flat panels, and a modern six panel door into the hallway. The southern room, labeled Dining Room, connects directly to the large, open room that occupies the ground floor of the Colonial Revival addition (Photograph 10). The walls of the dining room have paneled wainscoting below feather-edge sheathing. The fireplace has simple trim with a mantel and three panels above it (Photograph 11). A cased summer beam runs across the room from north to south. All of the trim work appears in the Pfeiffers' drawings.

[3] The appearance of the door is quite similar to that of the gate entering into the pool deck from the parking court.

To the west of the Cape and Colonial Revival addition is the room that Philip Johnson designed as the new entry to the house (Photograph 12). It is a single, 16'x18' room with the entry in the center of the north wall, a bank of five closets (four to the south and one to the north) flanking two steps up to the north end of the Colonial Revival addition (Photograph 13). The south wall is blank, and the west wall is glazed and opens onto a small, paved area overlooking the Neck River. The floor is made up of large bluestone pavers that run past the glass wall and create the surface for the riverside terrace. The door to the entry aligns with the door to the glass pavilion, creating an axial view from one side of the house to the other.

The Colonial Revival addition is a single space, two steps below the Cape and two steps above the entrance hall (Photograph 14). The east wall has a fireplace, with a segmental arch under a mantel shelf and three panels flanked by fluted pilasters that sit under a pair of cased beams (or the suggestion of them). To the south of the fireplace are a pair of bookshelves with paneled cabinets beneath them, flanking the window. To the north of the fireplace sits a similar bookcase and cabinets combination as well as a set of full-height cabinets. North of the cabinets are the two steps that lead up to the hallway leading to the pavilion. The other walls in the room are without casework. The floor is random width boards.

The pavilion is an undivided space, with floor to ceiling cabinets flanking the door to the main house to the west and horizontal sheathing on the wall to the north (Photograph 15). As with the entrance hall, the room is floored with bluestone pavers that appear to run under the wall to the outside. A pair of paver courses run from the southwest corner of the pavilion across the pool deck to the opening in the far wall and then follow the brick path to an ornamental urn in the middle of the walled garden (Photograph 16).

The second floor of the house contains three bedrooms, including one at each end of the Cape and one in the Colonial Revival addition. Bedrooms in the Cape share a bathroom while the one in the Colonial Revival addition had its own bathroom, extensive closets and built-in cupboards, a fireplace, and a dressing area.

Tool House (1940, 2003; Non-Contributing Building)[4]

The tool house is located east of the pool area (Photograph 19). The building backs onto the gravel-covered parking court, which was installed 1939-1940. It is an approximately 20'x20' building with wood siding and a pyramidal, asphalt shingle roof. The building's current appearance, which appears to be based to some extent on Johnson's pavilion, is a result of a substantial remodeling in 2003 (MBR, 6 Opening Hill Road). That work changed the building from a tool storage area into a single, finished interior space that served as a small studio or office. The south wall is glazed with a floor to ceiling single light window and two pairs of single-light sliding doors. It is flanked both on the north and south sides by horizontal board fences. To the west is the pool equipment.

[4] This building is identified in a survey of the land done for Philip Johnson as the "Studio" (Johnson Papers, Columbia University). It is unclear where this name came from.

Barn ca. 1815, ca.1900, 1940, 1951; Contributing Building)
The barn is made up of two distinct parts: an adapted ca. 1815 square-ruled English barn and a guest room/service wing with garages (Photographs 20 and 21). The barn is three structural bays wide, with large fieldstone chimneys near the center of each gable (Photographs 22 and 23). It is clad on the east and west gables and the two outside bays on the north side in vertical board siding. The central bay on the north side and the whole south wall is glazed, a change made in 1951 not long after Johnson completed his Glass House in New Canaan (1949). Attached to the west gable is an L-shaped clapboarded wing (1940) (Figure 5). It includes several bedrooms, a kitchen, and a three-car garage all under an asphalt roof. One entry is via a recessed porch, providing access to the bedrooms and the barn; a second entry goes directly into the kitchen. Three modest bedrooms and a dining area are located in the north wing of the building while the three-bay garage is in the south. A kitchen and bathroom sit closest to the barn space. All of these interior spaces have plaster walls, simple baseboards, and narrow-board wood floors, except for the kitchen, which has cork flooring. The barn is a single open space, with large, masonry fireplaces at the center of each gable wall. The western fireplace has a small bar counter and cabinets to its south while the east chimney is flanked by nearly matching shelving units with cabinets below. The building's timber frame is visible in the barn. A small island, designed by Johnson, was formerly near the bar area.

Site (contributing)
During the Tremaine's time at the house the property was used to display items from their collection of sculptures. The landscape was shaped to allow for the works to be seen at their best in nature and the Tremaines took advantage of the meadow behind the house and the surrounding woods as settings for some of the sculptures. There were also three areas where the landscape was more clearly shaped by designed interventions.

West of the house is the terrace off the entryway. This provides a small-scale sitting area that overlooked the Neck River and benefitted from the sounds of the stream. It terminates in a low stone wall near the river's edge.

East of the house is the Sculpture Garden, a large, partially enclosed paved area that includes a long, narrow swimming pool (Figure 4, Photograph 18). As designed by Johnson, it was to have the water level at the same height as the paving. A random coursed fieldstone wall runs along the north, east, and part of the south side of the bluestone-paved area. The 51'x16' pool is located at the eastern end of the southern part of the paved area. There is a modern stone counter built into the northwestern corner of the area. An opening in the wall leads to the path past the studio to the walled garden while a gate, similar to the door that Johnson designed for the new entrance hall, is located in the west end of the north wall.[5] The path is shown in Johnson's drawings as being part of a tree-lined allée. While the paving currently covers the whole area (excluding the pool) Johnson's plans and some family photos show that pavers were omitted in two areas to allow for plantings of shrubs and small trees, following a design approach he used in the garden at the

[5] Earlier designs for the path show it aligning with the northern edge of the pool. As noted above, it now aligns with the southern wall of the pavilion.

Museum of Modern Art in Manhattan. During the Tremaines' time in the house, this area was used for the display of sculpture.

The area to the south of the barn is the Walled Garden. It is enclosed by stone walls on the north, east, south and part of the west by stone walls matching the other walls throughout the property (Figure 5 and Photograph 20). A section of horizontal wood fencing abuts the south wall of the garage to complete the enclosure of the garden. The walls and fencing create a roughly pentagonal enclosure, with the southern section of the east wall angling back to the west. Five stone steps running north-south align with an opening in the east wall. A second opening allows access from the house, pool, and studio through the west wall. The barn and a bluestone patio to its south sit several feet higher than the grade of the garden.

Integrity

The buildings and landscape remain in their original location, set within a wooded neighborhood in Madison. The materials and workmanship of the building clearly reflect its mid-20th century design and use. Despite the subdivision of the property after the deaths of Emily Hall Tremaine and Burton G. Tremain, Jr., and the removal of the Tremaine's art collection, with major works of Modern and contemporary art, from both the buildings and the landscape, the continued presence of the buildings and manmade landscape features provide a strong feeling and association with the property's mid-20th century history, and especially with its use by the Tremaines.

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.)

- [X] 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.
- [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

Areas of Significance
(Enter categories from instructions.)
SOCIAL HISTORY
ARCHITECTURE

Period of Significance
1938-1970

Significant Dates
1951 (barn renovation and walled garden)
1955 (house additions and sculpture garden)
1970 (entryway reworked to accommodate *Untitled*)

Significant Person
(Complete only if Criterion B is marked above.)
N/A

Cultural Affiliation
N/A

Architect/Builder
Johnson, Philip (1951-1955 additions)
Kelly, Richard (lighting designer)
Pfieffer, Alberta and Homer (1938-1940 renovations/additions)

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 Tremaine property is eligible for listing in the National Register of Historic Places at the local level under Criteria A and C for its association with the progressive artistic and architectural communities and the development of the Modern style of architecture during the mid-twentieth century. The property demonstrates significance under Criterion A in the category of Social History for its association with the collectors, scholars, artists and architects influential in the to the Modern art scene in America who were brought together at this site by the Tremaines. The property is also significant under Criterion C as an unusual representation of Modern style remodeling and renovation undertaken by recognized masters of their crafts, Philip Johnson and Richard Kelly. The period of significance covers the time during which work was done on the house and property, beginning with the Colonial Revival additions in 1938 and ending with the reworking of the entry in 1970 to accommodate Robert Irwin's *Untitled*.

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

The house has traditionally been given a construction date of ca. 1720 with the barn attributed to the 1780s. A title search suggests that house on the property is more likely from ca. 1815; a physical examination of the barn suggests that it is likely no earlier than ca. 1815.

A title search shows that the property was transferred from Titus Foster to Hooker and Daniel Norton on May 21, 1810, for the sum of $21. It is described in part as being 4 ¾ acres, bounded on the north and west by highway, and located in the vicinity of Norton's Grist Mill (*GLR* v. 21, p. 93). No buildings are mentioned on the property and, as a point of comparison, the transfer on the adjacent page describing the sale of a much smaller lot with buildings located on Guilford Green included a price of $1500. While this is clearly a more prestigious location in the center of town, its valuation is also strongly influenced by the presence of the buildings. It suggests that the land where the Tremaine house now sits was vacant in 1810. By June 3, 1811, a transfer of a third of a grist mill mentions the nearby "Dwelling house of my Brother Hooker Norton, and the said Daniel" suggesting that the building may have been built between the two transfers (*GLR* v. 26, p. 281). The 1811 Warren and Gillet map of the state shows both a sawmill and grist mill flanking the Neck River near where the house is currently located.

The barn was constructed using a square rule layout. This approach to building is generally accepted as being introduced in the beginning of the nineteenth century in New England with the earliest Connecticut examples and references dating from ca. 1815 (Preservation Connecticut, n.d.;; Timber Frame Forums). This strongly suggests that the barn may also not be as old as previously supposed.

In 1842, Daniel Norton sold property with a barn to his son Lewis Norton and the son's business partner, Richard Hull. Daniel Norton described the barn (or "cowhouse" as it is called in several documents) and barn yard as "lying near my Dwelling House" (*MLR*, v. 6, p. 248, May 27, 1842; MLR, v. 6, p. 303, Nov. 24, 1842). The 1850 census shows Daniel Norton, whose trade is listed as "Miller," living next to Richard Hull, a farmer (1850 Federal Census). Lewis Norton, listed as a millwright, is shown as part of Richard Hull's household (1850 Federal Census). Both Lewis Norton and Richard Hull are noted on the 1852 Whiteford "County of New Haven Map" as the owners of a sawmill and gristmill in the vicinity of the house. A building is shown at the location of the house but its owner is not identified. In April of 1867, Lewis Norton sold two tracts of land to Joseph Miller (*MLR* v. 13, p. 578, April 6, 1867). The first is a four-acre lot with a dwelling house bounded to the north and west by the highway and by the land of Richard Hull and Lewis Norton on the other sides. The second lot is the small lot with the cowhouse (*MLR* v. 13, p. 578, April 6, 1867). The Beers *Atlas of New Haven County Connecticut* (1868) shows the house as the residence of Jos. Miller. The property remained in the Miller Family until 1909, when Lucy Miller sold the four-acre house lot and one-rod barn lot to Edward Chittenden (*MLR*, v. 26, p. 544, February 22, 1909). Seven years later, Edward Chittenden sold the buildings and land to Laura Edna Pettibone Conwell, the first buyer who is not a local resident (*MLR* v. 33, p. 244, Sept. 29, 1916). She was from Larchmont, NY. The property is described as "formerly known as the Miller place." In 1918, Conwell sold the property to Norman Barnsby (or Barnesby) of Scarboro, NY (*MLR* v. 35, p. 346, June 24, 1918). The land was transferred to Mae Campbell Barnsby before she sold it on to Philip Wylie (*MLR* v. 39, 575 October 3, 1922; *MLR* v. 52, p. 141 May 3, 1932). It seems likely that Kathleen Housley, Emily Hall Tremaine's biographer, was referring to Barnsby when she wrote:

> At the beginning of the [20th] century, a previous owner had turned the eighteenth-century [sic] barn on the property into a kind of recreational space. He had built large fieldstone fireplaces at either end, as well as a balcony in Tyrolean-style woodwork, which gave the old place a vaguely European air that bordered on the kitsch (Housley, 116).

