

United States Department of the Interior  
National Park Service

564



# 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 Chivvis, Arthur and Lyn House

other names/site number n/a

## 2. Location

street & number 2 Wyndendown Road

not for publication

city or town New Canaan

vicinity

state Connecticut code CT county Fairfield code 001 zip code 06840

## 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

CCT / SHPO  
State or Federal agency/bureau or Tribal Government

7-8-10

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]  
Signature of the Keeper

9/16/10  
Date of Action

**5. Classification**

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

- private
- public - Local
- public - State
- public - Federal

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

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

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

| Contributing | Noncontributing |              |
|--------------|-----------------|--------------|
| 3            | 0               | buildings    |
| 0            | 0               | district     |
| 0            | 0               | site         |
| 0            | 0               | structure    |
| 0            | 0               | object       |
| 3            | 0               | <b>Total</b> |

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

Mid-Twentieth-Century Modern Residences in Connecticut, 1930 – 1979

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

0

**6. Function or Use**

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

DOMESTIC – single dwelling  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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

DOMESTIC – single dwelling  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**7. Description**

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

MODERN MOVEMENT  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Materials**  
(Enter categories from instructions.)

foundation: CONCRETE  
walls: WOOD - Weatherboard  
roof: SYNTHETIC: Rubber  
other: \_\_\_\_\_

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### **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 Arthur and Lyn Chivvis House is a characteristic example of the Modern style residential designs of architect and industrial designer Eliot Noyes. Noyes designed the house in 1977 and the design was completed and expanded by his business and architectural partner, Alan Goldberg in 1978. Noyes, one of the "Harvard Five" group, conceived a modified "H" plan with shared living areas and private spaces in two separate, parallel pavilions connected by an entrance lobby. Extensive use of local fieldstone, floor-to-ceiling glazing, and an open plan within a flat-roofed structure express the texture and geometry of the residence and an intimate indoor/outdoor living relationship. The Chivvis House occupies a secluded and level four-acre lot with a stream flowing along the east edge. The property is remotely located on a cul-de-sac in the northeast side of the Modern architecture-rich community of New Canaan, Connecticut. Other Modern style houses located on side roads off of Smith Ridge Road in this part of town to the north include the Murphy House (1964), Goldberg House (1977), and Lee House 1 (1952). The Chivvis property contains two contributing outbuildings, a three-car garage (1982) and a guesthouse (2010), designed by Alan Goldberg.

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### **Narrative Description**

#### **Setting**

The Chivvis property occupies a remote, secluded site and is accessed by an unpaved linear driveway that extends westward for 150 feet from the end of a cul-de-sac road to the house. The drive crosses a bridge with low fieldstone railings over a small stream running north-south through the property before rising slightly to enter the gravel entrance turnaround edged with bluestone curbing that terminates at the garage. Low, light brown and gray mortared fieldstone walls on the perimeter delineate the formal entrance drive area as distinct from the surrounding woodlands. The circular center island north of the house entrance contains low plantings and natural rocks and several asymmetrically placed trees. The landscape surrounding the house is forest cleared as an informal grass lawn on the east and west side. The structural system and glazed openings of the house frame expansive views of the woodland, and the steep stream bank to the east. A protected bluestone patio punctuated with an ornamental tree and two evergreens on the south side of the house between the two wings, and paving under the eaves overhang of the west wing and entrance connector define outdoor living areas adjacent to the house. A freestanding fieldstone garden wall south of the patio creates definition between the outdoor room and the woods, and an attenuated wall runs through the landscape between the stream and the house. Bluestone paved walkways lead from the drive to the house and connect the house to the garage and guesthouse. Fieldstone walls and bluestone paving designed to enhance the integration of the house with its natural setting have been added in increments by the original owners since 1978.

#### **Exterior**

Noyes' design for the Chivvis house is premised on a simple rational form of solid planes and voids expressed in massive earth-toned fieldstone walls, dark vertical wood sheathing, extensive dark steel framed window glazing, and meticulous architectural details. The house was designed as an entity in 1977 and constructed with two wings connected by a hyphen in 1978. The 1977 design included plans for a later expansion, which was completed in 1982 through the construction of 20 foot extensions to the south end of each wing. Olson-Wood of Darien, Connecticut served as the general contractor during the initial construction phase and Fred Definis of Norwalk erected the additions. The low, crisp rectangular forms rise from a barely visible concrete foundation at ground level to a flat, single-ply rubber membrane roof with dark brown copper coping that blends with the wall cladding. The wings are set over crawl spaces and the entrance hyphen rests on a slab. The channeled tongue and groove wood sheathing is stained a dark brown, with steel framing around windows and exterior doors colored to match. A tall fieldstone chimney rises from the east wing roof, and plastic

skylights are located on both wings. Broad eaves overhangs painted white on the underside provide sun and rain protection for full height glazing walls and at the main entrance. The overhangs contain recessed light fixtures that provide outdoor illumination and reduce night reflection on the interior. Overhangs without lights shelter the westernmost window wall. The windows throughout the house are all original thermal pane aluminum horizontal sliders and fixed sash.

The manipulation of transparency and opaqueness reinforces the different functions of discrete sections and elevations. The hyphen between the two primary wings measures 15 by 21 feet and contains the main entrance to the house. The facade (north elevation) functions as a privacy wall and is centered on an expanse of solid fieldstone flanked at each end by slightly projecting wings clad in wood. A low bluestone terrace and a shielding roof overhang extend along the hyphen façade between the projecting wings. The main entrance consists of a solid flush door set seamlessly below a wood panel and a full height sidelight window on the east side of the door opening. Narrow vertical windows above low kneewalls are tucked into the corner of each wing where it meets the fieldstone wall and a third in the west wing looks out north to the entrance turnaround.

The east wing, which contains the primary living spaces, is a long narrow volume measuring 81 by 22 feet in dimension. The east elevation is visible through the woods from the driveway approach and discloses the open qualities of the house. A dark horizontal line drawn by the continuous roof projection reinforces the long, low rectilinear shape in the woodland clearing. The wall is composed of an asymmetrical arrangement of full height sliding glass doors framed with a wood sheathed panel at the north corner and a larger panel section punctuated with a pair of sliders at the south end. The opposite, west, elevation of the east wing that opens to the south terrace has a similar treatment, but replaces the north sheathed section with the intersecting entrance lobby. The complimentary positioning of parallel glazed walls in the east wing creates a transparent volume, reinforcing engagement and flow between the interior and exterior in this more public part of the house. The short south wall of the east wing, which was constructed as part of the 1982 addition, is a wood sheathed blank surface. The south wall of the hyphen opens to the terrace with a fully glazed wall and sliding doors, in contrast to its solid north elevation.

