

United States Department of the Interior
National Park Service

APR 15 2016

304

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions on 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.

Name of Property

Historic name: Frelinghuysen Morris House & Studio

Other names/site number: _____

Name of related multiple property listing:

N/A

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

Location

Street & number: 92 Hawthorne Street (Stockbridge); 159 West Street (Lenox)

City or town: Stockbridge and Lenox State: MA County: Berkshire

Not For Publication: Vicinity:

State/Federal Agency Certification

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

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

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

national statewide local

Applicable National Register Criteria:

A B C D

<u>Brona Simon</u>		<u>April 11, 2016</u>	
Signature of certifying official/Title: Brona Simon, SHPO		Date	
State or Federal agency/bureau or Tribal Government			
In my opinion, the property <input type="checkbox"/> meets <input type="checkbox"/> does not meet the National Register criteria.			
Signature of commenting official:		Date	
Title :		State or Federal agency/bureau or Tribal Government	

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

For Edson H. Beall
Signature of the Keeper

5-31-16
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

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Number of Resources within Property (Do not include previously listed resources in the count)		
Contributing	Noncontributing	
<u>9</u>	<u>1</u>	buildings
<u>2</u>	<u> </u>	sites
<u>11</u>	<u> </u>	structures
<u>2</u>	<u>1</u>	objects
<u>24</u>	<u>2</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling, secondary structure
AGRICULTURE/SUBSISTENCE/barn, agricultural outbuilding
RECREATION AND CULTURE/work of art

Current Functions

(Enter categories from instructions.)

RECREATION AND CULTURE/museum, work of art
DOMESTIC/single dwelling, secondary structure

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7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT/International Style

OTHER/Mid-Twentieth-Century Modern

LATE VICTORIAN/Stick/Eastlake

LATE 19th AND 20th CENTURY REVIVALS/Colonial Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: STUCCO; BRICK; STEEL; GLASS; WOOD; ASPHALT

Narrative Description

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

Summary Paragraph

The Frelinghuysen Morris House & Studio straddles the Stockbridge/Lenox town line in Berkshire County, MA, northeast of the Stockbridge town center. The 46-acre district occupies a roughly rectangular parcel that extends between Hawthorne Street in Stockbridge and West Street in Lenox. The district contains 22 contributing and two noncontributing resources (see district data sheet), most of which are concentrated in two clusters. The Frelinghuysen Morris House & Studio, built starting in 1931, is located near the middle of the district and has a Stockbridge address (92 Hawthorne Street, Stockbridge assessor's map 203, lot 78). The other cluster is in the northeast section of the property, which has a Lenox address (159 West Street, Lenox assessor's map 6, lot 1). Within the district, no differentiation is apparent between the two town sections.

The property was originally part of the late 19th-century Brookhurst Estate. While a portion of that estate, including its main house, is east of and outside the nominated property's boundary, a number of buildings and structures that were part of the Brookhurst Estate are within the district boundary. These resources, which are located in the Lenox section of the property, include the Caretaker's House, the Gate House, the linked Stable/Carriage Shed and Garage/Workshop-Guest House, and the Ice House-Frelinghuysen Studio (assessor's map 6, lot 1).

The buildings in the district are set primarily along the east side of the property, surrounded by grassed areas dotted with trees, domestic gardens, and a small pond, all near the Frelinghuysen Morris House & Studio. The remainder of the estate is an informal landscape of gently rolling terrain and dense native

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woodland, with a stream, Marsh Brook, meandering roughly northwest to southeast through the center. Paved and unpaved vehicular drives extend the length of the property and cross three contributing marble bridges dating from ca. 1950. Dirt walking paths lead from the house area through the woods and along the stream edge.

The two noncontributing resources are additions made to the property after 1998, when the Frelinghuysen Morris property became a nonprofit museum organization. They consist of a visitor kiosk and parking area, as well as a reproduction of *La Montagne*, placed near the Hawthorne Street entrance in 2002. The original sculpture of 1934 is on display in the Stable/Carriage Shed and Garage/Workshop-Guest House. The district's present appearance possesses an almost seamless continuity from its historic period, and clearly conveys the property's history and evolution, from being the ancillary service area of a late 19th-century estate, to a fully developed mid 20th-century weekend and summer property, to a museum.