This information came from Housley's interview with Burton Tremaine III.

Philip Wylie and his wife, Sally (a.k.a. Jennie), married in 1928. He worked as a screenwriter during their marriage, which lasted from 1928-1937. Once they were divorced, Sally Wylie appears to have continued planning the renovation of the property that Barnsby began. Undated drawings from Hadlyme architects Homer and Alberta Pfeiffer show renovations and additions to the house proposed for "Mrs. Wyllie" (Pfeiffer Papers). These drawings show much of what is still visible in the house: the gambrel roofed addition, reconfiguring of the building's plan, and a new screened porch to the east (much of which was replaced by Johnson's addition to the east in 1955) (Figures 7, 8, and 9).

By 1938, Sally Wylie had married Burton Tremaine, Jr., and later drawings from the Pfeiffers had his name or both of their names as the client (Pfeiffer Papers). Later correspondence demonstrates that the Pfeiffers drew up the plans for the service quarters, guest room, and a garage building appended to the barn. This correspondence also included proposals for work on the barn (called a "playhouse" by the Lyme, Connecticut, contractor Curtis Clifford) and the creation of the garage court and driveway (Clifford to Pfeiffer, April 13, 1939). Sketches also show a building in the

location of the "tool house" with a partially decipherable label of *tool ho-* suggesting that the Pfeiffers were likely involved in its design and construction (Pfeiffer Papers). This is reinforced by a letter of July 12, 1939, where the Pfeiffers fees for their work ("5% on lowest reasonable estimate") are discussed and direct reference to the *tool house* was made. The letter states, "if at any time building is resumed from these plans," suggesting that the work was paused at that time. A February 4, 1940, letter to Sevigny and Benedetto in Chester (who appear to have replaced Clifford as the contractor) includes payment for work on the service quarter, tool house, play house, and main house, indicating that the pause from 1939 had been lifted (Pfeiffer to Sevigny and Benedetto, Pfeiffer Papers). (A 1969 building permit shows that Burton Tremaine was responsible for adding the shed roofed portion to the east, which he indicated was for storage of lawnmowers (MBR, MF_4149). Based on correspondence and billing in the Pfeiffer Papers, the work continued through 1940. Later correspondence suggests that Alberta Pfeiffer was responsible for a remodeling of the kitchen in the main house in 1948-49 (Pfeiffer Papers).

In 1943, Sally Ondeck Wiley Tremaine divorced Burton Tremaine, II and, in 1944, sold her portion of the property to him ("Tremaine Collection Timeline"; *MLR* v. 68, p. 119 Nov. 2, 1944). In 1945, Burton G. Tremaine, II and Emily Hall von Romberg Spreckels married. The dynamic couple would remake the house as a spot for the display of a world-class Modern art collection.

Emily died in 1987 and her husband Burton (II, although by that time he was called Sr. because of his son Burton) died in 1991. Burton III subdivided the 76-acre property, leaving the house with the 6 acres it currently has. In 1994 Arthur and Joan Baer purchased the house, which they owned until 2002. The Baers sold the property to Thomas Neustaetter and Peyton Patterson.

Criterion A – Social History

During their lives together Burton G. and Emily Hall Tremaine created a network of art world professionals, fellow collectors, artists, and architects. This group would ultimately shape their Madison house with Modern additions and influence the way that they filled it (and the grounds) with a significant collection of Modern art and sculpture. It was, in many ways, a physical manifestation of their web of connections within the world of Modern architecture and art. The Tremaine Collection was comprised of more than 700 paintings, drawings and sculptures that changed over time through trades and sales.

Emily Purdon Hall was born in Butte, Montana on January 31, 1908, to William Hubbard Hall (1856-1930) and Purdon Smith Hall (1872-1941). Her father was a dentist who invested in mining operations and supply while her maternal grandfather was the founder of a company that manufactured hydroelectric turbines. She lived in Butte for six months of every year (after her first) until the age of nine; the other six months were spent in California, often Santa Barbara. It was in Butte where Emily Hall likely first encountered a significant private art collection. William Clark, the father of one of her close friends, Huguette Clark, had a collection that included pieces by Corot, Daumier, Degas, Gainsborough, Rembrandt, Reynolds, Turner, and van Dyke (Housley, 2001, 17). The paintings ultimately ended up at the Corcoran Gallery in Washington, D.C. This exposure, along with her mother's time at the Art Students' League in New York, help to plant a seed for collecting that ultimately would flourish in Emily (Housley, 2001, 13;).

After moving to Portland, Oregon in 1917, the family celebrated the end of World War I (and the end of the subsequent influenza pandemic) by giving their two daughters a grand tour of Europe and North Africa (Housley, 2001, 18-19). During the time abroad, Emily was taught by tutors and exposed to the great art museums of Europe and Egypt. As her biographer noted in describing a scrapbook of postcards of art assembled by Emily:

> It would be years before she would have the wherewithal to begin collecting original art, but the impulse – first to understand and appreciate, then to own and assemble in an ordered manner – was already there in her teens (Housley, 2001, 21).

In 1924, the family settled for good in Santa Barbara. They would split time between their newly purchased house and their travels.

In 1928, Emily married Baron Maximilian Edmund Hugo Wilhelm von Romberg (1911-1938). The von Rombergs moved to Boston that fall so that Max, as the baron was known, could matriculate at Harvard. While they only lasted one year in Boston, as Max was apparently not suited for an academic life, the time there provided Emily's first exposure to Modern art via three Harvard students, John Walker (1906-1995), Lincoln Kirstein (1907-1996), and Edward Warburg (1908-1992), and their older colleague, A. Everett Austin, Jr. (1900-1957), known as Chick (Housley, 2001, 22, 26, 29). Chick Austin, who was appointed director of the Wadsworth Atheneum in Hartford, Connecticut by the age of 27 and was Emily's first cousin, would become a major influence on Emily's art collecting (Housley, 2001, 29; Bastos, Aileen D. "Chick Austin Modernizes a Connecticut Institution."). While her marriage to Max was tempestuous and relatively short-lived, her relationship with Chick Austin lasted until the end of his life in 1957. The von Rombergs repeatedly split and reconciled, often after Max had been injured playing polo, flying one of his airplanes, or driving one of his fast cars. After what turned out to be their last reconciliation, they chose to build a house together in Montecito in Santa Barbara County, California. They hired locally well-known architect Lutah Maria Riggs (1896-1984) and began the process of creating a luxurious, idiosyncratic estate. Riggs, a graduate of the University of California School of Architecture, had previously worked as the chief designer for George Washington Smith (1876 -1930), the man behind many of Santa Barbara's grand houses ("Lutah Maria Riggs" Ware, 2004). Like much of her early life, the process of working with an architect to get what she wanted designed (the house went through at least 20 iterations) established a lifelong practice of turning to architects when Emily wanted a new or modified house or building (Housley, 2001, 41). As the house was being finished in June of 1938 (Max and Emily had already begun moving in), Max was killed when a plane he was piloting crashed as he was headed to a polo tournament in New Jersey (Housley, 2001, 44).

In August 1939, a little over a year after Max's death, Emily married sugar scion Adolph Spreckels; they subsequently separated in 1941 and divorced in 1945 (Housley, 2001, 52).[6] In 1944, Emily met Burton Gad Tremaine. Tremaine was the son of a successful Cleveland industrialist and land developer (also named Burton and called *B.G.*) who owned, among other businesses, a lighting

[6] Divorce filings reported on in newspapers and summarized in Tremaine's bibliography note Adolph Spreckles' position as a Nazi sympathizer and physical and emotional abuse of Emily Tremaine as the reasons for divorce.

fixture manufacturer in Meriden, Connecticut, the Miller Company (Housley, 2001, 53). In 1934, Burton was installed as the president of the company and moved to Meriden, Connecticut to run the business. It was around the time that the two met that Emily switched her focus from Montecito to New York City. By this time, Emily had begun to pursue art collecting aggressively (Housley, 2001, 67).

She had begun collecting in the 1930s, guided by her relative and friend Chick Austin. Emily acknowledged Austin's role as mentor when she noted, "I think Chick actually had more influence on me and the kind of direction our collection was taking than anyone. Chick's enthusiasm was infectious. He opened my eyes more than anyone (Housley, 2001, 57)." Austin was at the center of his own web of connections that Emily and Burton's would later resemble. As Emily's biographer noted, "To know Chick Austin was to have access to an entire world of collectors, artist, sculptors, architects, dancers, composers, poets, set designers, and choreographers (Housley, 201, 58)." Austin is credited with interesting Emily in abstract art as well as introducing her to Modern art collectors such as Wright Luddington, a fellow Montecito resident (Housley, 2001, 59). While in California, Emily also established a relationship with Grace Morley, the director of the Museum of San Francisco (now the San Francisco Museum of Art). Another early supporter was her cousin Steve Etnier, who provided her with suggestions on reading that might broaden her understanding of Modern Art (Housley, 2001, 65). As Emily's knowledge and collection grew, she became more enmeshed in west coast art collector circles (Housley, 2001, 59-60).

Her move to New York exposed her to new groups of people, include collector and gallerist Peggy Guggenheim and dealer and artist Betty Parsons. These acquaintances brought her one step closer to the community of artists that would shape much of her later life. Emily's biographer also notes that the move to the east coast coincided with a change in her collecting:

> By the Fall 1944, when Emily moved to New York to wait for her divorce to go through so that she could marry Burton Tremaine, all the elements were in place for her to begin putting together a stellar art collection. She was no longer in need of a mentor such as Chick Austin, although she would continue to ask him occasionally for his opinion. As one friend appreciated, Emily had acquired a good eye as well as a good ear. From here on, she listened to everyone, read everything, and most important, visited artists' studios, no matter whether they were out of the way, or in run-down neighborhoods (Housley, 2001, 71).

The connections with artists allowed Emily the opportunity of early viewings of artists' work. Rather than having to wait for it, Emily could experience the work while it was still on the easel. As the Tremaine Collection notes, "Artists in their collection included Andy Warhol, Jasper Johns, and Robert Rauschenberg. At the time the Tremaines began to purchase their works, these innovative artists were not yet recognized by the art world" (TremaineCollection.org/timeline). In many cases, Emily's personal connections to these artists allowed her to acquire their work before it was well-known.

The marriage to Burton allowed Emily to continue the process of designing spaces with architects that had begun with the work on her Montecito house with Max von Romberg. In one remarkable year, 1947-1948, the couple hired five well-known architects to create designs for them: Lutah

Mariah Riggs for a ranch house for their Bar T Ranch near Winslow, Arizona; Buckminster Fuller for three houses to be built on: a New York City rooftop, at the Bar T Ranch, and in Montecito, California; Oscar Niemeyer to design a beach house in Montecito; Frank Lloyd Wright for a visitor center and observatory for Meteor Crater near Flagstaff, Arizona; and Philip Johnson for a variety of projects from lighting to be sold Burton's Miller Company to the barn renovation in Madison. The projects were ultimately not built, with the exception of Johnson's. He would work with the Tremaines for the next 23 years, providing the designs for the Madison Barn renovation (1951), additions to the Madison house and landscape (1955), the redesign of the Tremaines' New York City apartment (1958), a house for Burton III (1952) planned for Farmington but never built, and a bronze rolling mill (1965) and lighting fixture plant (1970) for the Miller Company (Housley, 2001, 105; https://connecticutmills.org/). The connection to Johnson was particularly strong because he, like the Tremaines was a collector of Modern art. (This was in addition to his time as a curator at the nascent Museum of Modern Art.) Nearly 40 years after they first met, Johnson reminisced about the Tremaines at the opening of an exhibit of the Tremaine Collection at the Wadsworth Atheneum in 1984:

> I remember the most acute sense of jealousy I had when the Tremaines discovered Claes Oldenburg and they went down to his store, which is now so famous. I never went. It never crossed my mind. I never heard of it. And I was supposed to know about modern art. That was my business. But it was their business a lot more than it was mine. They bought [Oldenburg's] great *7-UP* right off the bat when the paint was still fresh. They walked right off with it. They did the same thing with Rothko. They had better Klees than I ever had. Better everything. It's a shocker (Johnson, 1984).