The west wing, which contains bedrooms and private living spaces presents as an enclosed 90 by 18 foot volume that is narrower and extends farther south than the east wing. Its east wall faces the south terrace and is comprised of fieldstone that contrasts with the glazed walls on the south and east sides, and the totally open south end of the terrace. A single flush door painted dark brown and reached by a bluestone step is asymmetrically located in the east wall, in the 1978 portion of the house. The stone wall of the elevation continues seamlessly across the 1982 south extension and projects slightly beyond the south edge of the house, obscuring the view of a door in the otherwise blank, wood sheathed south wall. This entrance is located in the 1982 extension and has a concrete step with a bluestone tread and a screen door fronting the flush door. The west wall of the west wing is wood sheathed with shallow projecting sections at the north and south ends. Each projection contains horizontal glazing with sliders with kneewalls below and roof overhangs with no recessed lights above the windows.

## **Interior**

Eliot Noyes continued the expressive Modernist aesthetic on the interior of the house, which has an open plan in the east wing, open entrance lobby in the hyphen, and a single loaded corridor in the west wing. The interior contains 3,667 square feet. The plan is organized to flow through the entrance lobby that offers views into and through the living room to the southwest, and leads up a wood step to the bedroom wing to the southwest. The entrance hall space is framed by the fieldstone north wall, glass south wall, wood paneled wall to the east, and oak closet wall to the west and full height openings to adjoining spaces. A square skylight in front of the door provides additional light. Floating natural oak cabinets designed by Eliot Noyes are hung in recessed niches in the stone wall to either side of the door.

The east wing contains a storage and utility room at the north end that is separated from the kitchen by a corridor with floor-to-ceiling natural wood closets. The kitchen has an open plan with pass-through shelving. Finishes are natural wood with black accents and black slate countertops. The south cabinet and shelf unit defines the dining area that transitions seamlessly to the living area in the double glazed central section of the wing. The large earth-toned, freestanding fieldstone chimney forms the focal point of the space. Its broad, plain firebox has a projecting and floating

bluestone hearth. Passages on either side with pocket doors recessed in the chimney lead to a more enclosed study to the south with its own firebox and built in book shelves. The chimney separates the as-built 1978 portion of the house from the 1982 extension, which contains the study. There are no windows in the south end wall of the space, with light and exterior access provided by sliding glass doors in the west and east walls. Floors throughout the east wing, like the entrance hall, are flagstone. Doors and built-in furniture are natural finished oak. Ceilings and the few solid walls are white painted gypsum board. Uniform lighting is provided by recessed ceiling lights, and heat and air conditioning operates through floor vents around the perimeter of the building.

The interior of the west wing is elevated slightly above the entrance hall and east wing. It is entered from the entrance hall up two wood steps across a wide opening. A narrow, single-loaded corridor provides access to four bedrooms, three bathrooms, a laundry room and a hall closet. One of the bedrooms is located in the 1982 south extension of the wing. The hallway has an oak hardwood floor and built-in bookshelves finished in natural wood and recessed in the exposed fieldstone east wall. An exterior door onto the patio is located between banks of bookshelves midway along the wall. Recessed ceiling fixtures and a square skylight provide light to the hall. The bedrooms have built-in closets and exterior walls with horizontal fixed and sliding windows above kneewalls.

### **Alterations**

There are no alterations to the Chivvis House that were not designed by Eliot Noyes in 1977 as part of a phased construction plan. The majority of the house was constructed in 1978 and the south twenty feet of each wing was completed in 1982. Other components of the original site design completed after 1978 include the adjacent garage and surrounding walkways and stone walls.

### **Outbuildings**

#### ***Garage, contributing (1982)***

The three car garage is a nearly square, one-story structure located northwest of the house. It faces north and toward the driveway turn-around. It is sheathed in the same dark vertical wood as the house and contains 880 square feet under a flat, tar and gravel roof. Three vehicle openings with overhead roll doors are located on the facade. The garage was designed by Alan Goldberg and erected by Fred Definis of Norwalk, shortly after the house was completed. It was conceived as part of the original design and executed to be fully compatible with the Chivvis House in scale, form, materials, and siting.

#### ***Guesthouse, contributing (2010)***

The guesthouse is a nearly square structure located west of the Chivvis House. It is sheathed in the same dark vertical wood as the house under a flat, single-ply rubber membrane roof. The main entrance is centrally recessed in the east elevation and is accessed from the bluestone walkway. Treatment is similar to the main house on a smaller scale with a raised bluestone porch, white painted projecting overhang, full height sidelight, and dark brown flush door. Windows are horizontal fixed and sliders. Sliding glass doors on the south elevation lead to a small bluestone terrace delimited by a low fieldstone retaining wall. The interior plan consists of one large room on the south with bedrooms and bath to the north. A fieldstone chimney is positioned in the west wall. Floors are flagstone, and walls and ceilings are white painted gypsum board. The guest house was designed by Alan Goldberg, partner and later principal of Noyes' firm, for the original owners. Homeowner Arthur Chivvis served as the general contractor for the building. It was conceived and executed to be fully compatible with the Chivvis House in scale, form, materials, and siting.

### **Integrity**

The Arthur and Lyn Chivvis House retains its characteristic Bauhaus-inspired Modern style form as interpreted in local materials by a master architect and intentionally set within the natural landscape. The integral features of the woodland setting, including the secluded feeling and natural brook are intact and the minor landscape work undertaken by the original owners is compatible with the original design intent. The two seamless additions that were completed following

designs by the original architect of the house and his partner/successor, Alan Goldberg are essential to the character of the house. All of the notable and comprehensively planned exterior and interior design elements and materials including built-in cabinetry, are impeccably preserved and intact. The house emanates its feeling as a high style, mid-twentieth century, geometric space with interplays of solid, void, and varying textures.

**8. Statement of Significance**

**Applicable National Register Criteria**

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

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

**Criteria Considerations**

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

Property is:

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

**Areas of Significance**

(Enter categories from instructions.)

SOCIAL HISTORY

ARCHITECTURE

**Period of Significance**

1978-present

**Significant Dates**

1978: House constructed

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

Noyes, Eliot (architect)

Goldberg, Alan (architect)

Olson-Wood (builder)

Definis, Fred (builder)

**Period of Significance (justification)**

The period of significance begins in 1978 when the house was completed and continues to the present with ongoing occupancy by the original owners. This time frame encompasses a period of continuous use by the initial clients and incorporates all of the additions to the property designed by the original architect Eliot Noyes (1910-1977), and his firm partner/successor, Alan Goldberg (b. 1931).