Narrative Description

Setting

The **Frelinghuysen Morris House & Studio (STO.AB, LEN.H)** occupies 46 acres in Stockbridge and Lenox, in Berkshire County, Massachusetts. The property extends between the northwest side of Hawthorne Street and the south side of West Street, with a small area on the southeast side of Hawthorne Street. It is approximately 3.5 miles northeast of Stockbridge Center and adjacent to Tanglewood, the summer home of the Boston Symphony Orchestra. The rural setting is characterized by large estates, many converted to nonprofit or commercial uses, with woodlands and open lawns with trees.

Contributing Resources

1. Frelinghuysen Morris House & Studio, 1931, 1941 (STO.468, Photos 1–8, 17, 18). The Frelinghuysen Morris House & Studio is composed of one International Style and one Mid 20th-Century Modern section built 10 years apart. Together they form an L-shaped block set into a southwest-facing slope, with the studio uphill of the house and connected garage. A broad gravel entrance courtyard at the end of the curving entrance drive is framed by the house's façade (south) and a long retaining wall, with a lively colored mural by George Morris connecting the house's service door to the two-bay garage with a sod roof. The rear of the house faces terraced gardens and lawns (described below). The studio is surrounded by grass on three sides.

Studio–Exterior

The studio is a rectangular, 40-by-24-foot-tall, two-story, International Style building, with its long dimension oriented north-south,¹ a window wall on the north elevation, and two north-facing saw-tooth monitors on the flat roof (Photos 1, 2, 3, and 17). The walls are stucco over wood framing and lathe, and the entire building, with the exception of the red-brick chimney, is painted white. The studio was originally painted white with dark, likely black, trim (see historic photographs). When constructed in 1931, the building was a freestanding block with the entrance at the south end of the east elevation and a porch across the south elevation; today the north, east, and south elevations remain intact, while the west elevation is partially obscured at the south end where it is attached to the house, added in 1941. The west elevation has no openings. The north elevation is composed of a window wall with a glazed area

¹ The studio is oriented slightly northwest-southeast and the long axis of the house is slightly southwest-northeast, but for the purposes of this description, the directions are called north and south.

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extending from side to side, and from about four feet above ground level to just below the cornice line. The window is composed of approximately 2½-by-3-foot, fixed, double-glazed panes set in heavy wood muntins. The lower two banks of lights are textured glass. The east elevation contains a similar four-light, vertical window adjacent to the northeast corner of the building and the main entrance at the southeast corner of the building. The entrance consists of a single wood door with a narrow, vertical, six-light glazed section, set in a punched opening. A glazed aluminum storm door divided horizontally into four equal sections covers the door. The south elevation is the most varied and relatively domestic, in contrast to the sleek and functional lines of the other three sides of the building. A full-width, three-bay, ground-level porch extends across the south side and wraps one bay of the east elevation at the entrance. Slender metal columns support a flat roof that originally had a three-tier railing on the upper level, providing covered and open outdoor seating. Pairs of white-marble, rectangular insets between each column articulate the concrete-slab floor of the first level. The openings have narrow, plain, wood trim and consist, on the first floor, of three vertical, four-horizontal-light windows that are set at the outer corners and just west of center. On the second floor, the openings consist of a horizontal band of four four-light windows at the west end, and a centered, four-light glazed door leading to the deck.

The studio walls rise from a concrete-slab foundation, barely exposed at the ground level, to the roofline, trimmed with narrow stepped coping and metal gutters, with downspouts at the corners and the valley between the monitors. The flat, membrane-covered roof breaks into two sawtooth monitors at the north end, and has an unpainted brick chimney in the south end.

Studio—Interior

The interior of the studio is dominated by one large, two-story space that occupies about two-thirds of the footprint, and two-story ancillary spaces at the south end (Photos 7 and 8). The studio space is a pristine, boxlike space with textured plaster walls painted white, and a window wall at the north end. The ceiling is glass in the north half below the sawtooth monitors, which help to diffuse the light coming into the space, and the south half of the ceiling is plaster. The large window on the north wall and the smaller vertical window on the east wall are set in cut openings with no trim. The floor throughout the first level is concrete and was originally painted, but is now covered in black and white vinyl tile, a replacement of an early color scheme and pattern done in smaller black and white tiles, as shown in historic photographs. Two large, cold-air return grills are in the floor at the east and west corners below the north window. The south wall of the studio space breaks into three sections. The center portion has a full-height wall with a fireplace framed in black glass tiles, with a narrow mantle shelf, and a warm-air circulation grill at the second floor. The flanking east and west sections are slightly recessed. On the east side, two wing walls create a wide opening between the work space and the entrance vestibule on the first floor; the second floor is an open balcony with a two-tier pipe railing painted black. The vestibule contains the black-painted entrance door on the east, and an open-stringer, straight-run metal stair, also painted black, along the south wall in front of a window. A door under the stair on the west wall leads to a lavatory directly south of the chimney, with a window and a tile floor. The west side has a door opening with narrow wood trim painted black, which leads to a storage room with a wood floor, now carpeted, and a window on the south wall. A non-original interior door on the west wall was added in 1941 to connect the studio and George Morris's bedroom in the house addition.

