



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, House
other names/site number _____

2. Location

street & number 33 Grassy Hill Road not for publication
city or town Woodbury vicinity
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 [Signature] Date of Action 1/2/13

Anderson, Leroy, House
Name of property

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5. Classification

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

Category of Property
(Check only one box.)

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

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

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

Contributing	Noncontributing	
2		buildings
		sites
		structures
1		objects
3		Total

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

Number of contributing resources previously listed in the National Register

N/A

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

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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 Anderson House is a low-slung Modernist residence located in a thickly wooded district west of the village center of the rural town of 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. Erected with a balloon frame, this handsome but unassuming 3,000-square-foot building has a modified rectangular layout and a flat roof that accentuates the house's distinctly horizontal profile. The structure is finished with red-painted cedar siding, and the primary elevations are notable for their clean, uncluttered lines and large expanses of glass. A library, open living/dining room, and kitchen are located at the east end of the house, while a long corridor of bedrooms and lower-level playroom occupy 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—many native to Connecticut. Woodlands border the site, which features distant views toward village church spires to the east. A flat-roofed, three-bay garage of concrete block is located to the west of the house, where it is tucked beneath a rocky outcropping, and a Modernist sculpture stands to east of the residence.

Narrative Description

The Anderson House has two principal elevations: the eighty-four-foot-long north façade, and the sixty-foot-long east living-room section. On the asymmetrically massed façade (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 atop its concrete-block foundation to the site's incline. 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 adjacent 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. The entrance is approached by a terraced walkway running parallel to the house and climbing the grade from a parking area. The porch is set flush with a small library wing to its east, which projects sixteen feet from the main body of the house. A fieldstone chimney with a distinctive rectilinear profile anchors the residence's northeast corner.

Oriented to the property's scenic 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. Contemporaneous with the house, the garden sculpture, fabricated of concrete and glass in an abstract design by Washington, Connecticut, artist Bill Talbot, is mounted on a wooden pedestal 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

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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 stuccoed 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 an open living/dining area with a continuous slate floor. The generous 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, laid flush to create a level surface (Photograph 7). Recessed into the stone are a rectangular firebox and a square wood box, set side by side. The low, concrete hearth, mounted on a stone base, is distinguished by a trapezoidal profile. A dropped ceiling provides a subtle definition of space for the adjoining dining room, located in the southeast corner of the house (Photograph 8). The kitchen, which opens off the southwest corner of the dining area, is notable for retaining its original arrangement of shelving and birch cabinets. Laminate countertops, featuring a wood-grain pattern to complement the natural grain of the cabinetry, are 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, where built-in storage units divide a central dressing area from the southwest corner bedroom (Photograph 9). The master bath is located off the dressing area, in the northwest corner of the house.

The partially excavated lower level of the building contains areas for storage, a workshop, a darkroom, and a playroom. Walls throughout the house are finished with plaster. All doors and built-ins retain their original hardware—primarily simple round pulls and knobs

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of brushed chrome. The pairs of single-paned Anderson windows in the bedrooms and library operate by pulling out on curving tracks that allow the sash to slide and overlap—a distinctive detail (Photograph 10).

The only other structure on the property is a flat-roofed, freestanding garage with three bays, located to the west of the house (Photograph 11). Added a few years after the residence 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.

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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.

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 Considerations (explanation if necessary)

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

PERFORMING ARTS

Period of Significance

1953-75

Significant Dates

1953

Significant Person

(Complete only if Criterion B is marked above.)

Leroy Anderson

Cultural Affiliation

Architect/Builder

Joseph Stein

Bill Talbot

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Statement of Significance Summary Paragraph

The Leroy Anderson House is nationally significant under Criterion B as the home and workplace of Leroy Anderson (1908-1975), 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 Boston Pops favorites like *The Syncopated Clock* (1945), *Sleigh Ride* (1948), and *Blue Tango* (1951), a top single for 1952. Throughout his career, the musician 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 and still owned by his family, Anderson's Connecticut residence is also significant on the state level under Criterion C as a pristine example of mid-twentieth-century Modernist house by Joseph Stein (1916-77). The Connecticut architect graduated with one of the first classes of Walter Gropius's groundbreaking program in Modern architecture at Harvard University's Graduate School of Design and was responsible for a prolific output of modernist work in his home state during the 1950s and 1960s. Highly representative of Stein's career, the 1953 Anderson commission 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 Ph.D. 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 by the band 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

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Developmental history/additional historic context information (if appropriate)

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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 popularity 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 *Plink, 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*, written 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 "house 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."