**Criteria Considerations (explanation, if necessary)**

The Arthur and Lyn Chivvis House meets Criteria Consideration G for its exceptional significance at the state level as the last residence designed by renowned and influential regional architect and industrial designer Eliot Noyes. Eliot Noyes completed approximately 20 houses in New England including 15 in Connecticut between 1947 and his death at age 67 in 1977. Inspired by Noyes' most celebrated residence, the Noyes' House II of 1954–55, the Chivvis House is a refined and unique design that marks the end of the continuum of Noyes' career. Noyes' design aesthetic was seamlessly transferred to experienced partner Alan Goldberg, allowing full realization of the plan.

**Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)**

The Arthur and Lyn Chivvis House is eligible for listing in the National Register of Historic Places under Criterion A at the state level and Criterion C at the national level for its associations with progressive mid-twentieth-century domestic lifestyle trends, architectural social milieu, and demonstration of high style Modern residential architecture during the mid-twentieth century. The building possesses significance under Criterion A in the category of Social History for its association with the development of efficient homes that implemented new ideas about open, integrated interior and exterior spaces, and demonstrated the local growth and acceptance of the non-traditional Modern style design. Under Criterion C, the building possesses significance in the area of Architecture as the final residential design of renowned Harvard-trained architect and industrial designer Eliot Noyes that exhibits a reflective and refined form traced to his most well known and published house of 25 years earlier. The house demonstrates the highly personal and innovative qualities of Noyes' designs and the use of natural material throughout his career. The Chivvis House meets the requirements for listing under property type Number F.2 Geometric I, as defined in the Mid-Twentieth-Century Modern Residences in Connecticut Multiple Property Documentation Form (MPDF) and contributes to the Modern Architecture Movement in United States, 1920–1979 and Mid-Twentieth-Century Modern Residential Architecture in Connecticut, 1930–1979 historical context themes described in the MPDF.

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

**Areas of Significance: Criterion A**

**Social History**

The presence of the progressive architectural culture centered in New Canaan in Fairfield County and surrounding Yale University in New Haven County, as well as the proximity to New York City during the mid-twentieth century provided substantial opportunities for emerging designers to establish businesses and develop their own expressions of the Modern style. Eliot Noyes played a pivotal role in the formation and development of the Modernist community in New Canaan and its connections with the national and international design worlds based in New York. Through his dual position as an influential architect and industrial designer, Noyes participated in and actively encouraged social and professional networks in order to further excellence in, and educate people about Modern design.

Post-war American domestic culture developed out of an unprecedented emphasis on family life, individuality, and the ideal that average citizens, especially returning veterans, could strive for their own private utopia in the form of an affordable single-family suburban house with a comfortable amount of interior and exterior space for enjoyment (Wright 1989:253). This renewed interest in an enhanced quality of life, paired with the development of innovative new construction materials and mechanized conveniences, revolutionized preferences for residential design and provided opportunities for emerging Modern style architects to introduce strikingly new concepts that would be assimilated into popular culture in the following decades (Mock 1945:12–21). Many young Americans who started independent adult lives with careers and families after the war rejected traditional architecture and formal lifestyles for the freedom of modern concepts and design. The architectural center that developed in and around New Canaan was instrumental in the realization of this vision.



Architect and industrial designer Eliot Fette Noyes (1910–1977) was raised in Colorado and Cambridge, Massachusetts. He attended Andover Academy and studied architecture in the traditional Beaux-Arts program at Harvard. In 1935–1937, Noyes, who had been exposed to the German Bauhaus design movement and was dissatisfied with the Harvard program, left architecture school and traveled to Persia on an archaeological expedition. When he returned to Harvard in 1937, Walter Gropius and Marcel Breuer had started teaching European Modern philosophies of architectural education and design. Following graduation in 1938, Noyes worked briefly for Coolidge, Shepley, Bulfinch and Abbott, before being hired by Gropius and Breuer. Noyes was appointed as the first curator of industrial design at the Museum of Modern Art (MoMA) in New York City in 1940 and planned exhibits that included furniture by Charles Eames and Aero Saarinen, and presented inexpensive examples of good industrial design. He held the position until 1946, except for a three-year hiatus during World War II. During World War II, Noyes headed an experimental program on glider technology, where he met Thomas J. Watson, Jr., the future head of IBM. After the war, Noyes was employed briefly in the office of industrial designer Norman Bel Geddes in New York. His connection with Thomas Watson led to an IBM typewriter account and he left to establish his own firm in 1947.

Noyes' pioneering achievements in American corporate design and culture forged a new direction based on unifying functionality and design in a purist "theory of total design" that fused architecture, art, interior design, products, and graphics. A catalyst who brought together talented and innovative designers, Noyes worked closely with Paul Rand, Charles Eames, Ivan Chermayeff, and Isamu Noguchi. In 1956, Noyes became corporate design consultant for IBM and reconfigured the entire design culture of the company, including being personally responsible for the design of the IBM Selectric typewriter (1961). He later consulted for Westinghouse, Mobil, Pan Am, and others. Noyes worked in many design circumstances, but said "I am first of all an architect. I was trained as an architect." (Bruce 2006:10–12). His corporate architectural designs included pavilions at several expositions and the iconic round gas pumps and roofs for Mobil service stations. In his architectural practice he designed schools, office buildings, libraries, and residences. The best known of his houses are the concrete Bubble House, in Hobe Sound Florida (1954), and his own house in New Canaan, the Noyes House II (1954–1955). In all, he designed at least 15 houses in and around New Canaan.

Noyes was the first of the "Harvard Five" architects to arrive in New Canaan after World War II when an offer he made on land in Westport was turned down. He established his own architectural firm of Eliot Noyes and Associates at 96 Main Street and built a house for his family, the first truly Modern house in New Canaan, (Noyes House 1, 1947, demolished). It was Noyes who encouraged his Harvard Graduate School of Design (GSD) colleagues to buy property and set up practice in New Canaan, Connecticut where land was plentiful, inexpensive, quiet, and scenic, and zoning codes were less restrictive than elsewhere. His former teacher, Marcel Breuer relocated to New York in 1946, opened his own architectural firm, and immediately sought a location for a weekend suburban home to retreat to and enjoy family life with his wife and young son. Noyes recommended the New Canaan area to him at the same time that another former student, Philip Johnson, purchased land in the town. Breuer built his cantilevered house in 1947 and Johnson erected his Glass House in 1949. They were shortly joined by John Johansen and Landis Gores, completing the "Harvard Five" group who profoundly influenced the course of Modern architectural design (Earls 2006). They also attracted other young architects, such as Victor Christ-Janer and John Black Lee, older architects already in town with a proclivity for Modern design, and designers such as Jens Risom, as well as progressively-minded clients. The distinctive Bauhaus-derived designs varied among architects and projects but shared an exploration of pure geometric forms that were set in a natural landscape, expressed through a range of modern and indigenous materials, and conceived with efficient and cost conscious plans that supported a modern lifestyle.