The second floor is divided into two spaces with plaster walls and ceiling. The balcony (east) floor is a grid inset with frosted-glass panels, with a punched opening for the stair, and an exterior door to the deck is on the south wall. In the study (west), a small fireplace with a wood mantle and adjacent shelves covers

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the north wall, the floor is wood, and a horizontal window extends along the south wall. A short, glazed door and small window on the west wall lead to the roof of the house.

House—Exterior

The house is a one- and two-story Mid-20th Century Modern-style residence with a telescoping rectangular footprint that is 75 feet long, composed of an approximately 30-by-30-foot, two-story, square section (east) and a 20-by-45-foot, one- and two-story rectangular section (west) (Photos 1, 2, 3, and 4). Constructed of wood frame with smooth white-stucco surface and glass block, the building has a flat roof and minimal ornamentation, with an interplay of wall planes, grids, horizontal and vertical elements, voids and solids, and geometric forms. A stucco kitchen wall at a 90-degree angle, east of center, breaks out the horizontal line of the north-facing façade; the glass-block entrance wall is recessed under a second-story overhang, and a half-round, stucco-and-glass-block element enclosing the main stair at the west end of the two-story portion is visible above the one-story section. Four chimneys painted white project from the membrane-covered flat roof; the largest is in the one-story section, and three sit atop the two-story section. When originally constructed in 1941 (Figures 2 and 4), the house had pristine angular corners and roof lines. In the 1960s or 1970s, coping, gutters, downspouts, and small wall vents were added to address roof leaks and moisture infiltration. All the windows are glass block or steel sash and have a thin wood sill; large windows have a narrow wood surround. All exterior doors are steel and glass. The building rests on a concrete foundation with a full basement, and walls rise directly from the ground. The entire house is painted white. There is some evidence that it may have originally been light pink (Frelinghuysen 2015).

The north façade elevation centers around the main entrance, symmetrically placed in a glass-block wall, and is composed of a solid metal door fronted by a metal-and-glass door in a punched opening. The wall appears asymmetrical due to a projecting, curved section of glass block running from a few feet east of the entrance to the kitchen wall. The second-story overhang protects the entrance and marble entry paving. West of the entrance, the tall, one-story living-room block extends westward as a stucco wall that is blank except for one narrow, vertical, glass window at the east end, near the entrance. Behind the blank kitchen wall east of the entrance, a bank of windows in a stucco wall is concealed from view. A secondary kitchen entrance is at the far eastern end of the façade's first floor, under an overhang that follows a retaining wall below the west wall of the studio, between the house and garage. The wall displays a large, abstract mural in blue-green, orange, yellow, grey, and brown, painted by George Morris ca. 1941 (Photo 3).

On the second floor (west to east), one three-light, steel casement window for the hall and one glass-block window with a small awning section for a secondary bathroom are above the main entrance. Two adjacent banks of paired, three-light, steel casement windows light secondary bedrooms. A three-part window, composed of a glass-block center flanked by narrow, three-light casements, and one casement window mark George Morris's bathroom and bedroom.