Johnson's relationship with the Tremaines put the final piece in place for the Tremaines' reimagination of the Madison House. While Sally Wylie and Burton had taken what was likely a relatively simple Cape-type house and, with the Pfeiffers' designs, "improved" it with Colonial Revival elements, Emily and Burton went in a far more experimental direction, especially for relatively conservative Madison. Working with Johnson (and nominally Landes Gores), the Tremaine's first transformed their barn, which had already been converted into an entertainment space with massive chimneys at each end, by removing the cladding on the south side and replacing it with glazing.[7] Within four years Johnson added the two additions to the house as well as the three outdoor spaces, including the pool. With these changes, Johnson transformed the house from a Colonial Revival property into a thoroughly modern one. The Tremaines completed the transformation by adding a changing selection from their extensive collection of Modern art. Throughout the property the spaces were enlivened by works of art that defined the era.

[7] The involvement of Gores is difficult to document. Drawings for the barn identify Johnson as a designer and Landis Gores as "associated" (Johnson Collection, Columbia University). The most likely explanation for this is that although Johnson received his degree in 1943, he did not become licensed as an architect until the 1950s. As he noted in an interview with Robert Stern, "in those days there was no license needed for houses" (https://connecticuthistory.org/philip-johnson-in-his-own-words/). Working under Landis Gores's license would have provided Johnson with some professional protection. By the time the sculpture garden and house additions were drawn up in 1955, Johnson was shown on the plan as "Philip C. Johnson, Architect AIA, New Canaan, Conn."

The client-architect relationship was in some ways informal, "…I was their architect, but I can't remember ever being hired as an architect. Johnson described his relationship with the Tremaines as based, in part, on shared values, "…And so the pleasantest days an architect can spend are with friends, are with people that are sympathetic to your ideas…" (Johnson, 1984). This statement emphasizes the importance of a similar outlook in the growth of Modern architecture in Connecticut. While in Litchfield County, New Canaan, and New Haven, the values were shared by members of the local community, the Tremaines' community, which they had created over their lifetimes, was based on more than shared interest in Modern design and architecture rooted in a single place (Adams, et al., 30). Their community was based on more portable Modern art and less tied to place. As Housley notes,

> there were grand cocktail parties in the barn and in the New York Apartment, where members of the International Council of the Museum of Modern Art, in which the Tremaines were very active, mingled with artists, dealers and other collectors. Showing visitors the collection was always a major pleasure (Housley, 2001, 121).

The house in Madison provided a location for showcasing parts of their collection to members of their network in an appropriately Modern setting (Figures 10-22). It provided a place to curate it, cultivate the friends, artists, and dealers who helped shape it, and, finally, to celebrate the collection.

The Tremaines used their Madison property as a curatorial canvas, especially for large art objects and paintings. While their collection was featured in their New York City apartment and pieces frequently appeared in museum and galley shows, the Madison property provided the luxury of space that they did not enjoy elsewhere.[8] First, the property needed to be prepared for the art. Housley notes:

[8] The Tremaine Collection was the subject of major art exhibits from early on in Emily and Burton's life together. In 1947, when Emily Hall Tremaine was the art director of the Miller Company (a Connecticut-based lighting manufacturing company run by Burton), the Company partnered with the Wadsworth Atheneum on the opening of *Painting Toward Architecture.* The exhibition focused on the intersection of modern art and modern architecture, advocating for abstraction and modernist aesthetics in industrial and architectural design. It featured works from the Tremaine Collection and included artists such as Piet Mondrian, Fernand Léger, Stuart Davis, Josef Albers, and László Moholy-Nagy. After its debut, *Painting Toward Architecture* became a traveling exhibition and toured widely across the United States between 1947 and 1952, reaching more than 25 venues that included the Chicago Art Institute, San Francisco Museum of Art, Massachusetts Institute of Technology, Rhode Island School of Design, and the Cleveland Museum of Art. The catalog includes text by the highly influential American architectural historian, Henry-Russell Hitchcock, who was connected to the Tremaines via his friendship with Emily's cousin, Chick Austin, the former President of Hartford's Wadsworth Atheneum (Housley, 2001, 97).
In 1980 the Pace Gallery partnered with the Tremaines on the exhibit, "*The Tremaine Collection: Painting of the Sixties*." The show emphasized the Tremaines' role as early and influential collectors of major postwar artists, particularly those associated with Abstract Expressionism, Pop Art, Minimalism, and Hard-edge painting. Artists from the Tremaine Collection that were featured included Frank Stella, Ellsworth Kelly, Roy Lichtenstein, Andy Warhol, Jasper Johns, Robert Rauschenberg, Kenneth Noland, Agnes Martin, and Brice Marden.
Then in 1984, the Wadsworth Atheneum Museum of Art in Hartford, Connecticut, partnered with the Tremaines to bring forth the exhibit, "The Tremaine Collection: 20th Century Masters." The exhibition featured 150 works from the Collection and was a major event in the art world, showcasing works by major modernist and postwar artists. The exhibition catalogue's forward by Henry-Russell Hitchcock framed the Tremaine Collection as a chronological and

> …from Emily's perspective, the house needed a major overhaul; she didn't buy paintings that could nailed on any old walls, painted any color. She did not buy sculpture that could be plunked down on the terrace, out of balance with the angle of the lawn and overwhelmed by unpruned trees. A painting or sculpture needed to be surrounded by harmonious elements, so that the viewer could savor it at leisure, whether while sipping a cup of coffee with dawn light flooding an eastern window or while listening to Chopin in the evening. In museums, paintings were lined up on white walls – sometimes grouped by period, sometimes by subject, often by artist, but rarely by visual and spiritual compatibility. But in a private home, a collector motivated by the desire to achieve a totality of beauty could attempt to harmonize all the elements of the environment.

This is what the Tremaines sought at 6 Opening Hill Road. With the house, which was full of art and offered carefully created vistas to works in the landscape, from the barn, which allowed for the comfortable display of the large scale canvases that were a popular medium during the middle of the 20th century, to the grounds, where the size of the property allowed sculptures to be shown in meaningful isolation or clustered in meaningful grouping, the property allowed the Tremaines great freedom in how they displayed and lived with their impressive collection.

Emily Tremaine's biographer noted the importance of the design of the house and grounds to displaying the art in a discussion with renowned art dealer, Arne Glimcher (the founder of New York's Pace Gallery):

> And the way that the inside of the house in Madison flowed to the outside—that was Philip Johnson's part. But the sculpture, when you were inside, you looked out and saw the Mary Callery [*Water Ballet*], for example, by the pool and the Arp [*Human Lunar Spectral*] against the wall. And if you were outside, you looked into the barn and you saw the Rosenberg [*Windward*] over the fireplace, which was enormous. (Housley, 2024, n.p.).

Reviewing the family photographs, it is easy to see how the art displayed at the property was in flux. It was not a static display, instead the Tremaines actively curated what was on the walls and in the grounds at the property (Figures 10-13). And it was a committed curation, as an anecdote about correctly displaying one of their artworks recounted in a 1969 *Vogue* article demonstrates:

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stylistic journey through 20th-century art, beginning with Cubism and running through Abstract Expressionism, Pop Art, Minimalism, and Conceptual Art. He emphasized that the Tremaines collected not only canonical artists, but did so at critical moments in their careers—often acquiring works soon after they were created. He noted that, "the collection offers a rare opportunity to experience the evolution of modern art from within—as it was being made, not after it had been consecrated by the market or museum."

In addition, throughout their lives the Tremaines also loaned extensively to museums, galleries, and exhibitions, both nationally and internationally. These institutions included the Wadsworth, MoMA, the Whitney, Metropolitan Museum of Art (New York, NY), Los Angeles County Museum of Art (LACMA), The Art Institute of Chicago, The Jewish Museum, and Philadelphia Museum of Art. Then after Emily's death in 1987 and Burton's death in 1991, significant parts of the collection were sold in landmark auctions in 1988 and 1991 by Christie's, breaking sales records and dispersing key pieces into museums and private collections around the world.

> But they are also alert to the art that requires special handling to come into its own. They are restructuring a room in their Connecticut house to accommodate the peculiar demands for lighting and space of a Robert Irwing painting that they have recently acquired. Few collectors would be willing to go to this proper trouble.

Housley explained in her discussion with Glimcher, "one of the things they did with *Untitled*… is they had this entryway which Philip Johnson had designed for their Madison House, and they rebuilt it so that the disk would be shown to maximum effectiveness" (Housley, 2024, n.p.). Housley noted,

> the painting was meant to be positioned a few feet from the wall by a pole and then cross-lighted by four low-intensity bulbs located on the ceiling and floor. The effect was to make the edges of the disk recede and disappear into the surrounding shadows (Housley, 2001, 182).

The changes did not substantially change Johnson's design but they made it suitable for a treasured piece of art. Even though the house had been redesigned with art in mind, the Tremaines were willing to continue to change it if the collection demanded that. For the Tremaines, the property was there to serve the art.

The Tremaines, and especially Emily, were well known for friendships with art-world figures, including artists, scholars, and dealers. While these friendships were often cultivated in studios, galleries, and museums, the Madison property was also the site of social networking. Housley described the way in which the Madison property fit into the Tremaines life and networking:

> Among these pieces of art, the Tremaines lived easily, entertaining often in the 1950s and 1960s. There were small, elegant dinner parties with fine wine and rare foods cooked to perfection by Sabine, their French housekeeper and chef…There were grand cocktail parties in the barn and in the New York apartment, where members of the International Council of the Museum of Modern Art, in which the Tremaines were very active, mingled with artists, dealers and other collectors. Showing visitors the collection was always a major pleasure. (Housley, 2001, 95).

While the property was used to build and support their social network, on occasion the networking shaped the property. Architect and fellow collector Philip Johnson reminisced, "I remember we'd sit around in the evening and [they'd say]: 'Wouldn't it be nice if we had a swimming pool here or a place to put pictures over there or this living room is really awfully small, isn't it?'" (Johnson, 1984).[9] And so the garden has a reflecting/swimming pool. (The architect and the Tremaines,

[9] Johnson's reference to the size of the living room is interesting. It has been understood by some to mean that Johnson enlarged the living room added to the house by the Pfeiffers. Evidence for this work has not been found in Johnson's papers, and the proportions of the current building appear to match those of the Pfeiffers' renderings and elevations for the addition. The Pfeiffers' plan of the basement under the addition, which does include dimensions, is also a close match for the dimensions for the current living room: 19'10 x 29'6 ¾" versus 19'4" x 29'3" (Pfeiffer papers).

especially their younger relatives, reputedly did not agree on the purpose of the feature (Housley, 2001, 119).[10]

Gallerist Glimcher remembered socializing there, "We would go up and visit them in the country for Sunday lunch. Sometimes we'd even bring the kids. I remember once we brought [artist] Lucas Samaras for Sunday lunch" (Housley, 2024, n.p.). 6 Opening Hill Road was a place where the Tremaines would entertain in a casual, art-filled space that reflected their life. Glimcher summarized it in the following way, "Obviously, a huge part of their life was art, and it became integrated with their social life. So they had an *art* social life, and then, certainly, they had another social life that was much more a *society* social life" (Housley, 2024, n.p.). Glimcher, and artist Samaras, were part of the "art social life," with whom the property was shared. He also noted that going to their Connecticut home provided an important opportunity to feel the impact of people who lived with their art. The property sent a strong subliminal message that these works were meant to be enjoyed as a part of everyday life.

In addition, influential art dealer Larry Gagosian, of the eponymous Gagosian Gallery, added that he became "cozy friends" with the Tremaines toward the end of their lives. While most of their business discussions took place in the Tremaines apartment on Park Avenue, he recalls visiting their Madison "art barn." During an interview with the Tremaine Foundation, Gagosian echoed Glimcher's point about the Tremaines' house being his early introduction to the joy of living with museum-quality art, inspiring him to build and live with his own collection (Tremaine Collection, "Larry Gagosian," n.d.). Intentionally or not, the property inspired, on a more personal level, a love of art that complimented the Tremaines' life work of sharing their collection with the public through museum loans, exhibitions, and gallery shows.