Within a few years, New Canaan emerged as a vibrant creative community of shared ideas and intellectual discovery. Philip Johnson referred to Eliot Noyes as the "lodestar" who magnetized the others. Noyes and Marcel Breuer briefly maintained a partnership and completed the Kniffin House (1949, demolished). Johnson and Landis Gores jointly designed the Hodgson House (1950–1951, NR listed). Academic teaching and critiquing offered opportunities to articulate opinions and educate, and Noyes was among the architects who stepped into one of these positions as an associate professor of architecture at Yale University from 1948–1951. Recalling this period Eliot Noyes remarked, "We wanted our pals around," and Landis Gores recalled that, ". . . In the old days we were all in and out of each others' houses. Visitors and friends from this country and abroad, if they knew one, saw all" (Earls 2006:16, 18). Philip Johnson commented on the practical and philosophical reasons for congregating in this quiet, traditional New England

community, “After the war we held together - we didn’t know where to go, no one to talk to . . . the country was trying to get on its feet again – not just financially but culturally.” (Bruce 2006:95). Widespread curiosity and interest in the unusual new houses springing up across town spurred the initiation of a series of highly successful New Canaan Modern House Tours, which raised money for local charities. Noyes led the event planning as the chairman for the first tour in 1949.

Noyes designed nine houses in New Canaan between 1949 and 1955, the year he completed the Noyes House II. Four of the residences in this group survive. One of Noyes’ extant early houses was designed in 1951 for friends Nina and Paul Bremer, the parents of Lyn Chivvis. Nina Bremer, an art historian, commented on the house that, “El was a lot like the rest of us – young, and had been through the war, had young kids . . . He understood us.” (*Fairfield County Magazine*, October 2000:58). The “upside down” Bremer house was inspired by Le Corbusier’s Villa Savoie of 1929, with the main living floor elevated above and deeply overhanging the first floor on slender columns. It was featured in the 1952 New Canaan House Tour and in a February 1953 *House & Home* article. The Bremer House was a favorite congregating spot for the lively local social circle around the Harvard Five. A photograph from the period shows Marcel Breuer contemplating a chess board on the porch (Earls 2006:76). Festive gatherings in architects’ home served multiple purposes for strengthening community relationships, as educational events for prospective clients, and for fostering the spread of modern views and ideas.

Twenty-five years after the Bremer House was built, Mary Lynette (Bremer) Chivvis, who had grown up in the house, and her husband Arthur Chivvis requested that family friend Eliot Noyes design a new house for them. They envisioned a house similar to the award-winning second house that Noyes had designed for himself and family, the Noyes House II of 1954–1955 on Country Club Road (McGrath 2008). Noyes agreed and designed the Chivvis House, not as a copy, but as a refinement and variation of his earlier house. Lyn Chivvis was intimately familiar with living in a Modern house. Her mid-1970s residential commission to a second generation master architect trained under Bauhaus legends Gropius and Breuer attests to the vibrancy of the local social milieu and the enduring quality, functionality, and appeal of Noyes’ design.

Eliot Noyes completed all the design phases and oversaw the drawings and specifications for the Chivvis House. He died in July 1977 at age 67 while the Chivvis House was being constructed. Alan Goldberg (born 1931), Noyes’ business partner of 11 years completed the project, and designed the subsequent buildings erected on the property. Goldberg graduated from Washington University in 1954 and after time in military service worked on a number of New York projects including the Seagram Building (Mies van der Rohe and Johnson, 1954–1958). Goldberg joined Eliot Noyes & Associates in 1966, was appointed head of the firm’s Architectural Department in 1972, and made a partner in 1974. In the 1970s the firm’s name was changed to AG/ENA and in 1977 he became the sole principal. From 1977 to 1991, Goldberg continued in Noyes’ former role as a design consultant for Mobil Oil Corporation. He designed his own house in New Canaan (Goldberg House, 1977) as well as the Kane House on Frogtown Road (1981), and several residences in New York (Goldberg 2010). Goldberg also extensively remodeled Noyes’ Weeks House (1952) on Valley Road in 1988. He is known for his gas station designs and the restoration and preservation of mid-twentieth century Modern style houses. Noyes hired Goldberg because of his previous experience with the design of high-rise office buildings and Goldberg has continued to receive design commissions for a variety of building types, including projects for IBM. He is currently (2010) taking a leading role in the planning and development of the infrastructure for hydrogen powered cars.

### **Area of Significance: Criterion C**

#### **Architecture**

Arthur and Lyn Chivvis purchased their four-acre secluded and wooded property in 1976 with the intention to build a classic Modern house designed by renowned architect, neighbor, and friend, Eliot Noyes. As requested by the client, Noyes derived many elements of the Chivvis House design from his most widely recognized house, the Noyes House II completed in 1955, but created a unique variation reflective of his current ideas. In the mid-1970s Noyes was no longer an emerging young professional, but an accomplished and respected architect and industrial designer at the height of his

mature career. In the 30-year period from his first Modern house in New Canaan in 1947 to the Chivvis House commission in 1976 Noyes had designed numerous residences in Connecticut and in New England vacation communities. His residential designs in Connecticut during his career after World War II fall into two distinct periods, 1947–1955 and 1970–1978. Noyes designed nine houses in New Canaan between 1947 and 1955, five of which are no longer standing, and two houses in nearby communities. In the latter period Noyes completed five or six houses in Connecticut, of which one, the Chivvis House, was in New Canaan. During the intervening years of late 1950s and 1960s he concentrated on beach houses, primarily in Massachusetts. Concurrent with his architectural career, Noyes maintained a flourishing practice as a highly influential industrial designer and corporate consultant.

