

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. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Anderson, Leroy and Eleanor, House
other names/site number _____

2. Location

street & number 33 Grassy Hill Road

D

not for publication

city or town Windsor

state Connecticut code CT county Litchfield code 005 zip code 06798

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

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 _____

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 _____

Anderson Leroy and Eleanor House
Name of property

Litchfield CT
County and State

5. Classification

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

3.

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

Category of Property
(Check only one box.)

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

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

<u> </u>	Contributing	Noncontributing
<u> </u>		
<u> </u>		
		sites
		structures

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

N/A

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC: single dwelling_

Current Functions
(Enter categories from instructions.)

DOMESTIC: single dwelling_

7. Description

Architectural Classification
(Enter categories from instructions.)

MODERN MOVEMENT

Materials
(Enter categories from instructions.)

foundation: CONCRETE
walls: WOOD: weatherboard

roof: SYNTHETICS: Rubber
other: Vertical board

Anderson Leroy and Eleanor House

litchfield CT
County and State

Name of property

7. Narrative Description

(Describe the historic and current physical appearance of the property, Explain contributing and noncontributing resources if necessary, Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The 1953 Leroy and Eleanor Anderson House is a low-slung modernist building located in a thickly wooded residential district west of the village center of the rural town Woodbury. Situated on the south side of a quiet country road, the geometrically massed structure--set well back on its secluded 11.35 acre site--stands atop a knoll and is banked into the incline, thus allowing for a partially excavated lower story at its west end. This handsome but unassuming 3,000-square-foot, balloon-framed building has a modified rectangular layout and a flat roof that accentuates the house's distinctly horizontal profile. The exterior is finished with red-painted cedar siding, and the primary elevations are notable for their clean, uncluttered lines and large expanses of glass. The main living spaces are arranged in an open floor plan at the east end of the house, while bedrooms are segregated in the western portion. The property has been cleared to create a spacious, open lawn, accented with tight masses of groundcover and shaded by scattered conifers and mature specimen trees. Woodlands border the site, which features distant views toward village church spires to the east. A flat-roofed, three-bay garage of concrete block stands to the west of the house, where it is tucked beneath a rocky outcropping.

Narrative Description

The Anderson house has two principal elevations: the eighty-four-foot.-long north entrance facade, and the sixty-foot-long east living-room section (see Plan). On the asymmetrically massed north facade (Photograph 1), the entrance is set off-center to the left (east), while the house's elongated main body stretches to the right (west)--gradually gaining depth as it adjusts to the site's incline atop a concrete-block foundation. A line of single-paned windows, in varied configurations (primarily small, fixed picture windows and sliding pairs) runs ribbon-fashion across this main level. A second row of window sash--horizontal panes of slightly different sizes--lights the basement story. The asymmetrical entrance bay features a glazed door and a side window wall topped by transoms; the surrounding cladding is of vertical boards, designed to contrast with the broad (ten-inch) horizontal clapboards appearing elsewhere on this elevation. Sheltering the entry is a flat-roofed porch supported on a single corner post and accessed by an angled concrete stair, approached by a terraced walkway running parallel to the house and limbing the grade from a parking area. The porch is set flush with a small library wing on its east, which projects sixteen feet from the main body of the house. A fieldstone chimney with a distinctive rectilinear profile anchors the house's northeast corner.

Oriented to the property's distant views, the one-story east elevation of the house is dominated by a symmetrically arranged, four-bay window wall rising twelve feet high (Photographs 2 and 3). A pair of large picture windows (each measuring six feet wide by seven feet tall) forms the focus of the composition. The design is completed with a trio of flanking casements, unified by a line of oversized transom lights. Supported on exposed beams, a pronounced, seven-foot overhang projects from the main roof above a narrow flagstone terrace. A modernist sculpture, contemporaneous with the house, stands in a garden below (Photograph 4).

The elongated south elevation (Photograph 5) is divided roughly into thirds, delineated by alternating treatments of vertical and horizontal siding. At center is the kitchen section, fronted by a raised terrace mounted on a concrete-block foundation and enclosed by a simple wrought-iron railing. A line of single-pane casements and transoms fronts the dining room section to the right (east). Here, the southeast corner of the

See continuation sheet

Anderson Leroy and Eleanor House
Name of property

Litchfield, CT
County and State

Statement of Significance Summary Paragraph

The Leroy and Eleanor Anderson House is nationally significant under Criterion B as the home and workplace of Leroy Anderson (1908-78), preeminent American composer, arranger, and conductor. A specialist in light music for the standard orchestra, Anderson earned renown for the distinctive rhythms and infectious melodies of popular Boston Pops favorites like *The Syncopated Clock* (1945), *Sleigh Ride* (1948), and *Blue Tango* (1951), a top single for 1952. Throughout his career, Leroy Anderson delighted listeners with novel orchestral effects and unconventional instruments--such as the typewriter that starred in its namesake work, *The Typewriter* (1950), and the sandpaper-covered blocks that provided the rhythm section for *Sandpaper Ballet* (1954).

Built in 1953, Anderson's Connecticut residence is also significant under Criterion C as a pristine example of mid-twentieth-century modernist house by Joseph Stein (1916-77), a Connecticut architect who graduated with one of the first classes of Walter Gropius's groundbreaking program in modern architecture at Harvard University's Graduate School of Design. The house epitomizes the optimism of an era when modern design found a place in the American mainstream based on the movement's ability to deliver the suburban ideal: a comfortable, easy-maintenance residence geared to family life and casual entertaining.