As noted throughout, the Tremaines were inveterate supporters of Modern art and artists. While later in life Emily's opinion of the National Gallery of Art in Washington famously changed after she felt that work donated there was relegated to storage (or, as Larry Gagosian recounted it, she said "something about a cocktail party and then the art going straight into basement storage") she never lost her interest in having the art the Tremaines owned be seen. From early in their partnership the Tremaines had worked hard to have Modern art be available to the public through a variety of important exhibitions, they also used a few well-placed articles to celebrate their collections in their personal spaces, including the Madison property. The concept of the Tremaines living with their art collection was captured in *Vogue* magazine in 1969 and *House & Garden* in 1984.

The *Vogue* article shines a spotlight on the Madison property, especially its interaction with sculpture. One inset showed "Six views of the Connecticut house, each carefully composed, for that is the way the Tremaines see, the gardens, the pool, the rooms" (Baro, 1969, 133). The photographs featured "the remote Zen garden with only the porcelain enamel on steel '*Brushwork*' by Roy Lichtenstein and a small Jean Arp marble" (Baro, 1969, 133). They also showed "on the terrace, near the pool, '*Water Ballet*' by Mary Callery" (Baro, 1969, 133). Another highlight was

[10] The Tremaines were also friends with Philip Johnson's partner, David Whitney (Rauschenberg Oral History Project, 2013, 1-29). It is unclear whether Whitney ever accompanied Johnson to Madison.

"a brilliant original idea – in the garden hedge, a sculpture (*Expansion* 1960-1961) by Gio Pomodoro." The inset also highlighted the sculpture by the Connecticut-based artist, Sol LeWitt (*Untitled* 1967). Elsewhere in the article, there was the image of Chryssa's "*Fragments for the Gate to Times Square, No. 1,*" 1966 and Antioni Milkowski's cube, *Salem #7*,1966, which stood twelve-foot high and was composed of Cor-Ten steel. Another key image in the Vogue feature was *Three Flags*, 1958, by Jasper Johns, which hung above the sofa in the Connecticut home living room (Baro, 1969, 132). This iconic piece would eventually be sold to the Whitney Museum in 1981 (where it remains today) for $1 million dollars, which at that time a record-breaking price for a work by a living American artist (Housley; Figure 14). The article, which was filled with photographs of the works *in situ*, was a clear celebration of the suitability of the property for such a significant collection.

The *House & Garden* article highlights both the eclecticism of the collection and its cohesion, a combination that matches the eclectic but cohesive property. "At the entrance to their country house (designed by Philip Johnson), the Tremaines have placed one of Robert Irwin's disks, which in Emily's opinion 'enables you to see beyond the ultraviolet.' Next to it is a small Jesus Rafael Soto sculpture and a drawing by Walter de Maria, a gift in thanks for permitting the artist to use their ranch for his field of lightning rods." The title of the House & Garden article, "*Art at its Best: A rare look at the visionary modern collection of Emily and Burton Tremaine*," highlights the esteem with which the Tremaines were viewed, including by those in the art world. The first sentences capture how the art world viewed their Collection. "Like great painters and writers, great collectors are a rare species," reflects (art dealer) Leo Castelli. "What makes Emily and Burton Tremaine's collection great is that it is so cohesive. More to the point, they made perfect choices. They never made the mistake of choosing something secondary. They have incredible examples of every important painter from Cubism through the mid-sixties. No collection has those standards and that range except The Museum of Modern Art!" The Madison property, shaped by the Tremaines and Philip Johnson, was a fitting showcase for this noteworthy collection.

Area of Significance: Criterion C
Architecture

The Tremaine house and barn are significant for their expression of the juxtaposition between traditional and modern design, as by an internationally prominent architect. The building demonstrates several significant tenets of Modern architecture as practiced during the middle decades of the 20th century and fits in with the larger architectural trends identified in the *Mid-Twentieth Century Modern Residences in Connecticut, 1930-1979* National Register Multiple Property Documentation Form.

Remodeling existing buildings was something that Modern architects did not frequently receive press coverage or awards for doing. It limited the ability of these designers to choose the site, fully shape the building, or control the materials. The limited number of these projects increases the significance of Johnson's work at the Tremaine property. One comparable project is Henry Hebbeln's (1915-1962) 1948 remodeling of a farmhouse in Sherman. As Johnson would later do with the Tremaine Barn, Hebbeln replaced solid exterior walls with glazing to provide a radical

update to a 19th century farmhouse (Adams, et al., 35). The building was rented to painter Arshile Gorky and received national recognition with a short article in *Life Magazine* (*Life*, 1948, 91).
The use of the glass wall on the Tremaine barn highlights two of the tenets of Modernism that are on display at the property: the interest in linking the indoor and outdoor space and the interest in shaping the view throughout the property (Adams, et al., 41 and 19). The barrier between interior and exterior is eliminated in several ways. The simplest is the replacement of the solid southern wall, and to a lesser extent the large northern door, with glazing. A new visual dialogue is established between the interior and exterior with this simple act of replacement. Henry-Russell Hitchcock highlighted the importance of lighting designer Richard Kelly's work when he noted, "As at the Glass House, external lighting on the glass wall and in the woods beyond is extremely important to the total effect when the barn is used in the evening as a subsidiary entertainment area. A similar approach was used in the pavilion. There, Johnson replaced the Pfeiffer's Colonial Revival screen porch with railings that obscured much of the view with his glass walled addition with minimal framing around the windows and doors. The result is a barely interrupted floor to ceiling view to the outside. The entrance hall also relies on a glass wall to connect the landscape to the interior of the building. There, the view is emphasized by the contrast between it and the other three almost unbroken walls of the room. The entrance hall and the pavilion also rely on another device common among Modern architects of this period: the use of the same materials both inside and outside a building. In the case of these two spaces the bluestone flooring of the interior continues in an unbroken pattern as the paving of the outside areas. The unbroken joint lines lead a viewer's eye from inside to out and diminish the barrier between the two.

Johnson's use of flooring to guide one's eyes emphasizes a second component of the designs: his interest in shaping one's view and experience of the property. In the entrance hall, the window wall and extended sidewalls and roof create a literal frame around what a visitor would see. It is an approach aptly described by a 1952 *House and Home* article on Marcel Breuer's designs in which the author compares his buildings to cameras and the glazed walls to the viewfinder framing a discrete view (Adams, et al., 19 and *House and Home*, May 1952, 114). In the pavilion Johnson takes a different approach; rather than presenting a single, fixed vista, he overwhelms the viewer with a panoramic vista. Within that view, Johnson shaped what could and couldn't be seen, creating mystery and drawing one to move beyond the indoors to other parts of the property. The stone wall, which only partly wraps the pool deck and pool (which Johnson viewed as more of a fountain than a recreational swimming pool), performs the role of simultaneously emphasizing both the foreground and the distant background in the view. The wall creates a barrier to the north and east, providing privacy from the road, the parking court, and the service quarters. It restricts the view towards the barn, while providing a glimpse of what lays beyond through the narrow slit in the wall. In order to emphasize the area beyond the wall, two courses of the paving of the pavilion align perfectly with the opening in the wall and the brick walk and allée that lay beyond it. The wall abruptly ends near the southeast corner where the controlled view opens to a wider vista of the large meadow and woods behind the house. The glass wall of the barn is a compromise between the limited view of the entrance hall and the expansive views available from the pavilion. The barn functions in some ways like a larger version of the entrance hall, with a glass wall flanked by solid walls presenting a single (albeit large) vantage point. The view is further limited by the walls of the garden and the garage but includes glimpses of the woodlands and a small part of the meadow on the property.

Johnson also established two long, axial views that serve to draw one through the house and property. The first, mentioned above, is the view from the pavilion to the walled garden. It emphasizes that something worth experiencing is hidden behind the pool deck wall. (When viewed from the walled garden, this view aligns with the large chimney of the Colonial Revival addition.) On the interior, Johnson established a direct sightline between the entrance hall and the pavilion. If one entered the house through what Johnson hoped would become the front door and turned left, they would progress into the bright, sunlit pavilion.

Another aspect of the property that highlights a tenet of Modern Movement, especially as practiced in Connecticut, is the juxtaposition of historic and modern design elements (Scofield to Knapik, 2024). In many places, these contrasts took place at the level of a community, so in New Canaan Modern houses were inserted into a traditional community. As the "Mid-Twentieth Century Modern Residences in Connecticut, 1930-1979 Multiple Property Documentation Form" notes, "Most of the communities [where Modern architecture was first practiced in Connecticut] were quiet towns known for their colonial heritage where the abrupt insertion of Modern buildings caused a stir" (Adams, et al., 2010, 31). In the case of the Tremaine Property this juxtaposition occurred within a single connected complex property.

The house also demonstrates an additional important element of Mid-Century Modernism: collaboration among architects and designers. The simplest example of this is Johnson's use of Gores's license, even though it is clear that project (and the client) were Johnson's. Similarly, as he had at the Glass House and other projects, Johnson relied on engineer and pioneer lighting designer Richard Kelly to handle the challenging situation of lighting a glass wall in a residential building (as well as picking out the significant artworks on the property). Johnson greatly respected Kelly, whom he described as founding "the art of residential lighting the day he designed the lighting for the Glass House" (https://richardkellygrant.org/ richard-kelly-works/glass-houses/). The significance of this element was emphasized by Henry-Russel Hitchcock when he stated, "external lighting on the glass wall and in the woods beyond is extremely important to the total effect when the barn is used in the evening as a subsidiary entertainment area" (Hitchcock, 1955, n.p.). Johnson and Kelly also collaborated on two versions of a bronze and aluminum floor lamp examples of which were used in several locations on the property .[11]

[11] The floor lamp designed by Johnson and Kelly and manufactured by Edison Price; it came in three-leg and four-leg versions. It had originally been designed for the Glass House in New Canaan and used subsequently in the Davis House (Wayzata, MN, 1952), the Tremaine House Barn (Madison, CT, 1952) and the Oneto, later Miller, House (Irvington-on-Hudson, NY, 1952) (https://www.christies.com/en/lot/lot-4845232).

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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: _____

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreage of Property _6 acres_____

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)
1. Latitude: 41.306292 Longitude: -72.630108

2. Latitude: Longitude:

3. Latitude: Longitude:

4. Latitude: Longitude:

5. Latitude: Longitude:

Or
UTM References
Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

1. Zone:	Easting:	Northing:
2. Zone:	Easting:	Northing:
3. Zone:	Easting:	Northing:
4. Zone:	Easting :	Northing:

Verbal Boundary Description (Describe the boundaries of the property.)
The boundaries of the property are the same as depicted on Figure 1 and in the legal description included in Appendix A of the transfer between Bank of America, N.A. and the Emily Hall Tremaine Foundation, Inc. (MLR v.2278, p. 733 February 22, 2023.)

Boundary Justification (Explain why the boundaries were selected.)
The boundaries reflect the remaining contiguous parcel from the time that the Emily Hall and Burton G. Tremaine owned the property and encompass all of the remaining buildings and structures that they used while in residence.

11. Form Prepared By

name/title: James Sexton, Ph. D.
organization: Archaeological and Historical Services, Inc.
street & number: 569 Middle Turnpike/P.O. Box 543
city or town: Storrs state: CT zip code: 06268

Wiley-Tremaine House
Name of Property

New Haven County, CT
County and State

e-mail jsexton@ahs-inc.biz
telephone: 914-527-6416
date: July 2025

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.

- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

GRAPHICS

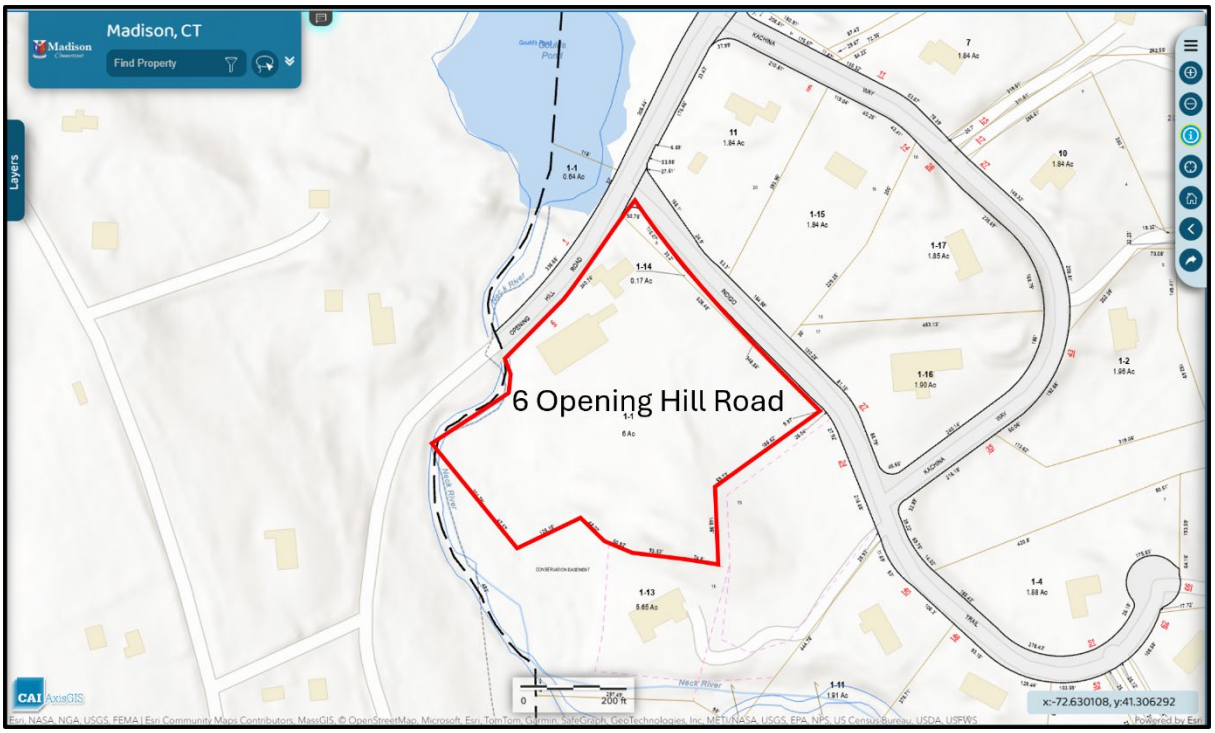


Figure 1. Map showing the location of the Tremaine Property (Madison GIS).Geographic coordinates are Latitude -41.306292 and Longitude 72.630108

Figure 2. Rendering showing the elements of the property (courtesy The Emily Hall Tremaine Foundation, 2025).

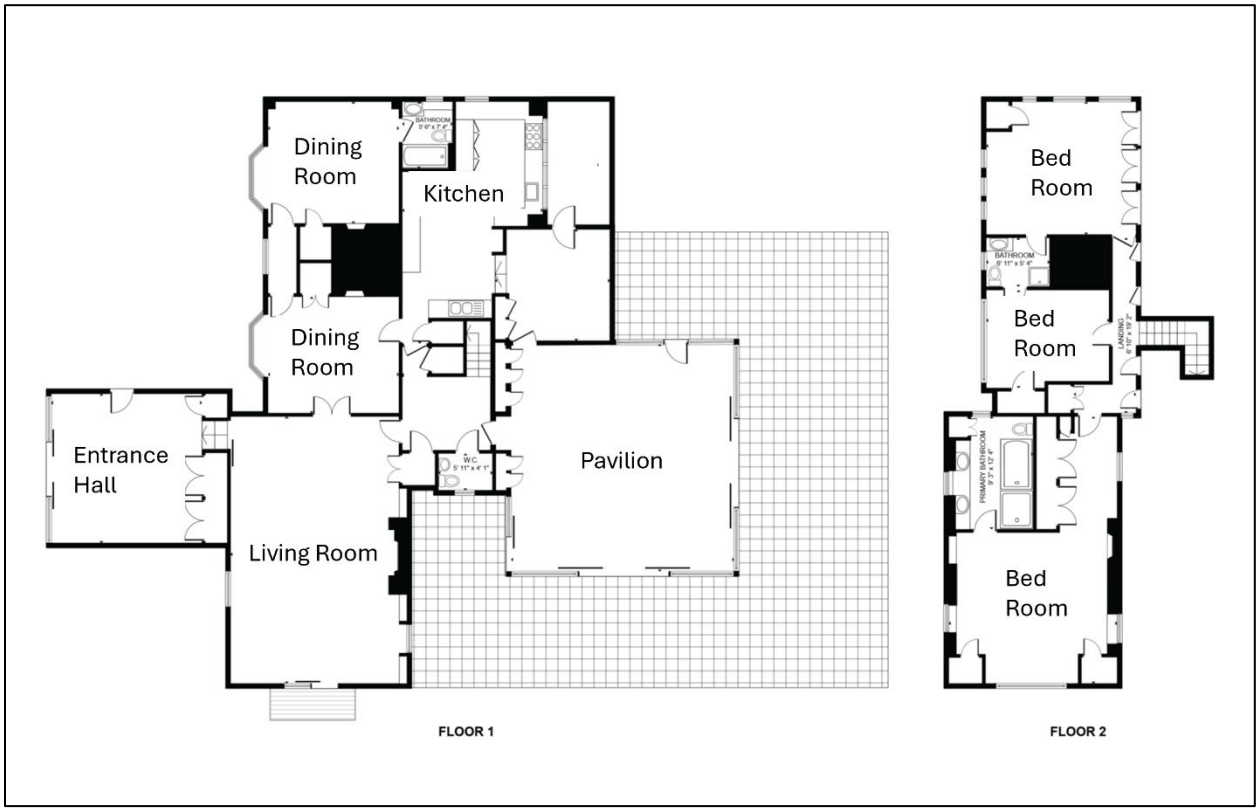
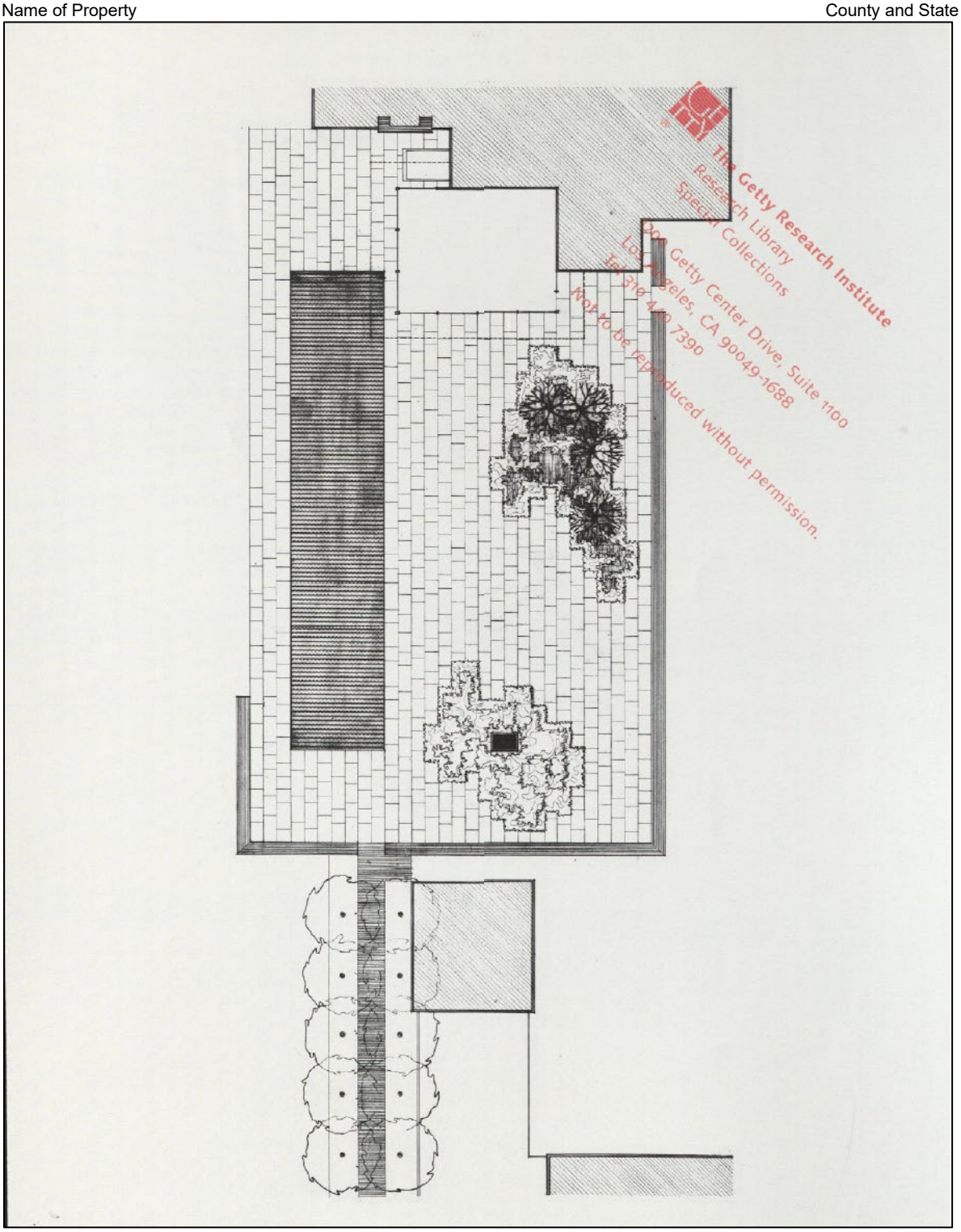


Figure 3. Plan of the house (Tremaine Foundation).

Wiley-Tremaine House
Name of Property

New Haven County, CT
County and State



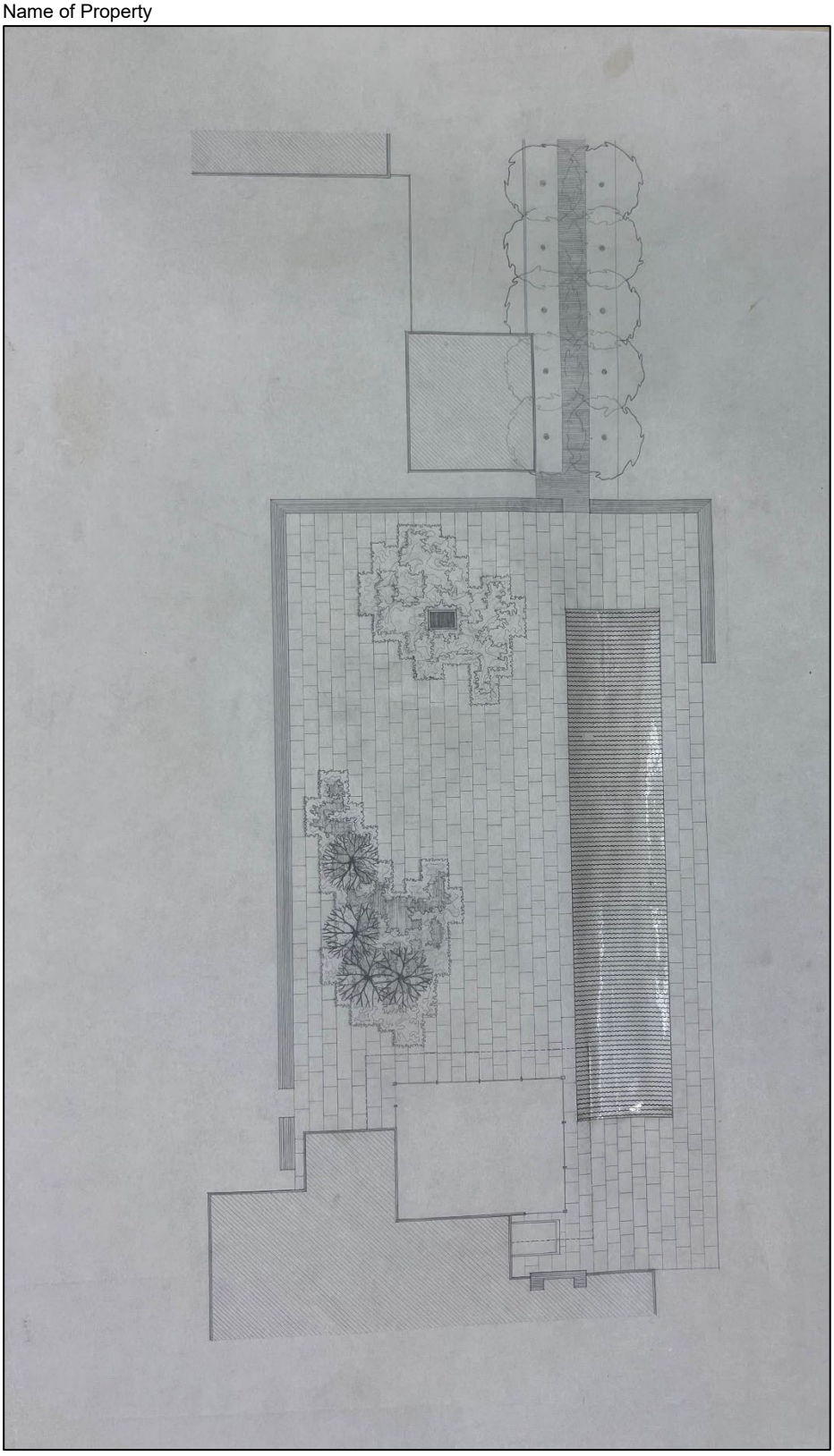


Figure 4. Sculpture Garden Plans (Johnson Papers, Avery Library, Columbia University).