On the south elevation, the private side of the house is expressed with multiple and larger openings than the front. The wall of the one-story section (west) is opened by one large, twelve-light window in the living room, which incorporates glazed doors in each outer bay and is sheltered under a shallow metal awning. The doors lead out to a flagstone terrace. At the east corner of the wall, a narrow, vertical, glass-block window lights a bathroom. The two-story section (east) is roughly balanced, with the second floor cantilevered slightly out and the dining room mass centered below. The southwest corner of this section is deeply recessed and supported on a slender metal post at the outer corner. The overhang creates a small, covered terrace reached by three steps from the flagstone terrace. Its marble tiles have been removed for

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conservation, and will be reinstalled on the terrace concrete base in 2016. A twelve-light glazed opening with central, three-light, double-leaf doors connects the terrace to the main entrance hall. The dining room has similar doors facing west onto the terrace and east onto a small recessed seating area. The recess is enclosed with a two-part, plate-glass window wall; the window is currently being conserved and Lexan is installed temporarily. The south, garden-facing wall of the dining room has a large opening rising from the floor with a glazed window wall, which has been temporarily replaced with a fixed, three-part, Lexan window while the original is in conservation. The second floor has three large windows (west to east): a pair of eight-light casement windows butted at the southwest corner of the guest room; two joined windows of glass block and narrow casements for the guest room and Suzy Frelinghuysen's bathroom; and a sixteen-light window with casement sections at Suzy Frelinghuysen's bedroom.

The west elevation of the house is the one-story living room extension with one large, nine-light fixed window, and above it, set back and rising at the second floor is the half-round, glass-block wall of the curving main staircase. The east wall terminates at a retaining wall on the first floor, and at the studio west wall on the second floor.

The two-bay garage northeast of, and connected to, the house is built into the hillside on three sides. Only the doors and a sod roof are visible. The original rollup wood doors with a window grid in the upper half remain, and the south door has a single-leaf door cut in its center. The interior is used for storage and visitor bathrooms.

House—Interior

The first floor of the house is organized around a central entry hall located at the east end of the rectangular section, with the square section extending west (Photos 5 and 6). The hall is awash with soft natural light coming through the glass block of the north wall and the sheltered glazing of the south wall, which is reflected on the locally quarried, white- and gray-marble, checkerboard floors. The main feature of the hall is the curved white marble staircase and a colorful mural by George Morris against the west wall. A black, wrought-iron railing was added to help prevent falls soon after the staircase's original construction. Its design echoes the curvilinear motifs in the mural (Photo 6). Morris's gold-patina abstract sculpture of 1936 stands on a pedestal in front of the stair, and a table by Paul T. Frankl (1886–1958) is on the opposite wall. A small bathroom is tucked in the southwest corner of the hall.

The west portion of the first floor is a one-story, high-ceiling living room, reached by three steps down from the hall in a curved, narrow passageway at an angle under the stairs. A tiny wet bar is inserted under the stairs, with steps down to its floor level. From this constricted transition, the space opens up in the living room with a very large window at the south wall comprised of French doors, and a large square window at the west. The north wall contains a fireplace with a local marble surround, and is dominated by three George Morris artworks: a local marble bas-relief above the fireplace, and two flanking frescos in brown and black, accented with red glass. The east wall has built-in cabinets and full-height bookshelves. The floor is covered in Argentinean leather tiles. Furnishings in this room include Suzy Frelinghuysen's piano, furniture by Donald Deskey (1894–1975) and Alvar Aalto (1898–1976), and other artwork, including pieces by Fernand Léger and Joan Miró. From inside the room, the view south through the window and glass doors is towards a terrace surrounded by low plantings.

The east side of the first floor has a center hall extending east to the kitchen and service area, flanked by the dining room (south) and office (north), entered from the entrance hall. Two glazed doors lead outside to porches on the east and west walls; a service door in the east wall accesses the pantry. The dining room is an intimate space created by Suzy Frelinghuysen that combines the colors of black, gray, blue,

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magenta, and gold/brass with natural light coming through the large window (Photo 18) in the south wall. The floor is light-colored sheet vinyl, mimicking the original flooring, and the ceiling and walls are plaster. The room features four wall frescoes by Suzy Frelinghuysen, a small fireplace in a punched opening with brass finishes, a wood-and-brass serving shelf, and two vertical display niches. Furnishings include a dark wood table and white vinyl chairs. Design details include the repetition of the brass-colored elements, such as the inlay in the dining room table and the doorknobs of the double doors leading to the hall.

The office is a small, square room with a curved north wall of glass block, and currently has carpeting on the floor. The hallway has no windows and is lined with built-in cabinets and shelves along both sides, opening out into a small kitchen with recent fixtures but original metal cabinetry. The pantry is to the south with original metal cabinets. To the northwest of the kitchen's main area is an open work area, with stairs leading up to the service bedrooms on the second floor. The kitchen looks out north into the service courtyard created by a 90-degree-angle wall, and accesses a small utility room and hall vestibule with the kitchen door to the courtyard. The east-end wall of the house terminates in a retaining wall at this level, below the studio.