Narrative Statement of Significance

Leroy Anderson

Born in 1908 in Cambridge, Massachusetts, to Swedish immigrants, Leroy Anderson began studying at the New England Conservatory of Music while still in grammar school. After graduation from high school, he enrolled in Harvard University, earning B.A. and M.A. degrees (1929 and 1930) in music before going on to pursue a PhD in language studies in the early 1930s. As director of the Harvard University Band during this period, Anderson arranged a number of highly regarded compositions that are still in use today. Although he was an accomplished instrumentalist--playing the double bass, organ, piano, trombone, and tuba--Anderson's interests focused increasingly on arranging and composing. A 1936 assignment to arrange a medley of Harvard songs entitled *Harvard Fantasy* for the Boston Pops brought the young musician to the attention of Arthur Fiedler, famous Pops conductor, who soon began asking Anderson for original works. The first in a succession of light concert miniatures, *Jazz Pizzicato* premiered

See continuation sheet

Developmental history/additional historic context information (if appropriate)

See continuation sheet

Anderson Leroy and Eleanor House
Name of property

Litchfield, CT
County and State

4. Applicable National Register Criteria

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

A Property is associated with events that have made a significant contribution to the broad patterns of our history.
Property is associated with the lives of persons significant in our past.

C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

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

Property is:

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

Period of Significance (justification)

The period of significance encompasses the career of composer Leroy Anderson and the date of construction (1953) of his Woodbury, Connecticut, residence, designed by noted Connecticut modernist, Joseph Stein.

Criteria

Anderson Leroy and Eleanor House
 Name of property

Litchfield CT
 County and State

9. Major Bibliographical References

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

-
- Carley, Rachel. Mattatuck Museum, Joseph Stein Research Project, 2004.
- Carley, Rachel. Oral history {Mrs. Leroy Anderson}, Mattatuck Museum, 2004.
- "Leroy Anderson, Composer, Builder, Conductor," *The Bridgeport Sunday Post*, Aug. 30, 1953.
- National Register Nomination, "Mid-Twentieth Century Modern Residences in Connecticut, 1930-1979," 2010.
- Plans and elevations, Leroy Anderson House, collection of the owner.
- Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. New York: Macmillan Publishers Ltd., 1980.
- Tax Assessor Records, Town of Woodbury, CT.

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):

10. Geographical Data

Acreage of Property

(Do not include previously listed resource acreage.)

11.35 acres

UTM References

(Place additional UTM references on a continuation sheet.)

3	Zone	Easting	Northing
2	Zone	Easting	Northing
4	Zone	Easting	Northing

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

Boundaries are indicated on the accompanying parcel map.

Anderson Leroy and Eleanor House
Name of property

Litchfield, CT
County and State

Boundary Justification (Explain why the boundaries were selected.)

The boundaries of the nomination conform to the legal boundaries of the property.

11. Form Prepared By

name/title Rachel Carley

organization

date

street & number 10 Camp Dutton Road

telephone 860-567-5132

city or town Woodbury

state CT

e-mail

Additional Documentation

Submit the following items with the completed form:

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

Continuation Sheets

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

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Anderson, Leroy and Eleanor, House
City or Vicinity: Woodbury
County: Litchfield State: CT

Photographer: Rachel Carley
Date Photographed: August 2011

Description of Photograph(s) and number:

- 1 of 10: North elevation, view looking south
- 2 of 10: East elevation, view looking southwest
- 3 of 10: East elevation, view looking west
- 4 of 10: Garden sculpture, view looking east
- 5 of 10: South elevation, view looking north
- 6 of 10: Shed view looking west
- 7 of 10: Living room, view looking northeast
- 8 of 10: Dining room, view looking south
- 9 of 10: Bedroom, view looking south
- 10 of 10: Garage, view looking northwest

Anderson, Leroy and Eleanor House
Name of property

Litchfield, CT
County and State

Property Owner:

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

name Anderson, Leroy and Eleanor, House

street & number 33 Grassy Hill Road

telephone 203-263-2058

city or town W...

state CT zip code 06798

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect on this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849C Street, NW, Washington, DC.

United States Department of the Interior
Put Here
National Park Service

Anderson, Leroy *and* Eleanor House

Name of Property-----

--!-chfield, CT

County and State

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Name of multiple listing (if applicable)

National Register of Historic Places
Continuation Sheet

Section number 7 Page 1 **DESCRIPTION**

house opens to a wraparound flagstone terrace, separated from the adjoining kitchen terrace by a freestanding storage shed (Photograph 6). A flat roof with a stucco underside, supported on a trio of slender steel columns, overhangs the corner terrace and provides a sunshade for the dining room windows. To the left of the central kitchen section, the site's grade falls off rather steeply (about twelve feet), so that the long, west end of the house on this south elevation gains a full basement level as it descends the incline. This section is inset under a slight overhang and further distinguished from the red clapboard-clad main story above it by vertical-board sheathing painted white. The narrow west end of the house accommodates two garage bays set off-center to the left.