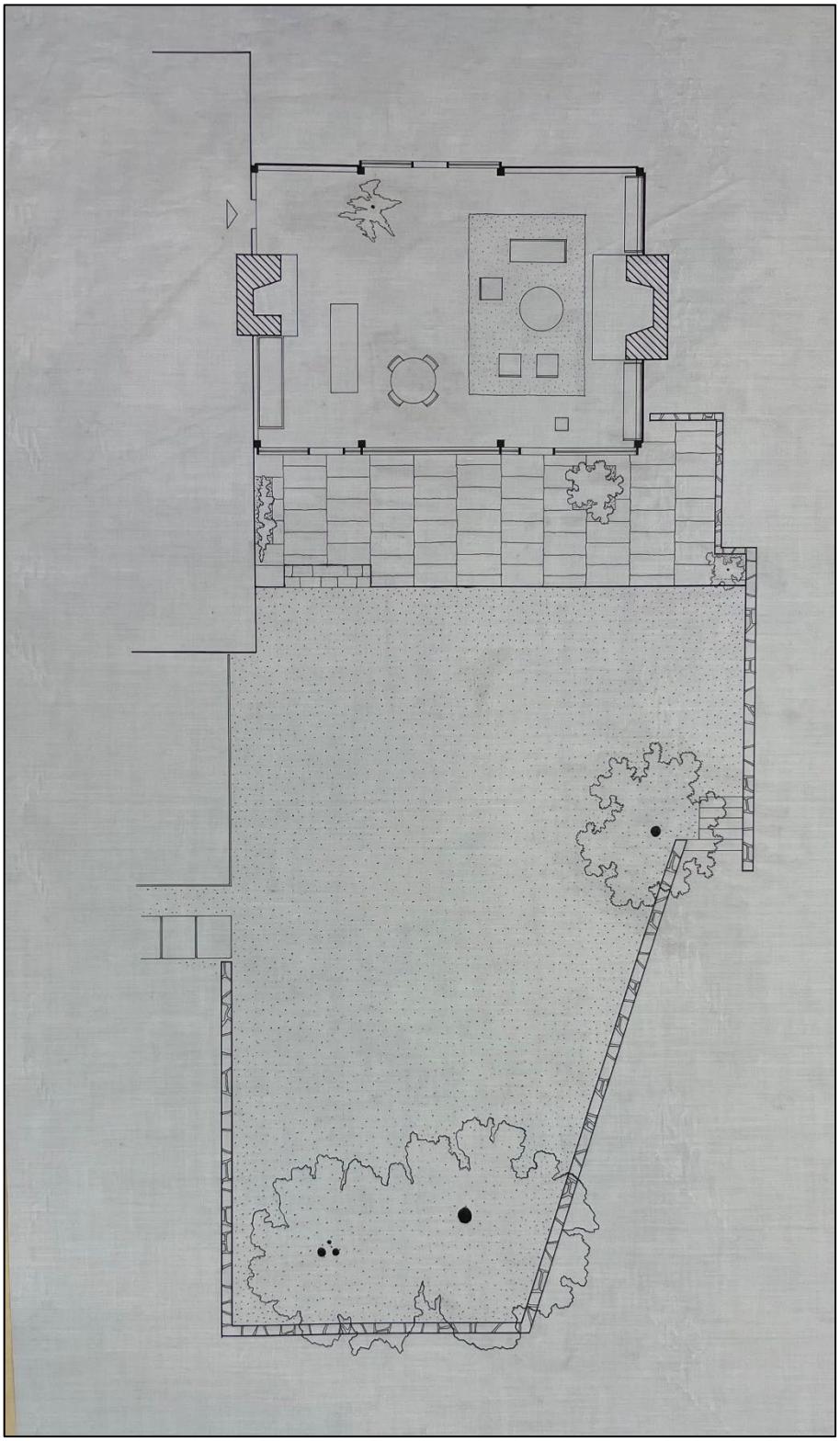


Figure 5. Walled Garden Plans (Johnson Papers, Avery Library, Columbia University).

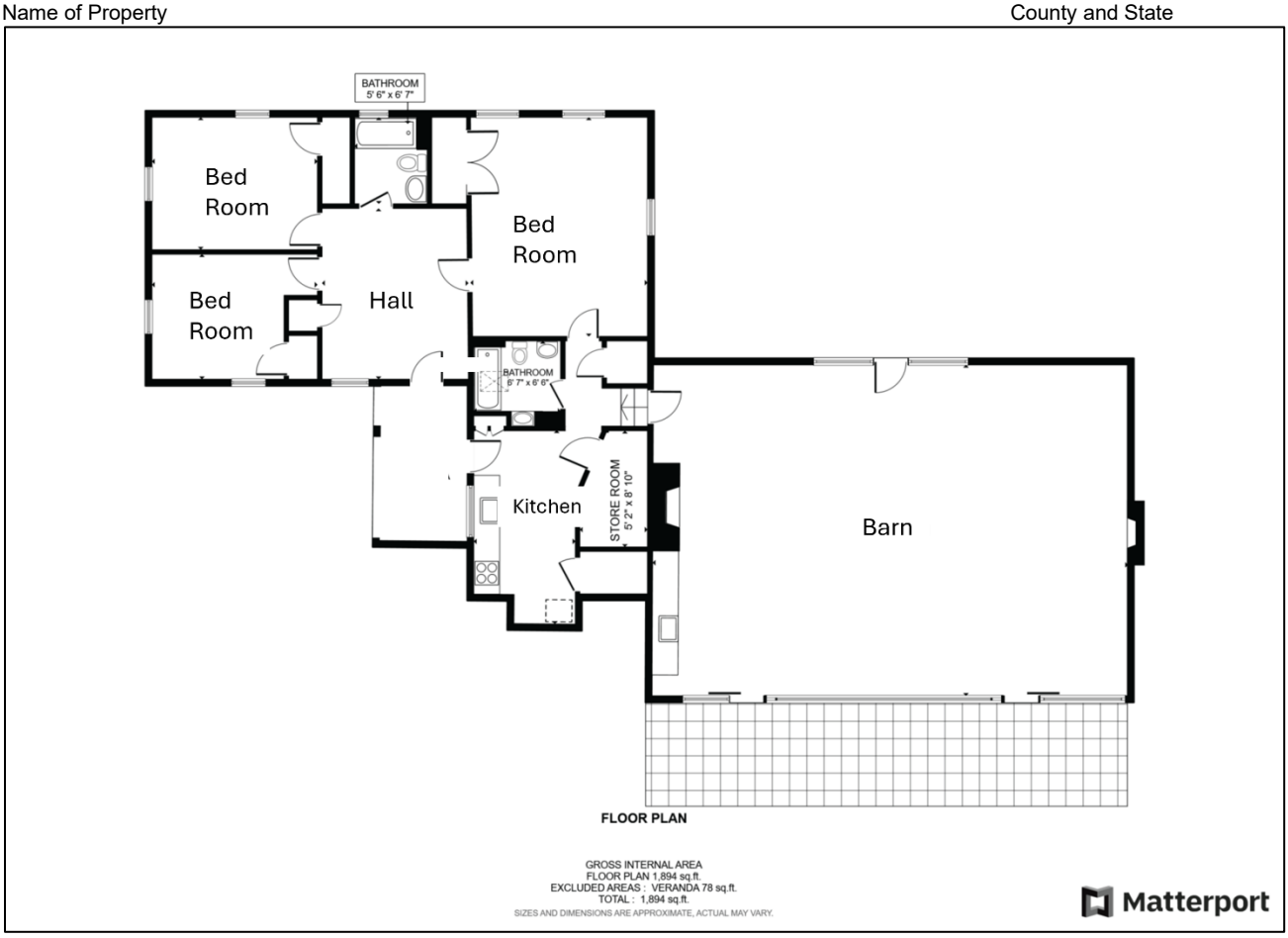


Figure 6. The barn, service wing, and guest room (The garage is not shown in this drawing).

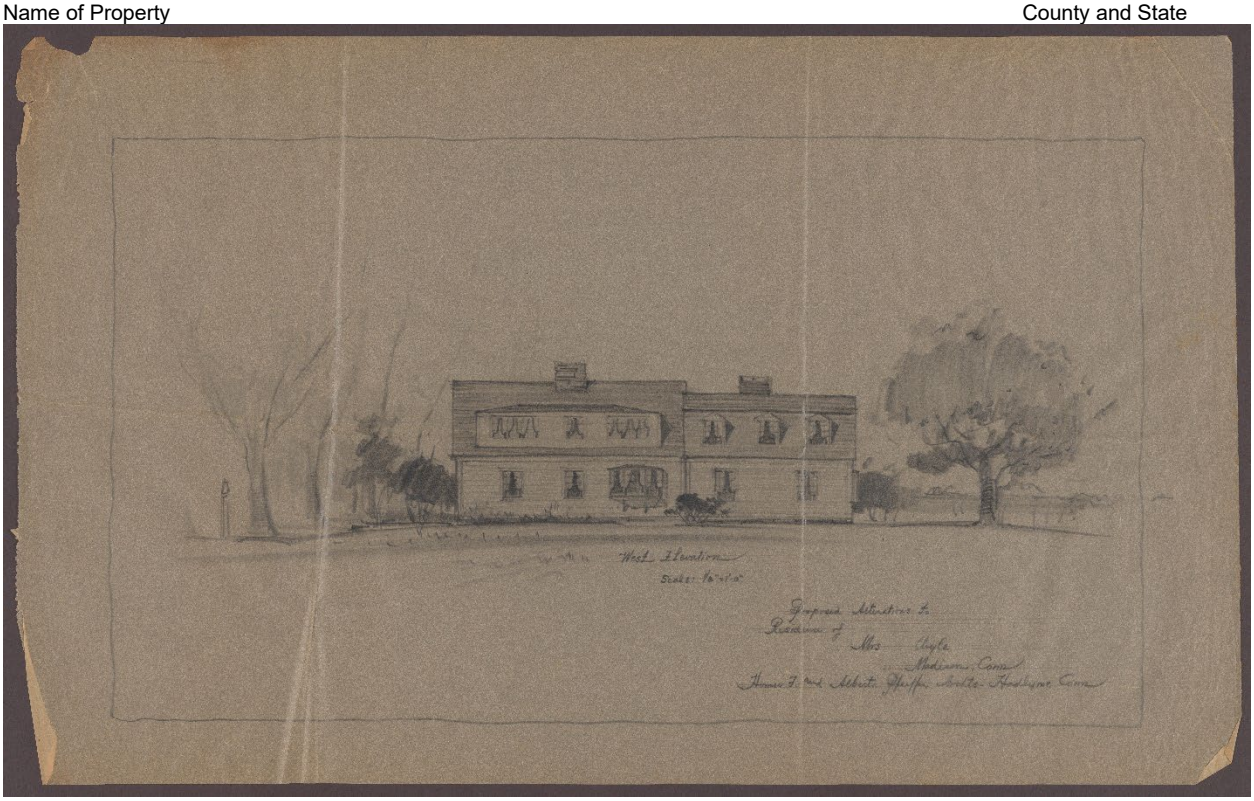


Figure 7. Rendering of the west elevation of the building showing the proposed work for Mrs. Wylie (Pfeiffer papers).