Noyes's earliest house commission was the Jackson House of 1940–1941 in Dover, Massachusetts, designed around the time he left Boston for New York. His first house after World War II, the Noyes House I of 1947 on Lambert Road (no longer extant), introduced Modern residential architecture to New Canaan and was featured in the first Modern House Tour, which he was instrumental in organizing. The rectangular, wood frame, flat roof, two-story house for a family of five was set carefully into a hillside, used "honest" materials like natural cypress sheathing, and incorporated numerous innovations. The entrance and bedrooms were on the second floor with the living areas below and open to the informal landscape at the rear. John Johansen said of the economic and efficient house, "That was the stimulation for me, one of the first houses. I remember he designed a pass-through . . . Of course, that was the first feature of a modern house – a 'no servant house' in which the wife is preparing dinner and doesn't want to be cut off from the conversation in the dining room and living room. This was his invention." Arthur Drexler, later head of MoMA's architecture and design department, observed in *Interiors* magazine in 1949 that, "Eliot Noyes' new house is a confident architectural statement of modern living. It allows for cultural and technical values, as well as for the more prosaic aspects of a house determined by traffic patterns and eating schedules . . . In appearance the house is distinctly northern." (Bruce 2006:95). The house was included in the first New Canaan house tour and featured in *Holiday Magazine* (August 1952).

A series of residential commissions in Connecticut, several for collectors of modern art, quickly followed: Tallman House and Bremer House (New Canaan, 1950); Ault House, Brown House, Mosely House, and Stackpole House (New Canaan, 1951); Hersey House (Southport, 1951); Weeks House (New Canaan 1952); and Briggs House (Redding, 1952). In these houses, Noyes experimented with different one and two story box forms and simple pure design solutions based on the living needs of the client, respect for the building materials, and a response to the natural beauty of the site. Many houses had staggered rectangle forms and deep overhangs that were either cantilevered or supported on slim posts. These simple houses built mostly of wood frame on concrete foundations derived their elegance from purity of form, proportions of space, and definition of living zones. In 1953 and 1954, Noyes engaged in two experimental projects, the Bubble House (1953) in Hobe Sound, Florida using air-formed thin concrete shell technology and the plastic and aluminum frame Wonder Home of 1964 (1954) developed for a General Electric exhibition.

In 1945–1955 Noyes completed a new house for his growing family on Country Club Road in New Canaan that gained him further national recognition and became his most famous house. Noyes conceived the Noyes House II as a rectilinear arrangement of three nearly equal areas comprised of two parallel wings – one private and one public – flanking a central courtyard and connected by covered walkways. Passing between the wings required going outdoors in all seasons and weather, providing daily direct experience of nature. One of the most striking aspects of Noyes's design was his delineation of the house as contained in a rectangular footprint defined by two parallel, massive fieldstone walls on the long (east and west) sides, and glass and steel pavilions with broad roof overhangs on the short (north and south) sides. Large openings centered in the stone walls with sliding barn doors are the entrances to the house, and all the glass panels slide open completely engaging the house with nature. Noyes devised an open plan public living area pavilion with a kitchen at one end and a freestanding chimney creating two living zones at the other. The private pavilion has a small seating area and bedrooms and bathrooms along a central hall. Alexander Calder's large metal sculpture "Black Beast," one of several art pieces commissioned for the house, occupies one corner of the courtyard and enhances the integrated experience of shared and interconnected spaces. Noyes described the house as being "hard-boiled architecture" and like "a fortress on one side and all glass on the other" (Bruce 2006:116).

The Noyes House II won numerous awards including a *Progressive Architecture* annual design award in 1954 and the American Institute of Architects (AIA) Award of Merit in 1957. It was published in *The Architectural Record Houses of 1957*, *Life*, and *Time*. The 1955, 1957, 1959, and 1963 New Canaan house tours featured this house. The Noyes House II was completed within a few years following Philip Johnson's Glass House (1949), Hodgson House (1950–1951) and Wiley House (1952–1953), and with them was among the earliest houses in New Canaan to incorporate full walls of glass. The Noyes House II property was individually listed in the National Register of Historic Places in 2008.

During the late 1950s and 1960s Noyes continued to investigate the design possibilities suggested by his second house, including the family's ski house in Sherburne, Vermont (1961) and several prospective designs that were not realized. The concept involved two parallel stone walls with intersecting rectangular forms that engage the natural landscape and project beyond, and in some cases cantilever from, the walls. At the same time Noyes designed informal, wood-frame solutions for contemporary New England beach houses including his own house on Martha's Vineyard.

The Chivvis House belongs to last group of five or six Noyes-designed houses, all constructed in Connecticut during the 1970s. These houses are primarily distinguished by the different uses of stone and/or by their solution to a challenging site. In his design for the Graham House (1970) in Stamford, Noyes carried the parallel stone wall idea to its extreme, creating a narrow central corridor "street" between two stone walls and completely cantilevering the rest of the house off the walls. The Horton House (1974) in Greenwich uses stone in a different way, incorporating rounded stone "knuckles" that connect linear rectangular sections of the house in an irregular plan. Noyes' Johnson House (1975) on Mason's Island in Stonington is a two-story concrete and wood house based on the layering of triangular spaces and won an AIA award. Noyes may also have completed a house in Easton in 1977.

In the mid-1970s when he received the Chivvis commission, Noyes stood at the height of his career, fully engaged in his personal creative expression of architecture and design in the Modern world. He knew the extraordinary range of Modern houses designed by his contemporaries. The Chivvis House, the final Noyes residential design to be completed, testifies to the continuity of fundamental principles and evolution of expression that characterized Noyes's houses.

The Chivvis House shares with all Noyes' residences an elegance and purity of design combined with a functional and comfortable arrangement of spaces, attention to detail, and an appreciation for the natural beauty of the site and indigenous materials. It draws from the Noyes House II a plan that consists of three similarly scaled areas set parallel to one another with two enclosed rectilinear forms sheltering an open courtyard. At the Chivvis House, Noyes maintained an overall balance but incorporated varying dimensions and projections along the perimeter of the building. He brought the flanking wings forward from the north-facing stone facade as solid wood forms and created a more defined entrance porch than the barn door opening of the earlier house. Whereas the rear of Noyes House II is enclosed with a solid stone wall exactly like the front of the house, Noyes made the rear (south) side of the Chivvis House loosely defined. The central courtyard was left open at the south end to fully engage with the natural landscape and the house was allowed to be expandable for future planned additions to both wings. The main entrance to the Chivvis House, like the Noyes House II, opens directly to the courtyard living area, but within a protected glazed corridor. The owners recall that Noyes advised them that an enclosed passage between the two wings was preferable for both their comfort and mortgage application. The interior, parallel fieldstone walls facing the courtyard that are a defining feature of Noyes's own house were reinterpreted in the later house as the inside of the facade wall within the glazed corridor and as the perpendicular open air, courtyard wall of the private wing.