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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 faculty members immediately gathered under his mantle of influence, and the school became a vital forum for the exchange of ideas. In this tight-knit circle, Stein rubbed shoulders with such noted figures 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 Gropius did not replicate the Bauhaus program *per se* in Cambridge, his Harvard curriculum continued to focus on the Modernist ideal of a structurally and aesthetically "pure" architecture; in the service of an unwavering fidelity to function, buildings were to be stripped of superficial ornament and historical references and pared down to essentials. Only by relying on the economy of geometric forms, and by exploiting the possibilities of technologically advanced materials and, Gropius and his followers 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 Joseph Stein's work. According to his partner, T. Gregory Ames Jr., Stein's commitment to Modern architecture hinged on his belief that it was possible to enhance people's lives by improving the quality of the space they occupied. That conviction underscored the firm's emphasis on public-housing projects, and is also reflected by Stein's extensive portfolio of libraries, schools, courthouse, churches, synagogues, and other buildings dedicated to public uses in the Waterbury area. Before the architect's death in 1972, his office oversaw more than 170 building projects throughout Connecticut. Reflecting the influence of the Harvard model, his practice always stressed the collaborative process that was fundamental to the Modernist design approach. "Joe always gave

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guidance and feedback," Ames once related, 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."

Records from the first years of the firm are scarce, but most of Stein's residential work appears to date from the 1950s. At the time, Modern houses existed in Connecticut, but they were still relatively scarce outside Fairfield County's affluent New York commuter towns in the southwest part of the state and in such New Haven suburbs as Hamden. Of those communities, New Canaan remains famous for becoming something of a post-war Modernist think-tank under the aegis of residents Marcel Breuer, Landis Gores, John Johansen, Philip Johnson, and Eliot Noyes, known collectively as the Harvard Five. Among the very first examples of a Modern residential commission in a Waterbury suburb, Stein's 1953 Anderson house is significant for representing the migration of Modern design outside of such sophisticated art-and-design circles as it became increasingly accepted by the general public. By the end of the decade, the architect had designed a number of houses in and around Waterbury, including about a half-dozen in nearby Middlebury. The timing was certainly right. Practical and streamlined, the Modern post-war house promised everything that was new. Logical, open floor plans encouraged easy maintenance; large windows flooded rooms with natural light; and decks and terraces answered a taste 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 suitable for everyday activities and for entertaining. When the composer sat down at the Steinway concert grand piano in the living room and played for friends and family, the gracious space was transformed into an intimate music salon; his family uses the room in the same way to this day.

Joseph 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

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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 Greg Ames has said, Stein's houses "made good backgrounds for living," because the way the way he designed them made them stay new.¹ 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 Bill Talbot. Stein also helped the Andersons choose their furnishings, which included several pieces by Danish designer Jens Risom (b. 1916). Radiant floor heat introduced a much-appreciated modern convenience that also eliminated the intrusion of radiators. The house is supremely functional, yet it also derives an air of sophistication from a juxtaposition of textures (stone against glass, for example), Stein's subtle interplay of solids and voids, and a thoughtful geometry of parts that contributes to a harmonious whole. At the request of the composer, Joe Stein had adapted one of the bedrooms as a 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 outward.

Until Leroy Anderson's death in 1975, the Woodbury house was the musician's only residence. In this role, it functioned simultaneously as family home and musical think tank, becoming an essential source for creative output while serving as the base of operations for Anderson's professional life. Leroy Anderson not only composed at the Woodbury property until the end of his life, but also welcomed fellow musicians and other colleagues there on a regular basis. Sixty years after it was constructed, the house remains an important 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 world, and his music continues to enjoy an international following. As an excellent and well-preserved example of Joseph Stein's architecture, the property is also noteworthy as a representative work of an accomplished Connecticut designer who was committed to moving modernist ideas into the American mainstream.

¹ Rachel Carley, interview with Greg Ames, Aug. 14, 2004.

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9. Major Bibliographical References

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

- 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.)

1	<u>18</u>	<u>647200</u>	<u>4599810</u>	3	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u> </u>	<u> </u>	<u> </u>	4	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing

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

Boundaries are indicated on the accompanying parcel map.