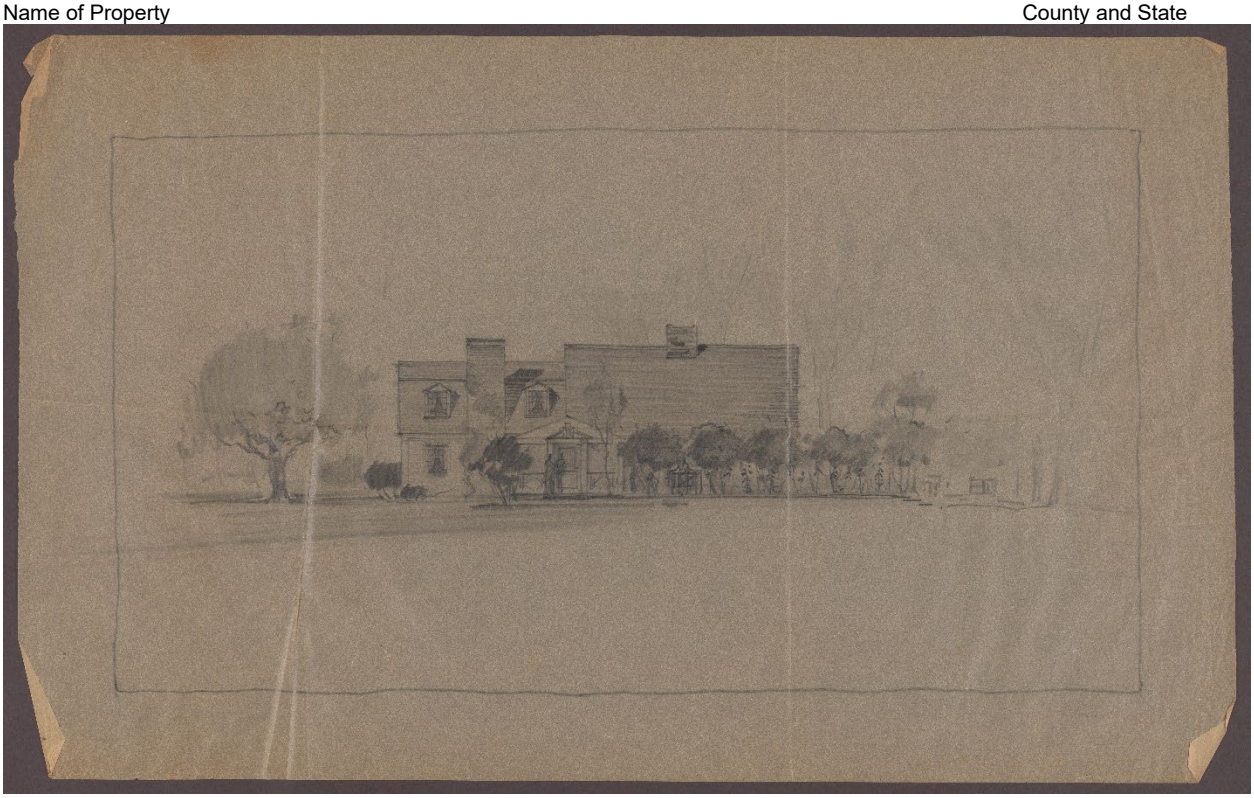


Figure 8. Rendering of the west elevation of the building showing the proposed work for Mrs. Wylie (Pfeiffer papers).

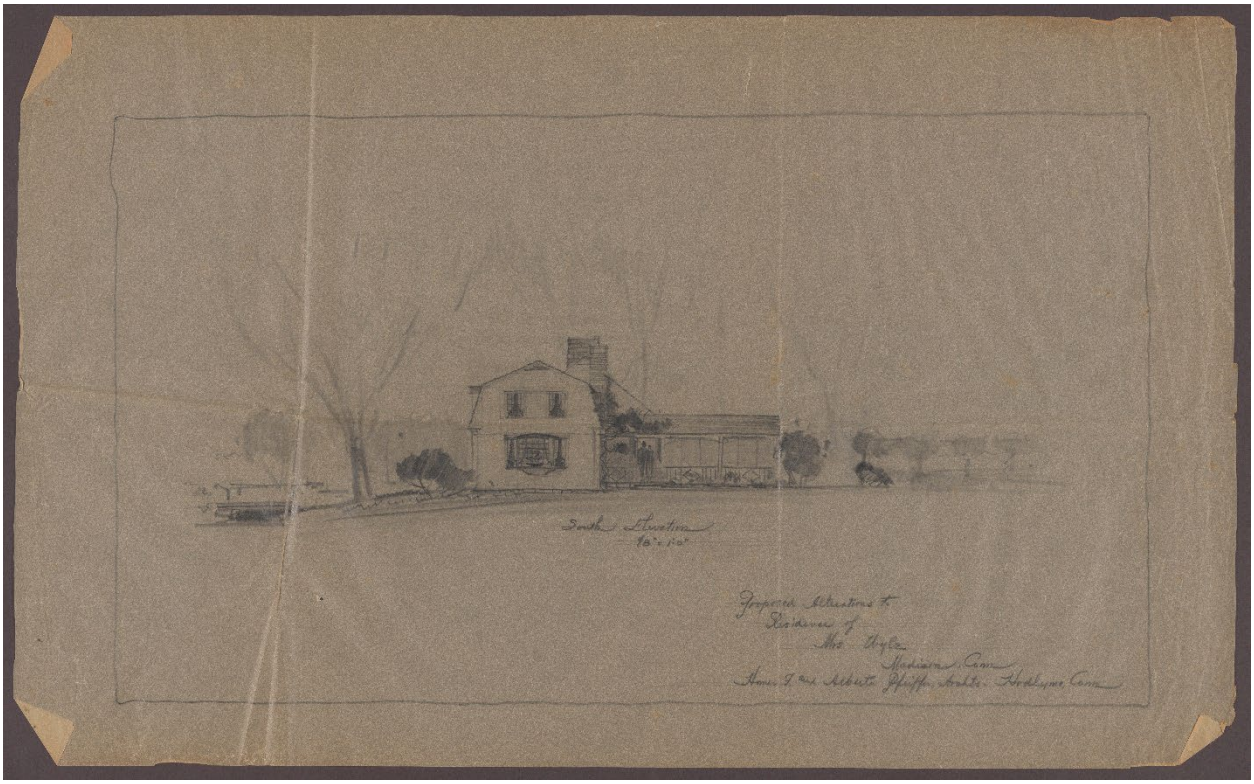


Figure 9. Rendering of the south elevation of the building showing the proposed work for Mrs. Wylie (Pfeiffer papers).

Figure 10 – A view through the entrance hall door showing one of the ways that the Tremaines arranged elements of their collection in the house (courtesy of the Tremaine family).

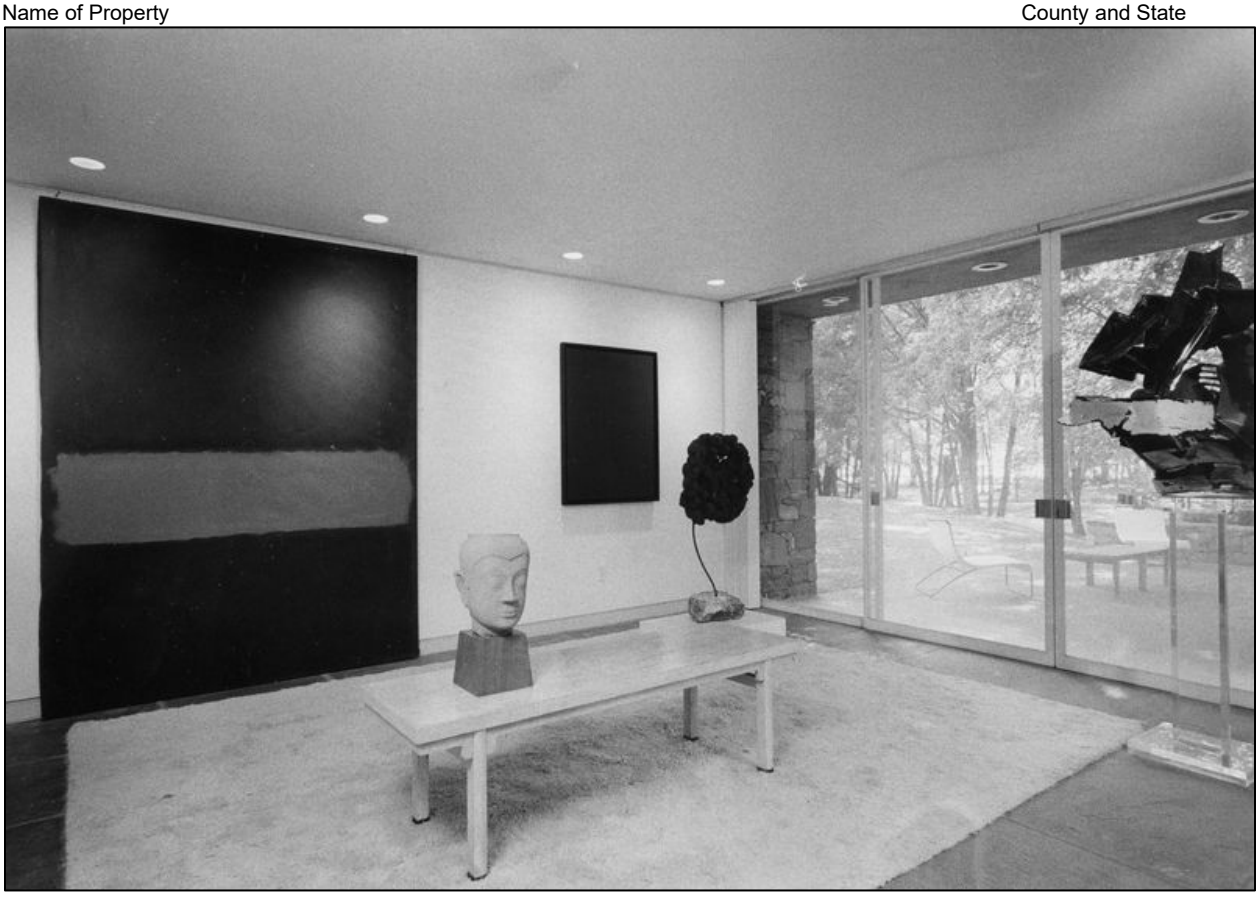


Figure 11. A fuller view of the entrance hall (courtesy of the Tremaine family).

Figure 12. Another arrangement of objects in the entrance hall (courtesy of the Tremaine family).