The second floor extends between the main stair (west) and the wall adjoining the studio (east). The stairhall is dominated by the Morris mural and glass block above on the curved wall, and the stair opening with the railing continuing around the floor cut (Photo 6). A central hall, with a table by Walter von Nessen (1889–1943), heads east with a central axis that continues through Morris's bedroom, to the door connecting into the studio. The halls have laminate floors and plaster walls and ceilings; the bedrooms have carpeted floors. On the south side of the hall (west to east), a guest room and bath open off the southeast corner of the stairhall, and Suzy Frelinghuysen's bedroom and bath are at the southeast end of the main hall. Frelinghuysen designed and painted classically inspired *trompe l'oeil* murals in muted tones of blue and cream on the bedroom's plaster walls and ceiling, including above a small fireplace with a brownish-red marble surround. Her bathroom has a glass-block shower enclosure and gray, glass-panel walls and laminate floor. On the north side of the hall (west to east), a door accesses a small vestibule hall with two bedrooms, a bath, and the back service stairs, and an office with a George Nelson (1908–1986) "home-office desk." George Morris's bedroom and bathroom occupy the east end of the house, with the door leading from his bedroom into the studio. Morris's bedroom has built-in dressers and bookcases, a white-marble, classical mantel at the fireplace, and a plain picture rail. Furnishings include an upright piano, Gilbert Rohde (1894–1944) and Bruno Mathsson (1907–1988) furniture, and two of Morris's Native Americans series paintings. The bathroom has gray, brown, and black glass-tile walls and laminate floor.

The interior finishes of the Frelinghuysen Morris House are simple and easy to maintain, with few architectural embellishments. This is typical of Modern-era interior design, which was heavily influenced by European designers who had relocated to the United States. All walls and ceilings are plaster, and the paint color scheme features predominant pastels and light neutrals. Floors throughout are leather, marble, or glass tile; sheet laminate; or wood. Doors are flat with chrome, bullet-shaped hinges and disk-shaped knobs, doors and windows have no surrounds, and there are no ornamental moldings or baseboards. Details such as glass-block windows and built-in bookcases and drawers accentuate the Modern design.

2. Ice House-Frelinghuysen Studio, ca. 1908, ca. 1950 (LEN.343, Photo 9). The Brookhurst Ice House is a 1½-story, Colonial Revival-style building with a one-story, shed-roof ell at the west elevation. It is oriented north-south, closely surrounded by mature trees and lawn, and reached by an unpaved, winding, pedestrian pathway south of the Frelinghuysen Morris Stable/Carriage House and Garage/Workshop-

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Guest House. The small building is set on a marble foundation with a robust, molded watertable, and the walls are red brick laid in common bond. The shed section is on a concrete foundation with brick walls. The asphalt shingle-clad, gable-front roof has overhanging eaves, gable rakeboards, and exposed rafter tails at the east and west elevations. The roof surface has a rectangular, textured-glass skylight at the east slope, an asphalt shingle-clad hipped roof, and wood shingle-clad cupola. An exterior, shouldered brick chimney is centered at the east elevation of the main block, and a narrow, straight brick chimney is attached to the north wall of the shed. The north elevation has a two-story, full-arch window, with six-light wood sash and fanlight over an eight-light, wood-sash casement window. The surround consists of a splayed brick lintel, with marble spring blocks and brick sill above a bricked-in opening in the marble foundation, and a granite step. A small louvre with marble sill and splayed brick lintel is set underneath a hoist beam at the gable peak. The one-story, one-bay, shed-roof ell at the west elevation is set on a concrete foundation with brick walls. It has a square, 6/6, wood-sash window with splayed brick lintel, granite sill, and shutters at the south elevation; and a 4/4, wood-sash window with splayed brick lintel, granite sill, and shutters; and an exterior brick chimney at the north elevation.

Sometime in the 1950s, Frelinghuysen converted the ca. 1908 brick ice house for use as her personal studio. Alterations included changing the two-story, arched opening on the north elevation from a door to a window. Additions consisted of a double-leaf arched door at the south elevation, a chimney and fireplace on the east elevation, and a one-story, shed-roof ell with a small chimney at the west elevation. The interior reflects its historic use as an artist's studio: it is one large space, with a fireplace, a balcony along the south wall, and a kitchen and bathroom in the ell.