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 October 2011
street & number 10 Camp Dutton Road telephone 860-567-5132
city or town Litchfield state CT zip code 06759
e-mail rcarley@snet.net

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, House
City or Vicinity: Woodbury
County: Litchfield

State: CT

Photographer: Rachel Carley
Date Photographed: August 2011

Description of Photograph(s) and number:

Photo #1 (CT_Litchfield County_Leroy Anderson House_0001)
North elevation, camera facing south

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Name of property

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Photo #2: (CT_Litchfield County_Leroy Anderson House_0002)
East elevation, camera facing southwest

Photo #3 (CT_Litchfield County_Leroy Anderson House_0003)
East elevation, camera facing west

Photo #4: (CT_Litchfield County_Leroy Anderson House_0004)
Garden sculpture, camera facing east

Photo #5 (CT_Litchfield County_Leroy Anderson House_0005)
South elevation, camera facing north

Photo #6 (CT_Litchfield County_Leroy Anderson House_0001)
Shed view looking west

Photo #7 (CT_Litchfield County_Leroy Anderson House_0007)
Living room, view looking northeast

Photo #8 (CT_Litchfield County_Leroy Anderson House_0008)
Dining room, view looking south

Photo #9 (CT_Litchfield County_Leroy Anderson House_0009)
Bedroom, view looking south

Photo #10 (CT_Litchfield County_Leroy Anderson House_0010)
Window detail

Photo #11 (CT_Litchfield County_Leroy Anderson House_0011)
Garage, view looking northwest

Property Owner:

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

name Anderson, Leroy, House

street & number 33 Grassy Hill Road

telephone 203-263-2058

city or town Woodbury

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

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UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Anderson, Leroy, House

MULTIPLE NAME:

STATE & COUNTY: CONNECTICUT, Litchfield

DATE RECEIVED: 5/11/12 DATE OF PENDING LIST: 6/11/12
DATE OF 16TH DAY: 6/26/12 DATE OF 45TH DAY: 6/27/12
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 12000361

REASONS FOR REVIEW:

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

COMMENT WAIVER: N

ACCEPT RETURN REJECT 6/25/12 DATE

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA

REVIEWER [Signature]

DISCIPLINE Historic

TELEPHONE _____

DATE _____

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
Evaluation/Return Sheet**

Property Name: Anderson, Leroy House

Reference Number: 12000361

Reason for Return:

The nomination is being returned for the following substantive reasons. The nomination is proposed for listing at the national level of significance under criteria B (person) and C (architecture). NPS concurs that the property appears to be significant at the national level of significance under Criterion B, but at the state or local level under Criterion C. Moreover, the documentation supporting listing the property under Criterion B is incomplete.

1. Please revise the statement of significance to clarify the level of significance proposed under Criterion C. The house appears to be an important intact example of the work of Joseph Stein, but it is not clear if the significance is at the state or local level in the context of this architect's work.
2. The statement of significance supporting national significance for Leroy Anderson is incomplete. The period of significance proposed begins in 1953 when the house was built, and ends in 1975. Where national significance is proposed it is especially important to identify other properties associated with Leroy Anderson's productive career, providing a justification why this house is the most representative property. It is also important to finish the story in the narrative. It is presumed that he died in 1975, but there is no explanation why the period should end at that date.



Roger G. Reed, Historian

National Register of Historic Places

202-354-2278

Roger_Reed@nps.gov

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: RESUBMISSION

PROPERTY NAME: Anderson, Leroy, House

MULTIPLE
NAME:

STATE & COUNTY: CONNECTICUT, Litchfield

DATE RECEIVED: 11/16/12 DATE OF PENDING LIST:
DATE OF 16TH DAY: DATE OF 45TH DAY: 1/02/13
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 12000361

DETAILED EVALUATION:

ACCEPT RETURN REJECT _____ DATE

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA DIC
REVIEWER [Signature] DISCIPLINE Historic
TELEPHONE _____ DATE 12/31/12

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























Missing Core Documentation

Property Name

Anderson, Leroy, House

County, State

Litchfield, CT

Reference Number

12000361

The following Core Documentation is missing from this entry:

Nomination Form

Photographs

USGS Map



TO: J. Paul Loether, Chief
National Register of Historic Places

FROM: Stacey Vairo, National Register Coordinator

SUBJECT: National Register Nomination

The following materials are submitted on this 1 day of
November

2012, for nomination of the The LeRoy Anderson House, Woodbury,
Litchfield County, CT

to the National Register of Historic Places:

- Original 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 Revised Signature page and Section 8 as per
previous comments ⁷⁺

COMMENTS:

- Please insure that this nomination is reviewed
- This property has been certified under 36 CFR 67
- The enclosed owner objections do _____ do not _____
constitute a majority of property owners.
- Other: _____