In both houses, Noyes defined the rectilinear volumes by the layering and flow of functions through interconnected and shared spaces. Social living areas – kitchen, dining, living, and study – occupy a glazed pavilion with transparent walls of steel-framed glass on each side that open to embrace the environment. The open plan is nearly identical in both houses, anchored by an open kitchen with see-through shelving screens at the entrance end and a freestanding chimney near the opposite end. Practical needs for storage and selective privacy are addressed in the Chivvis house with solidly enclosed treatments at each end of the pavilion. Private spaces in both the Noyes House II and Chivvis House are defined as rooms off a hall in a parallel bedroom wing. However, unlike the expansive glazing on the long elevations of the earlier house, the Chivvis House bedroom wing is solid, with one long wall of fieldstone and the other of wood with

horizontal windows inserted above a kneewall and protective roof overhangs. Noyes further differentiated the bedroom wing and respected the slight grade of the Chivvis House site by slightly elevating the wing and inserting a few steps at its junction with the entrance hall.

Noyes' buildings manifest his early training in the Bauhaus vision of design excellence under Walter Gropius and Marcel Breuer as derived from the essence of function expressed through the right Modern technologies and materials. Noyes maintained that details ". . . must play their part in relation to the overall concept and character of the building, and are the means by which the architect may underline his main idea, reinforce it, echo it, intensify or dramatize it." (Bruce 2006:117). In the Chivvis House, details such as the intersection of smooth, warm toned, wood built-in cabinets with rough and cool colored fieldstone, and the overall design of larger features like cabinets, fireplace, and stairs, manifest Noyes belief that the layering of details embodies in microcosm the character and spirit of the entire building. Noyes advocated logic, appropriateness, precision, and continuity in his designs and wrote in a *Life* magazine article that the arrangement of his Noyes House II gave order and visual clarity to the full range of daily living that happened there (*Life* 1963). Just as details and the arrangement of spaces create an integrated experience in a Noyes-designed house, so the Chivvis House is integral to the residential design continuum that allows understanding of Noyes' vital contribution to the paradigm of American Modernism in architecture.

The sharing and eventual transference of Noyes' business to his younger partner, Alan Goldberg maintained design continuity for the AG/ENA firm. Goldberg had gained an intimate familiarity with Noyes' design aesthetic and high standards over 11 years of active collaboration prior to Noyes' death in 1977. At that time he was a distinguished architect and full partner in the firm. Under Goldberg's creative direction, the full realization of Noyes' design for the Chivvis House was accomplished with completion of the initial phase and the 1982 additions and garage. Twenty-eight years later Goldberg designed the guest house, which compliments the main house, reiterating its rectilinear forms and natural materials.

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**Developmental history/additional historic context information** (if appropriate)

The Chivvis House continues to be owned and occupied by the original owners, Mary-Lynette (Bremer) Chivvis and Arthur Chivvis. The owners added two small additions and a three-car garage that were part of the original plan in 1982 and a guest house in 2010, designed by Alan Goldberg.

**9. Major Bibliographical References****Bibliography** (Cite the books, articles, and other sources used in preparing this form.)*Architectural Record*1958 Recent Work of Eliot Noyes. *Architectural Record* 124:165–180.

## Bruce, Gordon

2006 *Eliot Noyes. A pioneer of design and architecture in the age of American Modernism.* Phaidon, New York, NY.

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## Docomomo-US

2006 *Docomomo-US National News*, Summer.

## Earls, William D., AIA

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## Goldberg, Alan

2010 Personal communications with Jenny Fields Scofield and Virginia H. Adams, February through April, 2010.

*House & Home*1953 "This Stilt House is Practical." *House & Home*, February 1953, 118–121.

## McGrath, Heather, Building Conservation Associates

2008 *Noyes House, New Canaan, Connecticut, National Register of Historic Places Registration Form.* On file, Connecticut Commission on Culture and Tourism, Hartford, CT.

## Mock, Elizabeth (editor)

1945 *Built in the USA Since 1932.* The Museum of Modern Art, New York, NY.

## Mordecai, John

2007 Shining a Light on Eliot Noyes. *New Canaan News-Review* 22 March:C1. New Canaan, CT.

## Moreno, Shonquis

2007 Ambient Noyes. *Dwell*. Retrieved August 2007 from the world wide web: <http://www.dwell.com>.

## New Canaan Historical Society (NCHS)

2010 Property and architect files. New Canaan Historical Society, New Canaan, CT.

## Roth, Leland M.

2001 *American Architecture: A History.* Icon Editions, Westview Press, Cambridge, MA.

## Silk, George

1963 A House for All Seasons. *Life Magazine*.

## Town of New Canaan

2010 Assessor's Records. On file, Town Hall, New Canaan, CT.

Williams-Rohr, Laura

2000 "Modern Love," *Fairfield County Magazine*, October 2000, 59.

Wright, Gwendolyn

1983 *Building the Dream: A Social History of Housing in America*. Pantheon Books, NY.

**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** 4.0 acres  
(Do not include previously listed resource acreage.)

**UTM References**

(Place additional UTM references on a continuation sheet.)

1 18 0625468 4559768  
Zone Easting Northing

3 \_\_\_\_\_  
Zone Easting Northing

2 \_\_\_\_\_  
Zone Easting Northing

4 \_\_\_\_\_  
Zone Easting Northing

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

The property boundaries encompass the legally recorded lines of Lot 21, shown on Map 40, containing 4.0 acres.

**Boundary Justification** (Explain why the boundaries were selected.)

The boundaries include the house and full extent of the associated outbuildings and landscape features that contribute to the setting and appearance of the property.

**11. Form Prepared By**

name/title Virginia H. Adams/Sr. Architectural Historian and Jenny Fields Scofield, AICP/Architectural Historian  
organization PAL, Inc. date May 2010  
street & number 210 Lonsdale Avenue telephone 401.728.8780  
city or town Pawtucket state RI zip code 02860  
e-mail vadams@palinc.com; jscofield@palinc.com

**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:** Arthur and Lyn Chivvis House  
**City or Vicinity:** New Canaan  
**County:** Fairfield **State:** Connecticut  
**Photographer:** Jenny Fields Scofield, PAL, Pawtucket, RI  
**Date Photographed:** January 12, 2010

**Description of Photograph(s) and number:**

- 1 of 7. View of east elevation looking west through woods.
- 2 of 7. View of east and north facade elevation looking southwest.
- 3 of 7. View of north entrance facade looking south.
- 4 of 7. View of west elevation looking south.
- 5 of 7. View of south elevation terrace looking north.
- 6 of 7. View of entrance hall and living area looking southeast.
- 7 of 7. View of west wing, guest house, and garage looking west.