The main-floor interior revolves around a central foyer, where an open staircase descends to the lower level; a small powder room is tucked to its side. The east end of the house contains the main living spaces: the northeast corner library; a kitchen and small adjacent laundry; and the living/dining area. The spacious proportions of the living room are accentuated by a high, twelve-foot ceiling finished with tongue-and-groove paneling and supported by exposed beams. The north end of the space is dominated by a slightly projecting floor-to-ceiling fireplace wall, defined by strong rectilinear lines and finished with a random composition of dressed fieldstone, set flush to create a level surface (Photograph 7). Set side by side, a rectangular firebox and a square wood box are designed as simple cut-outs. The low, concrete hearth, mounted on a stone base, has a subtle trapezoidal profile. While the living/dining area has an open floor plan, a dropped ceiling provides a subtle definition of space for the dining room, located in the southeast corner of the house (Photograph B). The floor throughout the open area is slate. The kitchen, which opens off the southwest corner of the dining area, is notable for retaining its original arrangement of shelving and birch cabinets, which are detailed with simple, brushed chrome handles and pulls. The laminate countertop, featuring a wood-grain pattern to complement the natural grain of the cabinetry, is also original.

A corridor running west from the foyer provides access to the west arm of the house. Two bedrooms are located on the south side of this hall, with an office, bathroom, and bedroom situated opposite. The corridor terminates in a master suite, consisting of an open floor plan, in which built-in storage units divide a central dressing area from the southwest corner bedroom (Photograph 9). The master bath is located in the northwest corner of the suite. Walls throughout the building are finished with sheetrock. The pairs of single-paned windows in the bedrooms operate by pulling out on curving tracks that allow the sash to slide and overlap---a. distinctive detail.

United States Department of the Interior
Put Here
National Park Service

Anderson, Lerov and Eleanor House

Name of Property" -----

Litchfield, CT

County and State-----

National Register of Historic Places
Continuation Sheet

 Name of multiple listing (if applicable)

Section number 7 Page **2 -**

The partially excavated lower level contains areas for storage, a workshop, a darkroom, and a playroom. Doors and built-ins throughout the house retain their original hardware--primarily simple round pulls and knobs of brushed chrome.

The only other structure on the property is a flat-roofed, freestanding garage with three bays, located to the west of the house (Photograph 10). Added a few years after the house was erected, this outbuilding, built of concrete block, has a simple rectilinear design with a flat, overhanging roof. It is counted as a contributing building because it is stylistically compatible with the main house and designed by the same architect. The condition of the property and buildings is excellent.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section

Name of Property -----

County and State-----

Name of multiple listing (if applicable)-----

number .S., Page--1-

Significance

in 1938 and marked the beginning of a lifelong collaboration between the two men.

During World War II, Anderson's language skills earned him a position as chief of the Scandinavian Desk of Military Intelligence at the Pentagon. Captain Anderson nevertheless found time to work on such early compositions as *Promenade* and *The Syncopated Clock*--both premiered at Boston Symphony Hall in 1945. After the war, Anderson and his wife Eleanor moved to Woodbury, where in 1947 he began composing one of his best-known works, *Sleigh Ride*, during a punishing Connecticut heat wave. Three years later the producers of the WCBS-TV's "Late Show," a new showcase for vintage films, adopted the sprightly *Clock* piece as the program's theme song and it soon became a nightly staple in American households.

In 1950 with his population on a meteoric rise, Anderson was also offered the chance to conduct his own orchestra specifically to make audio recordings of live performances--an unprecedented opportunity for a symphonic composer. For the following twelve years, he conducted newly composed orchestral music for the Decca label, which recorded many of Anderson's works as they were being played live for concert audiences for the first time. During the same period, Americans began humming to the strains of *PI ink, Plank, Plunk!* after it became the theme song for the game show, "I've Got a Secret." Anderson's melodic *Blue Tango* led the Hit Parade in 1952, winning Anderson a gold record and landing this light orchestral piece a coveted and extremely rare place on juke boxes in the U.S. and abroad. In 1953 Anderson broke more new ground for an orchestral composer by scoring the Broadway show *Goldilocks*, ~ritten by Jean and Walter Kerr and starring Don Ameche and Elaine Stritch.

Good Backgrounds for Living

In 1953 the Andersons were able to begin work on their new house in Woodbury, thanks to royalties that were flowing in from *Blue Tango*. At the time the historic town, founded in 1672, was developing as a bedroom community for the nearby manufacturing hub of Waterbury. Although new residential design in the area then favored traditionally styled capes and colonial revival houses--compatible with Woodbury's traditional character--the Andersons opted for a modern alternative. The desire for a contemporary design originated with Leroy, who had ruled out a colonial reproduction--or any uhouse that slanted"--based on the couple's recent experience renting an antique residence without a single plumb corner or level surface. According to Eleanor Anderson, Leroy wanted a home that was clean and spare, "like his music."

Leroy Anderson first heard of architect Joseph Stein from a fellow passenger during a train ride. A Dartmouth graduate, Stein had earned his architecture degree in 1941 from the Harvard Graduate School of Design, before serving in the U.S. Army during World War II. At war's end Stein returned to his native Waterbury, where in 1947 he opened his downtown practice, Joseph Stein and Associates. The firm grew to include partners Robert Sapack and T. Gregory Ames Jr., and is in business today as Ames & Whitaker with an office in Southington, Connecticut.