3. Stable/Carriage Shed and Garage/Workshop-Guest House, 1885, ca. 1908, ca. 1950-1960

(LEN.341, Photos 10 and 11). The Brookhurst Stable/Carriage Shed and Garage/Workshop-Guest House consist of two separate buildings constructed approximately 60 years apart, joined by a one-story hyphen connector at the north end. The Stick Style, two-story stable faces southeast onto an unpaved driveway that runs southeast from West Street (Photo 11). The building is set on a fieldstone foundation, exposed at its northeast and northwest elevations. The stable has a side-gable, asphalt shingle-clad roof with two cross gables at the front and rear slopes, overhanging eaves with decorative rakeboards, and volutes at the base of each cross gable. A one-tier, wood-louvered cupola with concave hip roof and weathervane rises from the ridge. The building is clad in clapboards on the first floor, with wood shingles at the upper level, and raised vertical, horizontal, and chevron bands surrounding a louvred opening at the gable peaks. Historically, the building had a polychrome paint scheme; it is now painted white. The southeast elevation's first floor has one single-leaf door and two wide, double-leaf vehicle doors under bracketed, shed-roof hoods that are separated by two paired, 6/6, double-hung sash windows. On the second floor, the south gable has paired windows, and the north gable has a paired, wood-panel hayloft door. The northeast elevation is elevated over the foundation due to the slope, and has a row of four eight-light, single-hung, wood-sash windows surrounded by raised vertical bands at the gable; three twelve-light, single-hung, wood-sash windows at the first story; and five wood-sash windows of varying sizes set within the foundation. The northwest elevation is fully exposed at the basement level, with a set of glazed wood doors at the south end, a pass door at the north, and two intervening 6/6 windows. The second floor has three 6/6 windows, and two four-light windows. The cross gables are treated identically to those on the opposite, southeast elevation. The southwest elevation has four paired, small, stall windows on the first floor, and treatments similar to the north gable end above. The building interior is divided into two primary sections, with an open vehicle space on the north, and tack room and horse stalls on the south. The entire first-floor walls and ceilings are sheathed in varnished beadboard, and each stall divider

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terminates in a full-height wood column. The second floor has three finished rooms at the south end for employee housing, and an open hayloft at the north end.

The two-bay carriage shed is at the southeast elevation, perpendicular to the stable's main block, and faces northeast onto the unpaved driveway (Photo 11). It has an asphalt shingle-clad, asymmetrical, side-gable roof. The gable pediment has raised vertical, horizontal, and chevron bands. The sides are clad in clapboards, with decorative shingles in the southeast gable end. The north elevation is two open bays, separated by posts with curved brackets. The floor is dirt, and the interior walls are beadboard.

The Colonial Revival- and French Eclectic-style, 1½-story, concrete and stucco-clad Garage/Workshop-Guest House is attached to the northeast end of the stable's northwest elevation by a one-story hyphen. The wood-frame hyphen has three bays, divided by pilasters at its southwest elevation (Photo 10). The concrete building was constructed ca. 1908 as a garage (north) and workshop, possibly including chauffeur's quarters (south). The tower on the west side was in place by ca. 1938, based upon historic photographs. The building is set on a concrete foundation and is surrounded by an unpaved automobile driveway to its northwest and a lawn to the southwest, and faces onto an unpaved courtyard to its southeast, at the rear of the stable. It has an asphalt shingle-clad, multigable roof with a round tower at the southwest end of its northwest elevation, and a hip-roof cupola with louvred windows and a stucco chimney at the center roof ridge. The main entrance, which faces onto the interior of the courtyard, is below a centered gable with overhanging eaves, gable returns, and a hoist beam. It has a partially glazed, wood-paneled entrance door, flanked by three paired, 6/6, wood-sash windows with shutters and stucco sill; above the entrance is a full-arch window with fanlight and stucco sill. A secondary entrance faces southwest to the northwest of the courtyard, and has paired, partially glazed, wood-paneled entrance doors with a recessed, four-light transom, and is flanked by 20-light, single-hung, steel-sash windows. An eyebrow dormer with louvre is above the entrance at the roof slope. The northeast elevation faces onto a paved driveway, and has two garage bays and a wood entrance door (currently accessing the museum office) surrounded by multipane windows underneath an arched hood with simple brackets. The northwest elevation of the main block is elevated over the foundation due to the property's slope, and has a row of paired, 6/6, double-hung, wood-sash windows with stucco sills. In the 1950s or 1960s, Suzy Frelinghuysen and George Morris adapted the building to become a guest house. The interior of the guest house is in a style similar to Frelinghuysen's personal bedroom at the main house (Frelinghuysen 2015).