**Property Owner:**

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

name Mary L. Chivvis  
street & number 2 Wydendown Road telephone \_\_\_\_\_  
city or town New Canaan state CT zip code 06840

**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 of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

United States Department of the Interior  
National Park Service

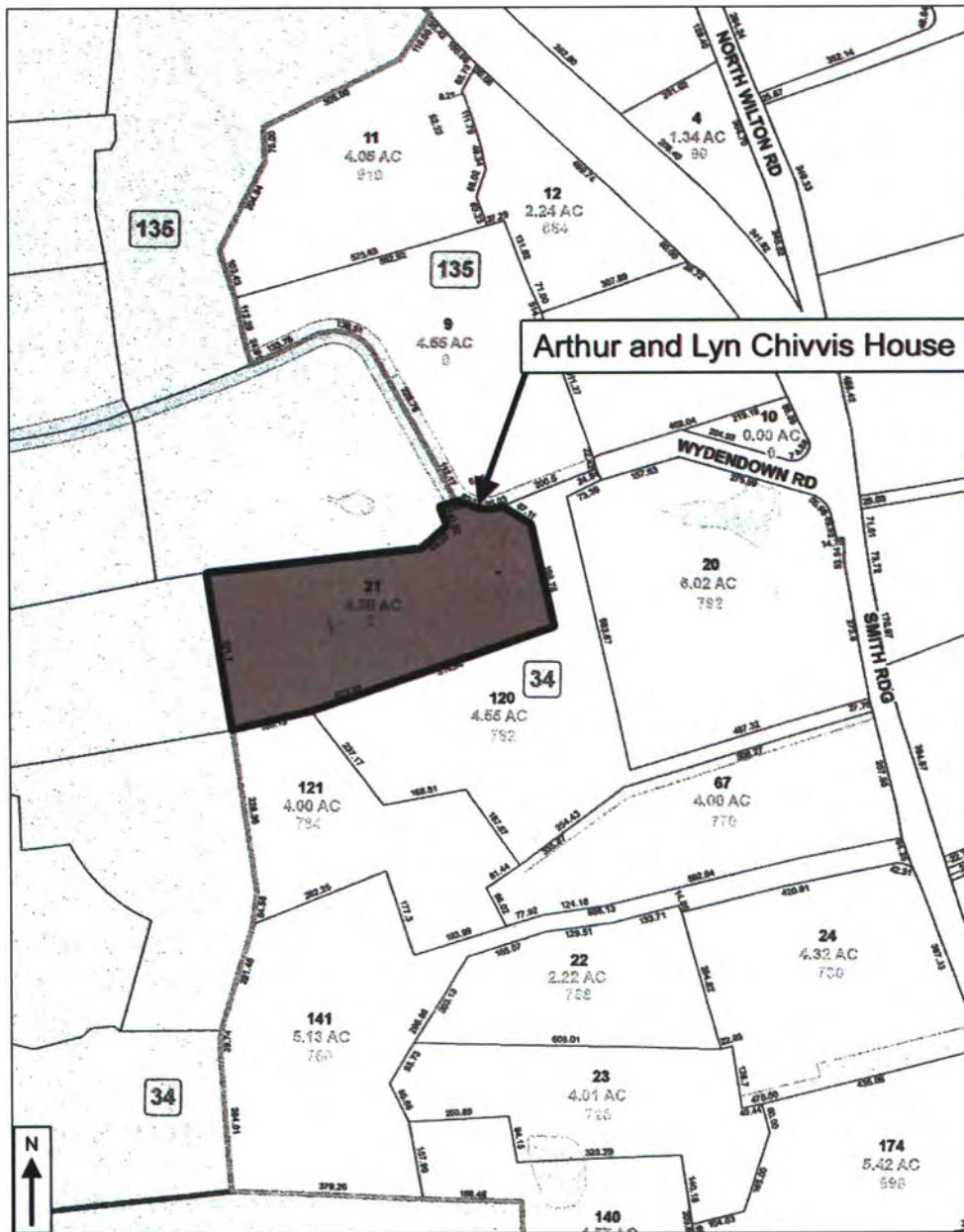
National Register of Historic Places Continuation Sheet

Chivvis, Arthur and Lyn House

Fairfield County, Connecticut

Mid-Twentieth Century Modern Residences in  
Connecticut, 1930 – 1979

Town of New Canaan Assessor's Map Number 40.



(Assessor's Map source: New Canaan Tax Assessor 2010).

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

**National Register of Historic Places Continuation Sheet**

Chivvis, Arthur and Lyn House

Fairfield County, Connecticut

Mid-Twentieth Century Modern Residences in  
Connecticut, 1930 – 1979

**Site Plan of the Arthur and Lyn Chivvis House Property**



(Base map source: [www.yahoo.com](http://www.yahoo.com). Accessed March 2010).

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Chivvis, Arthur and Lyn, House

MULTIPLE NAME: Mid-Twentieth-Century Modern Residences in Connecticut 1930-1979, MPS

STATE & COUNTY: CONNECTICUT, Fairfield

DATE RECEIVED: 7/12/10                      DATE OF PENDING LIST: 8/18/10  
DATE OF 16TH DAY: 9/02/10                      DATE OF 45TH DAY: 8/26/10  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 10000564

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: Y  
OTHER: Y PDIL: N PERIOD: N PROGRAM UNAPPROVED: N  
REQUEST: Y SAMPLE: N SLR DRAFT: Y NATIONAL: N

COMMENT WAIVER: N

   ACCEPT       RETURN       REJECT    \_\_\_\_\_ DATE

ABSTRACT/SUMMARY COMMENTS:

*See attached sheet*

RECOM./CRITERIA

REVIEWER   *DBA*                        DISCIPLINE   *Historic*    
TELEPHONE   *201-354-2278*                        DATE   *April 25, 2010*  

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

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

**National Register of Historic Places  
Continuation Sheet**

Section number \_\_\_\_\_ Page \_\_\_\_\_

Chivvis, Arthur and Lynn House

Name of Property

Fairfield County, CT

County and State

Name of multiple property listing (if applicable)

**SUPPLEMENTARY LISTING RECORD**

NRIS Reference Number: 10000564

Property Name: Chivvis, Arthur and Lynn House

County: Fairfield County

State: CT

Multiple Name:

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

Signature of the Keeper

Date of Action

**Amended Item in Nomination**

This SLR is issued to make the following technical and substantive corrections:

**Section 3**

The level of significance marked was for both National and State. Only State should be marked.