Joseph Stein's prewar training in Harvard university'S architecture program under the directorship of Walter Gropius, one of the world's leading modernist theoreticians, is especially relevant to the development of his Waterbury practice. Founder and former director of Germany's Bauhaus school of contemporary arts and industrial design, Gropius had received his Harvard appointment in 1937 based on the reputation of the experimental German institution, which had closed under pressure from the Nazi regime. In Cambridge, a group of like-minded students and

United States Department of the *Interior*
National Park Service

Name of Property

County-and -----State-----

Name of multiple listing (if applicably)-----

National Register of Historic Places
Continuation Sheet

Section number ~ Page 2

faculty members immediately formed under his mantle of influence, and the school quickly became a vital forum for the exchange of ideas. In this tight-knit circle, Stein rubbed shoulders with such noted modernists as Edward Larrabee Barnes, John Johansen, Eliot Noyes, and Philip Johnson. Another important presence was Hungarian-born designer Marcel Breuer, a former Bauhaus colleague of Gropius and one of the Harvard program's most influential early instructors.

Although the Harvard design department did not replicate the Bauhaus program *per se*, the curriculum continued to emphasize the modernist search for a "pure" architecture, stripped of superficial ornament and historical references and pared down to structural and aesthetic essentials in the service of an unwavering fidelity to function. Only by exploiting the possibilities of technologically advanced materials and the economy of geometric forms, modernists maintained, could a structure truly reflect its time--and only as a true reflection of its time could architecture serve the needs of society.

These ideas surfaced continually in Stein's work. Remembered for its collegial atmosphere, the architect's Waterbury practice put a premium on the collaborative process that was so fundamental to the modernist design approach. "Joe always gave guidance and feedback," related Gregory Ames Jr., recalling that an ongoing interchange of ideas in the office made it difficult in the end to know whose design the final product really was." According to Ames, Stein believed it was possible to enhance people's lives by improving the quality of the space they occupied. That conviction underscored the firm's commitment to public-housing projects, and is also reflected by Stein's remarkably extensive portfolio of libraries, schools, courthouse, churches, synagogues, and other buildings dedicated to public uses in the Waterbury area.

Records from the very early years of the firm are scarce, but most of Stein's residential work appears to date from the 1950s. The architect's referral to Leroy Anderson indicates his office had built a reputation by the early part of the decade; to date, however, the Anderson house is the earliest documented example of a residential commission by Stein. When the architect was beginning his career, modern houses certainly existed in Connecticut, but the majority of early examples were located in Fairfield County. A noted concentration of those was in the commuter town of New Canaan, which had become an incubator for modernist thinking under the aegis of a group of Stein's Harvard contemporaries, known as the "Harvard Five" (Marcel Breuer, Landis Gores, John Johansen, Philip Johnson, and Eliot Noyes).

Early interest in modernist residential design tended to originate with patrons of art and design, rather than reflecting the broader tastes of the general public, but at the time the Andersons hired Stein, the tides were turning. Although the Woodbury house was one of the very first modern buildings in a Waterbury suburb, by the end of the decade, the architect's web of local friendships had yielded him commissions for many such projects, including about a half-dozen in nearby Middlebury, and at least one in the New Haven suburb of Woodbridge.

Demand for Stein's houses correlated directly with the transition of modern design out of sophisticated design circles and into the American mainstream. Functional and streamlined, the typical "mid-century modern" seemed to promise everything that was new, while suiting an increasingly informal American lifestyle. Machine-age materials promised affordability; logical, open floor plans encouraged easy maintenance; large windows flooded rooms with natural light; and decks and terraces answered a preference for casual outdoor entertaining.

Like virtually all Stein's 1950s houses, the Anderson residence was planned specifically for a growing family. The couple's four children had quarters on the main floor, near the master bedroom suite, and enjoyed the large playroom at the west end of the house's lower level. The open living/dining room was equally

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Name of Property
County-and--State-----
Name of Multiple listing (if applicable)-----

Section number 8 Page 3

suitable for everyday activities and for entertaining. When Leroy Anderson sat down at his Steinway concert grand piano, and friends gathered by the elegant hearth, this gracious, uncluttered space was transformed into an intimate *music* salon; the family still uses the room *in* the same way today.

Although 1950s modernist design is often associated with the "white box" of the International Style, Joe Stein favored the warm wood and natural stone of New England's vernacular building vocabulary--materials that his teacher Marcel Breuer also explored in his own residential work in Connecticut. And like Breuer, Stein frequently built his low-slung, geometrically massed houses into a sloping site in order to accommodate a partial lower story and permit at least one primary elevation to take maximum advantage of landscaping and views.

The balloon-framed Anderson residence *is* a typical example. Its economy of line and open, volumetric spaces express the *visual* clarity that is fundamental to the modernist canon, while the building's red-painted cedar cladding, applied in alternating directions, and Weighty stone chimney help settle the house unobtrusively into its rural setting. By varying the placement and depth of stucco-faced roof overhangs--necessary sunshades for large areas of glass--Stein simultaneously reinforced the horizontal profile of the building and 'enlivened its linear silhouette. Enhancing an indoor-outdoor connection, the house's terraces and plate-glass window walls are also highly characteristic of Stein's work.