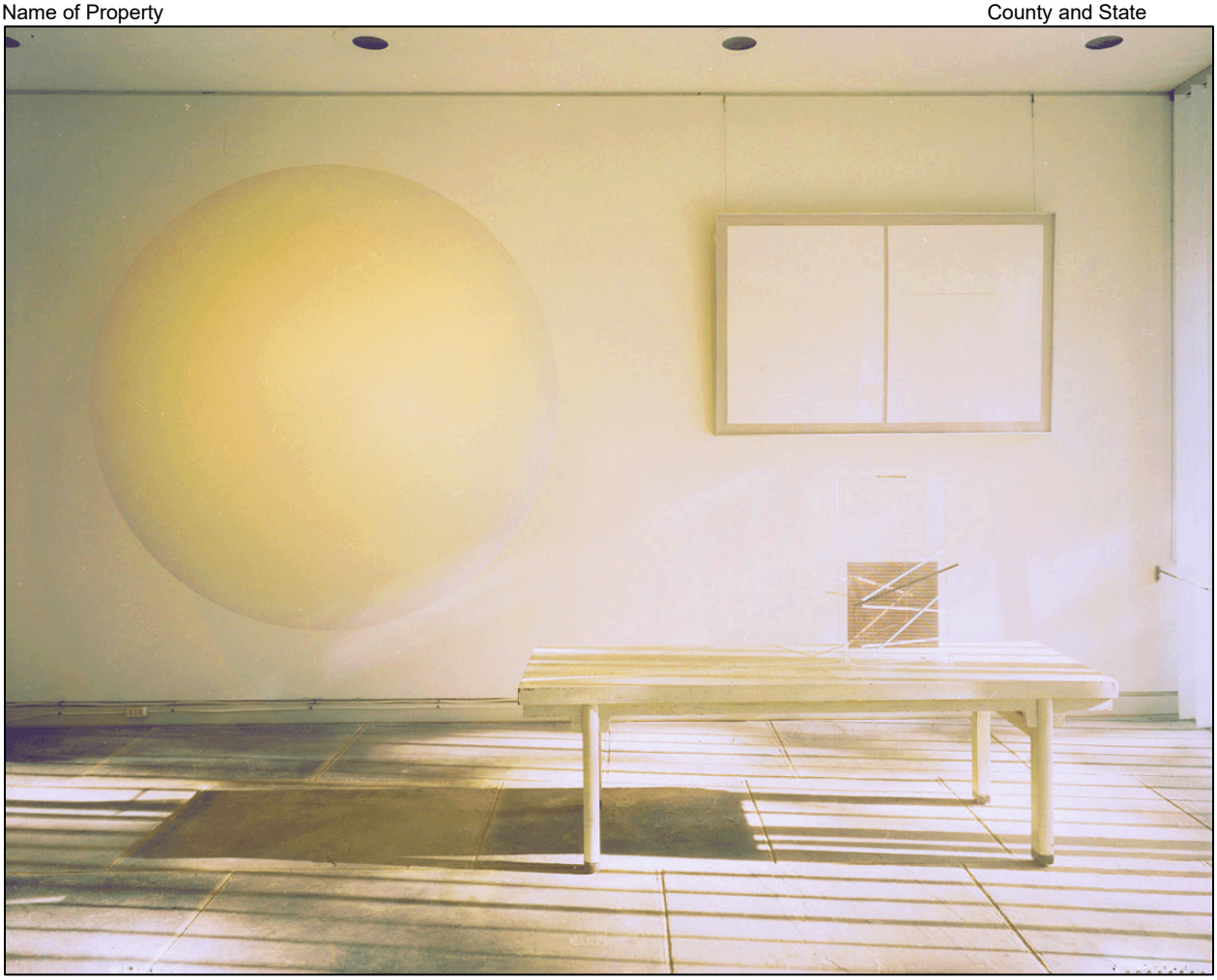


Figure 13. The entryway with Robert Irwin's untitled installed. (courtesy of the Tremaine family).

Figure 14. *Three Flags* in the living room (courtesy of the Tremaine family).

Figure 15. The pavilion with the Johnson/Kelly lamp between the couch and glass wall (courtesy of the Tremaine family).

Figure 16. The pavilion with additional artwork visible through the window (courtesy of the Tremaine family).

Figure 17. One of the upstairs bedrooms with a mix of historic objects and textiles and Modern art (courtesy of the Tremaine family).

Figure 18. The barn filled with artwork (courtesy of the Tremaine family).

Figure 19. The barn with the kitchenette island designed by Philip Johnson (courtesy of the Tremaine family).

Figure 20. The barn at night with Richard Kelly's lighting minimizing the glass (courtesy of the Tremaine family).

Figure 21. The sculpture garden and one of the planting areas created by Johnson (courtesy of the Tremaine family).

Figure 22. The area outside the tool house showing the allée designed by Johnson (courtesy of the Tremaine family).

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: Wiley-Tremaine House

City or Vicinity: Madison

County: New Haven State: CT

Photographer: James Sexton

Date Photographed: July 10, 1955

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 23. Panoramic view looking north at the buildings on the property. The main house can be seen behind part of the pool wall, the Studio is near the center of the picture, and the walled garden with the Barn behind it are on the right.
2 of 23. Looking northwest at the house from the pool deck with the pool and porch in the foreground and the Colonial Revival Addition on the left and the historic house behind it.
3 of 23. Looking southeast at the house with the historic house on the right, the Entryway on the left, and the Colonial Revival Addition in the background.
4 of 23. Looking south at the north gable and west wall of the historic house with the edge of the Entryway and the Colonial Revival Addition visible on the right.
5 of 23. Looking northeast at the Entryway and the Colonial Revival Addition with the historic house in the background on the left.
6 of 23. Looking south at the north wall of the Entryway with the historic house and Colonial Revival Addition visible to the left.
7 of 23. Looking west at the pavilion and the Colonial Revival addition from the walled garden.
8 of 23. Looking northwest through the kitchen.
9 of 23. Looking southeast across the Guest Room north of the chimney in the historic house.
10 of 23. Looking south through the Dining Room into the Living Room in the Colonial Revival Addition.

11 of 23. Dining Room Fireplace wall.
12 of 23. Looking west through the Entryway with the new front door on the right.
13 of 23. Looking east through the Entryway back to the Colonial Revival Addition.
14 of 23. Looking southeast through the Living Room in the Colonial Revival Addition.
15 of 23. Looking south through the Porch onto the pool deck and the lawn behind.
16 of 23. Looking east from the southeast corner of the Porch along the courses of bluestone that line up with the opening in the pool deck wall.
17 of 23. Looking west across the bedroom in the Colonial Revival addition.
18 of 23. Looking northeast across the swimming pool and Sculpture Garden.
19 of 23. Looking northwest at the Studio with the Sculpture Garden, Colonial Revival Addition, and historic house in the background.
20 of 23. Looking north across the walled garden at the south wall of the barn.
21 of 23. Looking east at the garage, service wing, guest room, and west gable of the barn.
22 of 23. Looking southwest across the interior of the barn.
23 of 23. Looking northeast across the interior of the barn.

Wiley-Tremaine House
Name of Property

New Haven County, CT
County and State

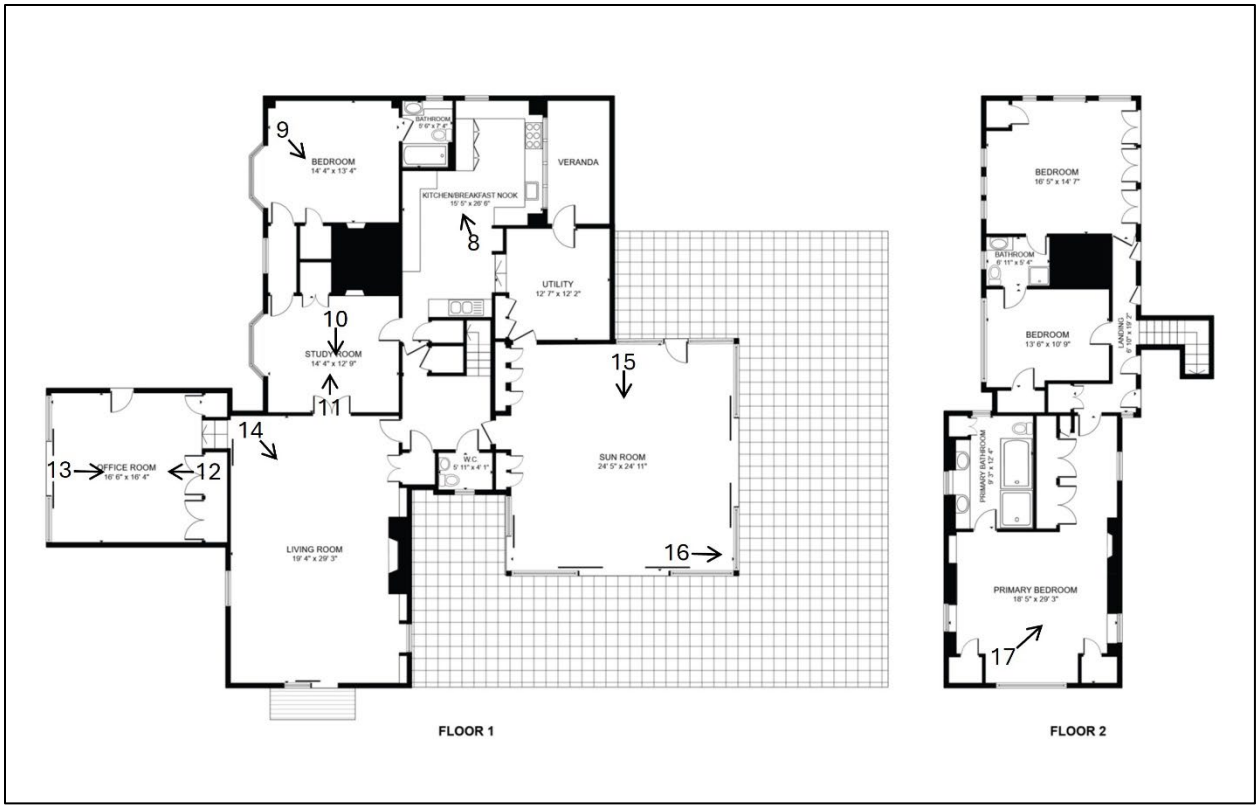
Photo locations

Exterior

Wiley-Tremaine House
Name of Property

New Haven County, CT
County and State

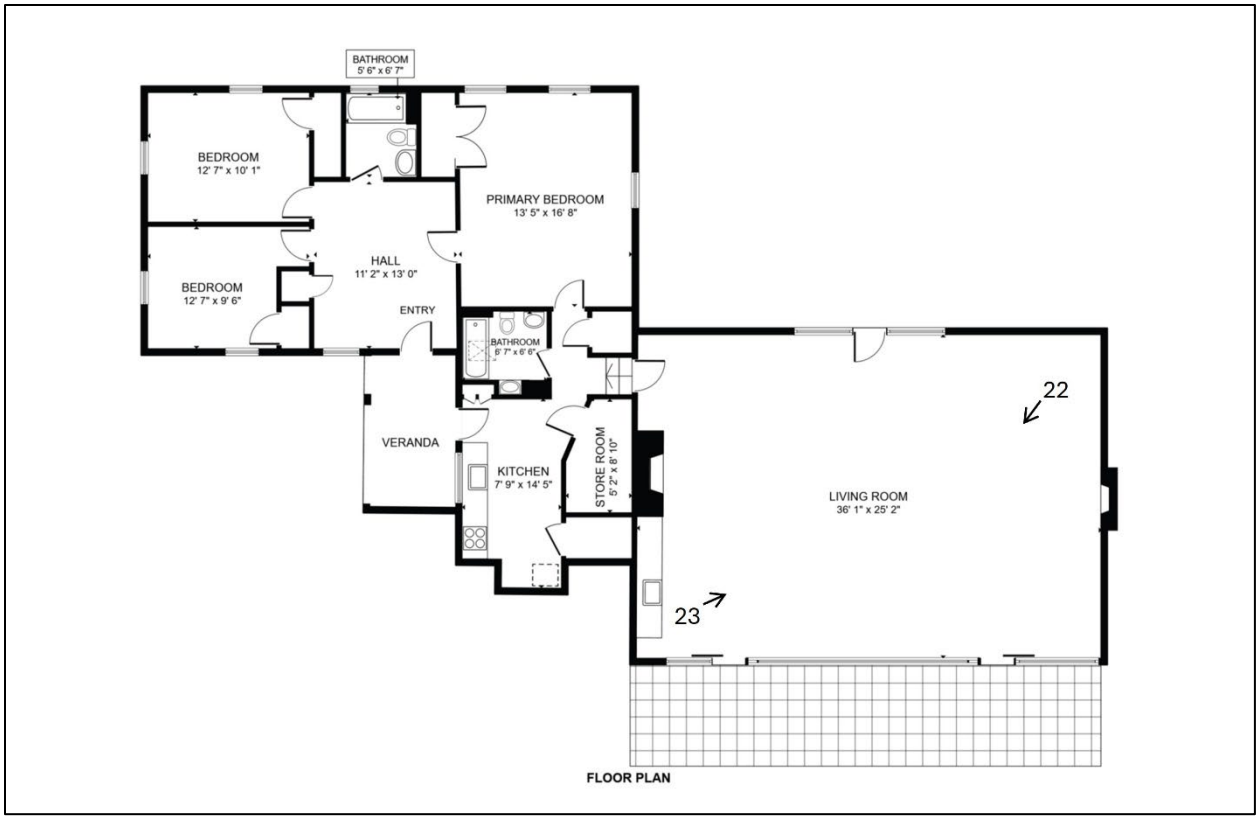
House



Wiley-Tremaine House
Name of Property

New Haven County, CT
County and State

Barn



Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.
Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

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

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

Wiley-Tremaine House Photographs

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