**Section 5**

The guest house, built 2002, is listed as contributing. Although designed by Alan Goldberg, (see below), this house is outside the period of significance and should not be counted as a contributing resource.

**Section 7**

Under "Outbuildings", the guest house should be listed as non-contributing.

**Section 8**

The argument for national significance is based upon the house having been the last design of Eliot Noyes, one of the founding "Harvard Five" architects in New Canaan. Noyes' own house in New Canaan (the second, his first having been long demolished) was listed in 20008 at the national level of significance. The Chivvis House was designed by Noyes in 1977, but completed by his partner Alan Goldberg in 1978, along with a garage addition. Goldberg, (b.1931) also expanded each wing by 20 feet in 1982. In 2002 he added the guest house. No documentation was submitted establishing that the 1977 design was a major addition to Eliot Noyes' body of work. Moreover, the house was completed and

enlarged by Goldberg, and cannot be considered nationally significant as the work of that architect.

The Chivvis House is eligible for listing based upon its contribution to the tradition of mid-twentieth-century modern architecture, representing the a continuity of tradition during the established period of significance.

The Connecticut State Historic Preservation Office was notified of this amendment.

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**Distribution**

National Register property file

Nominating Authority (without nomination attachment)

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: RESUBMISSION

PROPERTY NAME: Chivvis, Arthur and Lyn, House

MULTIPLE NAME: Mid-Twentieth-Century Modern Residences in Connecticut 1930-1979, MPS

STATE & COUNTY: CONNECTICUT, Fairfield

DATE RECEIVED: 9/14/10      DATE OF PENDING LIST:  
DATE OF 16TH DAY:      DATE OF 45TH DAY: 10/29/10  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 10000564

DETAILED EVALUATION:

ACCEPT       RETURN       REJECT      \_\_\_\_\_ DATE

ABSTRACT/SUMMARY COMMENTS:

*National level significance is not justified. (see SLR).*

RECOM./CRITERIA \_\_\_\_\_

REVIEWER *[Signature]*      DISCIPLINE *Historic*

TELEPHONE \_\_\_\_\_      DATE *9/16/10*

DOCUMENTATION see attached comments Y/N see attached SLR Y/N











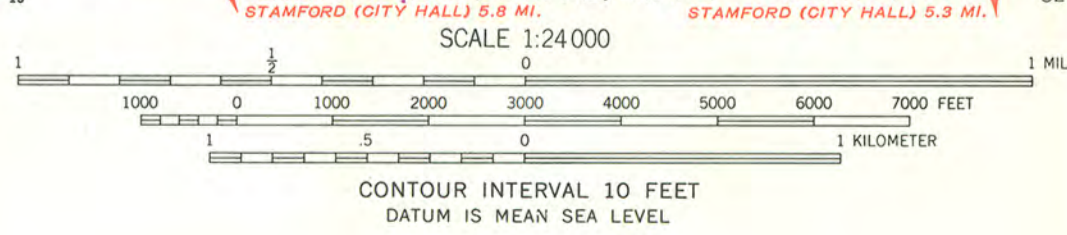
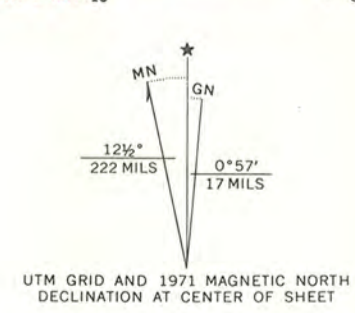








Mapped, edited, and published by the Geological Survey  
Control by USGS, USC&GS, USCE, and Connecticut Geodetic Survey  
Topography from aerial photographs by photogrammetric methods  
Aerial photographs taken 1949. Field check 1951. Revised 1960  
Polyconic projection. 1927 North American datum  
10,000-foot grids based on New York coordinate system, east zone and Connecticut coordinate system  
1000-meter Universal Transverse Mercator grid ticks, zone 18, shown in blue  
Fine red dashed lines indicate selected fence and field lines where generally visible on aerial photographs. This information is unchecked  
Revisions shown in purple compiled in cooperation with Connecticut Highway Department from aerial photographs taken 1971. This information not field checked



ROAD CLASSIFICATION

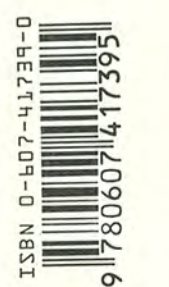
|             |                 |
|-------------|-----------------|
| Heavy-duty  | Light-duty      |
| Medium-duty | Unimproved dirt |

○ State Route  
○ Interstate Route

**POUND RIDGE, N. Y.—CONN.**  
N4107.5—W7330/7.5  
1960  
PHOTOREVISED 1971  
AMS 6266 II NE—SERIES V821

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS  
FOR SALE BY U. S. GEOLOGICAL SURVEY, WASHINGTON, D. C. 20242  
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

Arthur and Iny Chiwis House  
New Canaan, Fairfield County, CT  
UTM Reference:  
18 0685408E 4589708N





MEMORANDUM

Arts  
Tourism  
Film  
History

**TO:** Roger Reed  
National Register of Historic Places

**FROM:** Stacey Vairo, National Register Coordinator

**DATE:** July 9, 2010

**SUBJECT:** Mid-Twentieth Century Modern Residences in CT, 1930-1979

One Constitution Plaza  
Second Floor  
Hartford, Connecticut  
06103

860.256.2800  
860.256.2811 (f)

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The following materials are submitted for nomination of the **\_Chivvis, Arthur and Lyn, New Canaan, Fairfield County, CT** to the National Register of Historic Places:

- National Register of Historic Places nomination form
- Multiple Property Nomination form
- Photographs
- Original USGS maps
- Sketch map(s)/figure(s)/exhibit(s)
- Pieces of correspondence
- Other \_\_\_\_\_

**COMMENTS:**

- Please review
- This property has been certified under 36 CFR 67
- The enclosed owner objections do \_\_\_\_\_ do not \_\_\_\_\_ constitute a majority of property owners.
- Other: \_\_\_\_\_





**Film Division**

One Constitution Plaza  
Second Floor  
Hartford, Connecticut  
06103

860.256.2800  
860.256.2811 (f)



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