As one client has said, Stein's houses "made good backgrounds for living, because the way the way he designed them made them stay new." The high integrity of the Anderson residence is a testament to how well the building has served the family for nearly sixty years. During that time, the only significant change has been the replacement of the roof covering with a new rubber surfacing--and that because the first roof had *simply* outlived its expected lifespan. Typical of the holistic modernist design approach, the architect had a hand in every aspect of the project, including design of the grounds, executed by Waterbury landscaper Oscar Warner, and suggestions for the concrete garden sculpture, by Washington, Connecticut, artist Bill Talbot. Stein also helped the Andersons choose the!' furnishings, which included several pieces by Danish designer , , ~~~~I\pft the request of the composer , the architect adapted one of the bed:too:ins~sa soundproof studio, encasing the space with insulated walls and fitting the entry with overlapping doors: one hinged to open in, the other hinged to open out. Radiant floor heat throughout the house introduced a much-appreciated modern convenience that also eliminated the intrusion of radiators. The overall result was a very functional house that still derived an air of sophistication from the architect's juxtaposition of textures (stone against glass, for example), subtle interplay of solids and voids, and a thoughtful geometry of parts that contributed to a harmonious whole.

Almost sixty years after its construction, the Leroy and Eleanor Anderson House remains a significant part of the nation's cultural heritage. Anderson is still a beloved figure in American music history; the centenary of his birth was celebrated in 2008 with concerts around the word, and his music continues to enjoy an international following. The house also holds a valuable place in the evolution of modern residential architecture. Stein's design *is* certainly significant as part of the history of Waterbury's suburban development, but it is equally important as part of body of work from the 1950s that represents the acceptance of modern residential design into the American mainstream.

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**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 4

Name of Property

County and State

Name of multiple listing (if applicable)

United States Department of the Interior**Put Here**

National Park Service

Anderson, Leroy and Eleanor House

Name of Property -----Litchfield, CT

County and State

**National Register of Historic Places
Continuation Sheet**Name of multiple listing (if applicable) -----Section number _7_ Page _1_

DESCRIPTION'

house opens to a wraparound flagstone terrace, separated from the adjoining kitchen terrace by a freestanding storage shed (Photograph 6). A flat roof with a stucco underside, supported on a trio of slender steel columns, overhangs the corner terrace and provides a sunshade for the dining room windows. To the left of the central kitchen section, the site's grade falls off rather steeply (about twelve feet), so that the long, west end of the house on this south elevation gains a full basement level as it descends the incline. This section is inset under a slight overhang and further distinguished from the red clapboard-clad main story above it by vertical-board sheathing painted white. The narrow west end of the house accommodates two garage bays set off-center to the left.

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Anderson, Leroy ~ ~ ~ ~ ~ ! ~ ? ~ ~ ~

**National Register of Historic Places
Continuation Sheet**

Name of Property
Aitchfield, CT
County and State:

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Section number 7 Page 2

The partially excavated lower level contains areas for storage, a workshop, a darkroom, and a playroom. Doors and built-ins throughout the house retain their original hardware--primarily simple round pulls and knobs of brushed chrome.

The only other structure on the property is a flat-roofed, freestanding garage with three bays, located to the west of the house (Photograph 10). Added a few years after the house was erected, this outbuilding, built of concrete block, has a simple rectilinear design with a flat, overhanging roof. It is counted as a contributing building because it is stylistically compatible with the main house and designed by the same architect. The condition of the property and buildings is excellent.

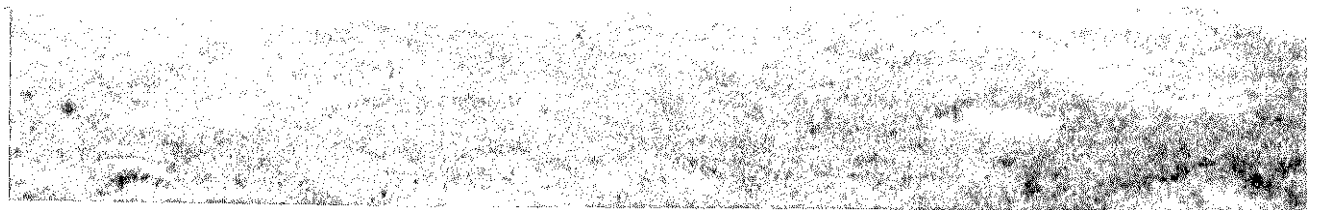


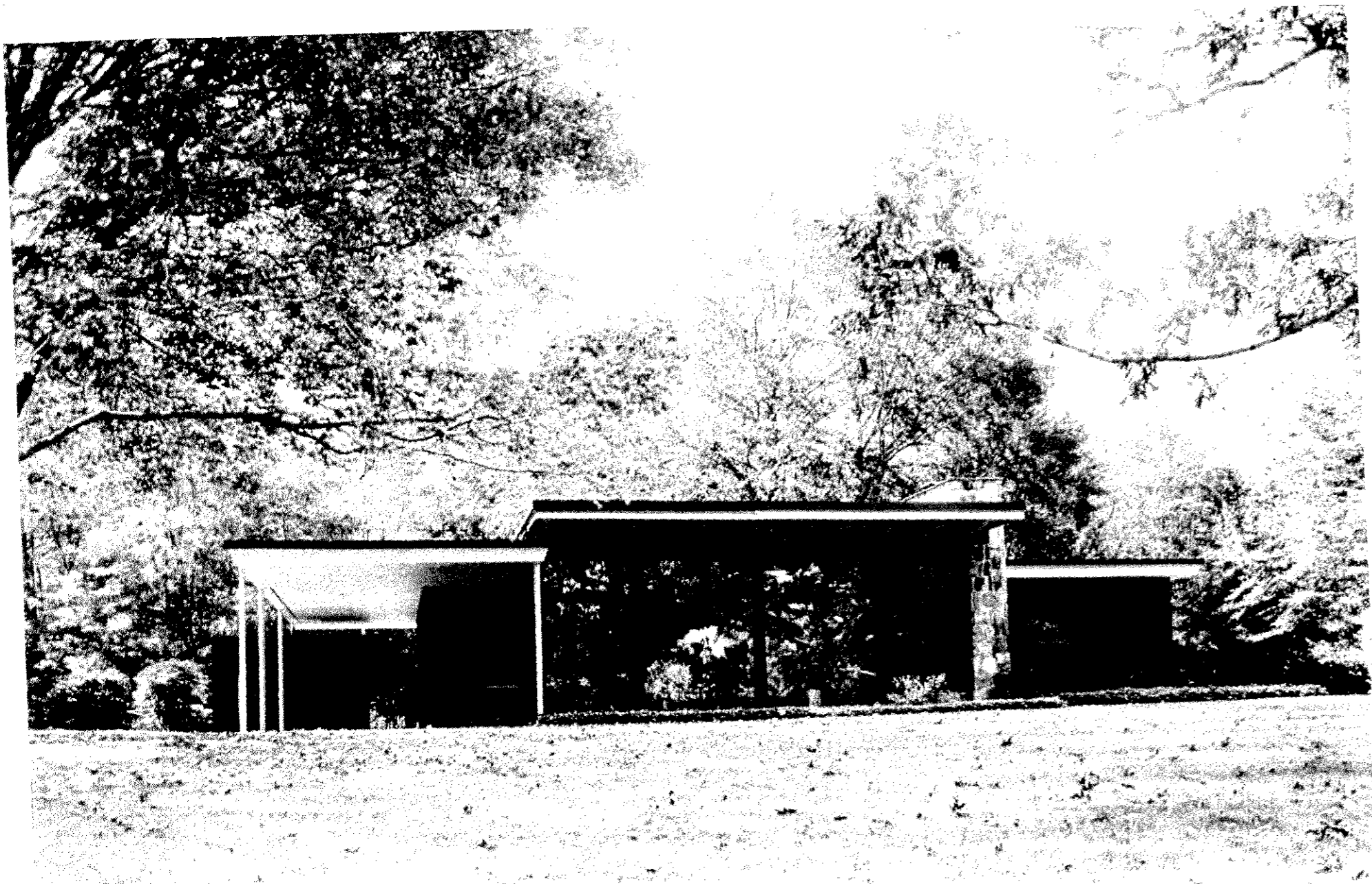
1. Anderson, Leroy and Eleanor, House
Litchfield County, CT
Photographer: Rachel Carley August 2011
North elevation, view lookinz south



9. Anderson, Leroy and Eleanor, House
Litchfield County, CT
Photographer: Rachel Carley August 2011

East elevation, view looking southwest



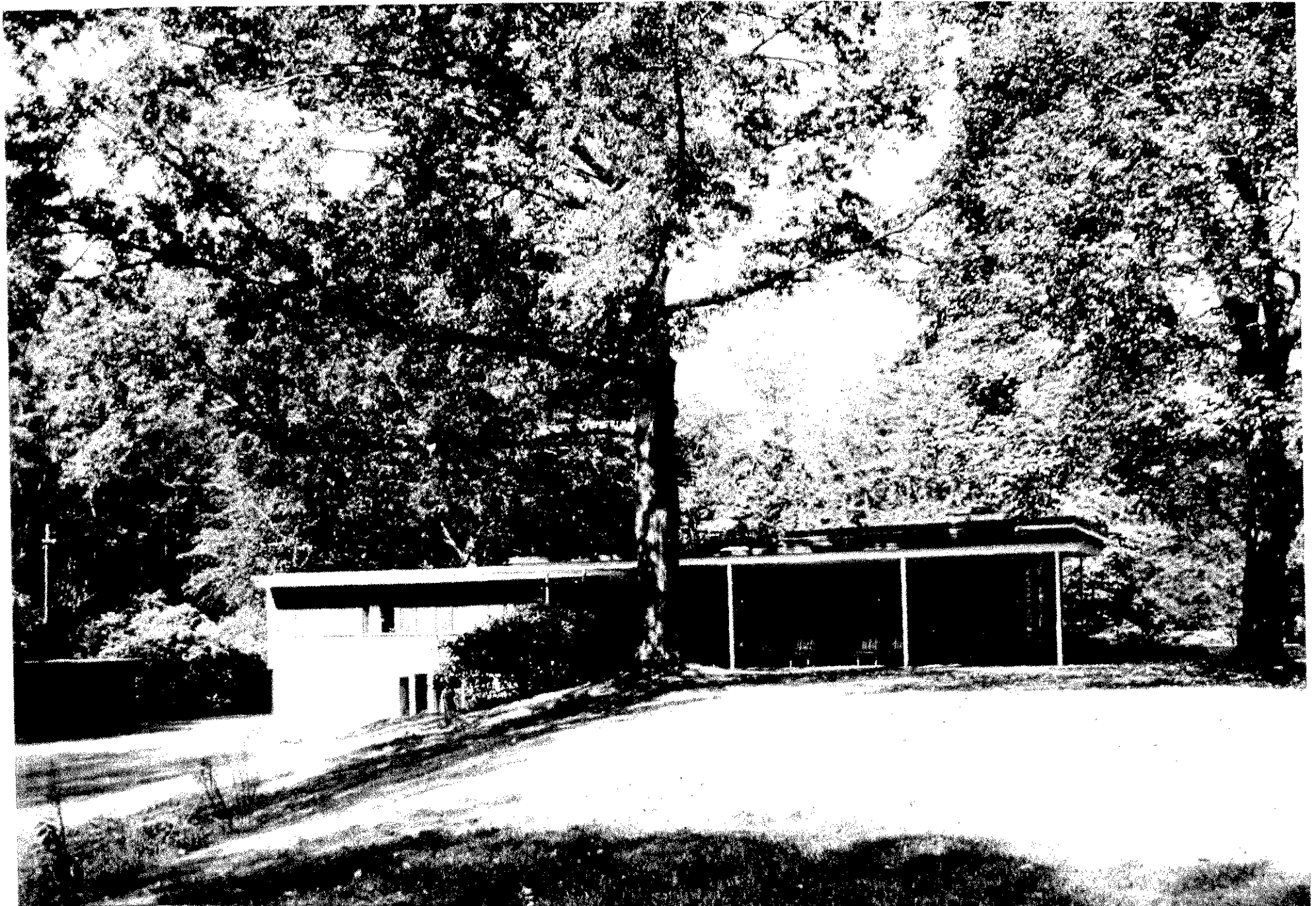


3. Anderson, Leroy and Eleanor, House
Litchfield County, CT
Photographer: Rachel Carley August 2011
East elevation
View looking west



13. Anderson, Leroy and Eleanor, House
Litchfield County, CT
Photographer: Rachel Carley August 2011

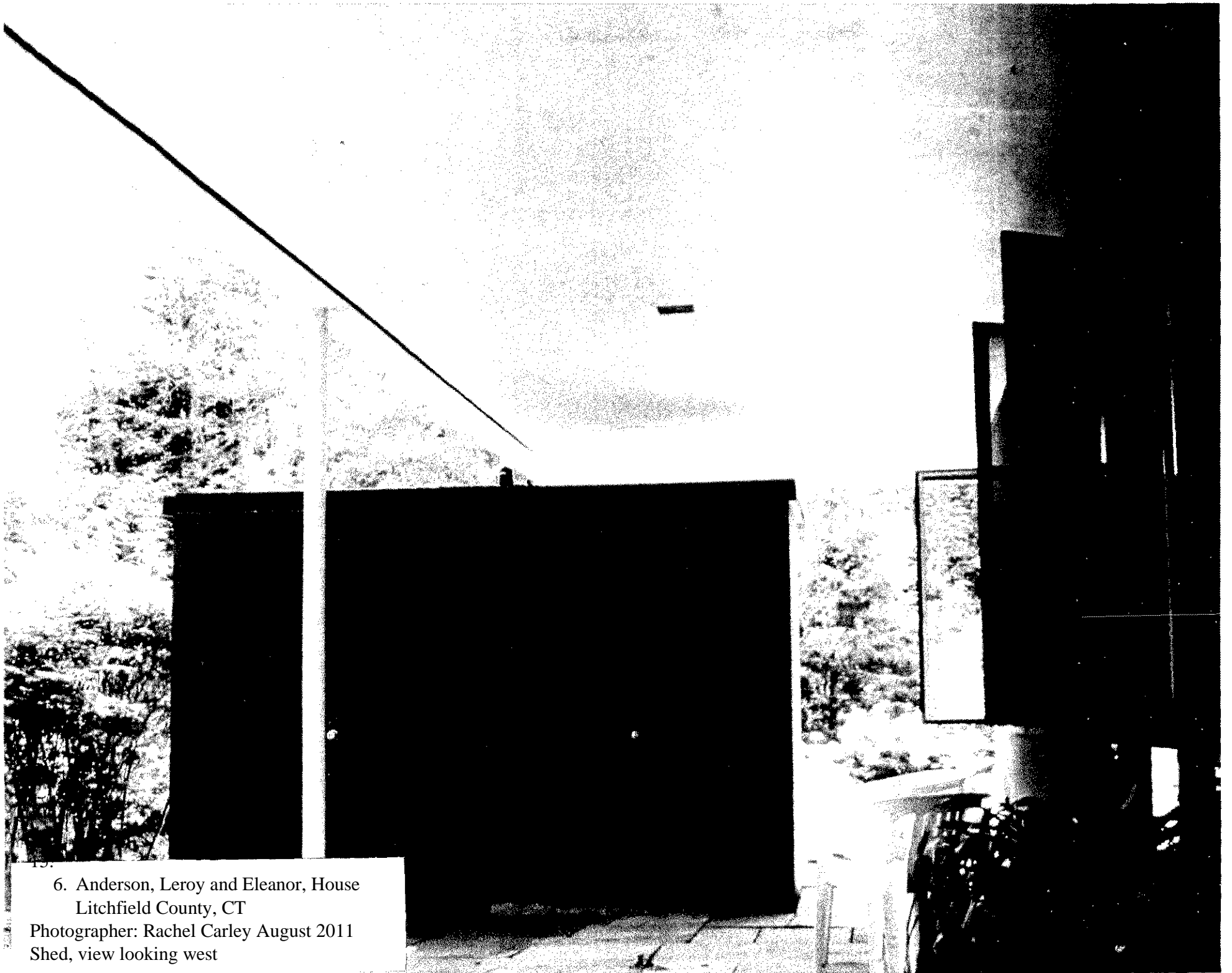
Garden sculpture, view looking east



14.

5. Anderson, Leroy and Eleanor, House
Litchfield County, CT
Photographer: Rachel Carley August 2011

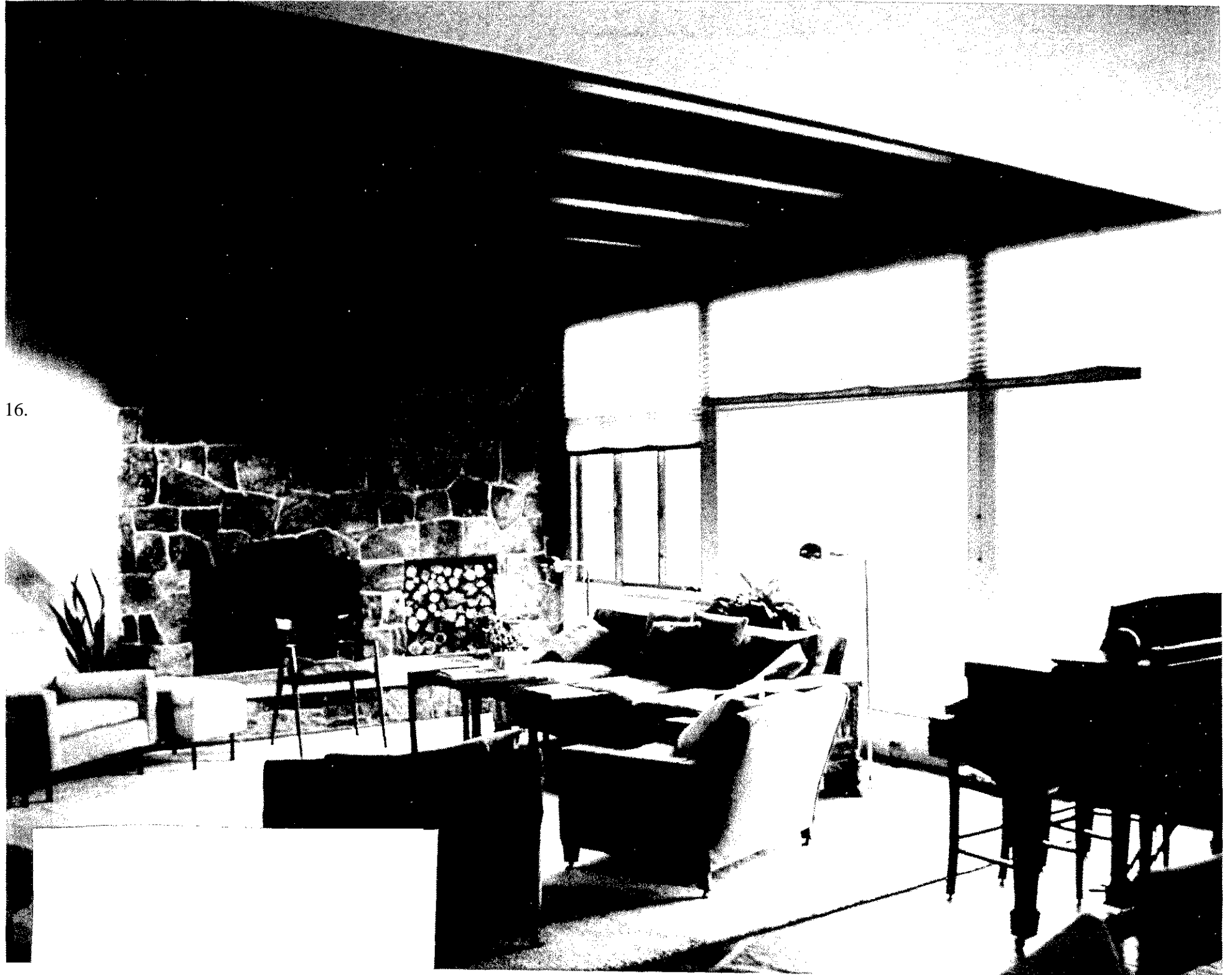
South elevation, view looking north



13.

6. Anderson, Leroy and Eleanor, House
Litchfield County, CT
Photographer: Rachel Carley August 2011
Shed, view looking west

16.





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7. Anderson, Leroy and Eleanor, House
Litchfield County, CT
Photographer: Rachel Carley August 2011
Living r00111, view looking northeast

17.

18.



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8. Anderson, Leroy and Eleanor, House
Litchfield County, CT
Photographer: Rachel Carley August 2011
Dining room, view looking south



9. Anderson, Leroy and Eleanor, House
Litchfield County, CT
Photographer: Rachel Carley August 2011
Bedroom, view looking south



10. Anderson, Leroy and Eleanor, House
Litchfield County, CT
Photographer: Rachel Carley August 2011
Garage, view looking northwest