4. Garage/Workshop-Guest House Courtyard Wall, ca. 1908 (associated with LEN.341, contributing structure). The Garage/Workshop-Guest House Courtyard Wall encloses the north end of the U-shaped, gravel-paved courtyard between the stable and Garage/Workshop-Guest House. The approximately four-foot-high wall is masonry and white stucco with pineapple finials. It continues west to the drive, with a small section continuing on the west side of the drive.

5. Boathouse, ca. 1950 (associated with STO.468, Photo 12). The boathouse is within the rear garden, south of the Frelinghuysen Morris House & Studio, and faces southwest at the northeast shore of the immediately adjacent pond. It is a one-story, six-sided building with unpainted cinderblock walls on a rectangular concrete pad, and has an asphalt shingle-clad, hipped hexagonal roof with overhanging eaves and wood trim. Two angled walls contain entrances comprised of paired, eight-light, wood-sash doors with metal hardware and wide wood trim. The interior has exposed roof framing, a small fireplace opposite the entrance, and two clothes-changing alcoves with small, glass-block windows on the south side.

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6. Pond, ca. 1950 (associated with STO.468, site, Photo 12). The pond is a manmade, round water feature at the rear garden, south of the Frelinghuysen Morris House & Studio and west of the adjacent boathouse. It is surrounded by a wide lawn on the north, and native woodland immediately to its southwest and southeast.

7. Caretaker's House, 1885 (LEN.342, Photo 13). The Brookhurst Caretaker's House is a two-story, over-basement, multigabled, Stick Style house on a granite-block and fieldstone foundation. Facing east onto the long, unpaved driveway that runs southeast off of West Street, the house is surrounded by a landscaped lawn. The asphalt shingle-clad roof is multigabled, with a two-story, steeply pitched, cross-gable ell to the north of the entrance, and overhanging eaves with decorative trim and gable rafter tails. The house is clad in clapboard at the lower levels, and wood shingles and raised vertical bands at the upper levels. Historically, the building had a polychrome paint scheme, but it is now painted white. It has an exterior brick chimney at the south elevation, and an interior brick chimney at the center roof ridge of the main block. The enclosed, one-story, four-by-two-bay entrance porch has an asymmetrical wood-paneled screen door with a two-light transom, to the north of three 1/1, double-hung, wood-sash windows. The two-story, cross-gable ell to the north of the entrance porch is decorated with raised vertical bands with scalloped trim, as well as raised horizontal bands surrounding the paired windows at the projecting, bracketed second story at the east elevation. A projecting bracketed gable is above the paired windows at the north elevation. The west side of the north elevation has a one-story, two-by-one-bay shed roof, and an enclosed porch elevated on wood piers and accessed by steps. The west elevation has a two-story, cross-gable ell with projecting bracketed gable above the second-story, paired windows. Most windows are 6/6, double-hung wood sash with wood shutters.

8. Gate House, 1885 (LEN.132, Photo 14). The Brookhurst Gate House is a 1½-story, Stick Style house with a rear, two-story, cross-gable ell and a one-story, side-gabled ell set on a fieldstone foundation. It faces northwest onto West Street, and is removed from the road by a lawn and unpaved driveway. The asphalt shingle-clad, multigabled roof has overhanging eaves, with rakeboards with decorative circular trim at the front gable. The house is clad in clapboard, with raised, undulating vertical bands at the front and southwest gables. Historically, the building had a polychrome paint scheme, but it is now painted white. A brick chimney rises from the center roof ridge of the main block. The partially glazed, wood-paneled entrance door is at the southwest side of the façade at the one-story, partial-width entrance porch. The porch wraps around to the southwest elevation with a steeply pitched gable-roof with raised, undulating vertical bands at the gable, and squared porch supports with decorative brackets at the roof overhang and decorative sunburst and circular carvings at the wooden paneled railings. The main block has paired 2/2 and 4/4 wood-sash windows with shutters, and the one-story, side-gable ell to the northeast of the entrance has 2/2 wood-sash windows with shutters. The southwest roof slope has an eyebrow dormer with decorative wood sash of variously sized circles.

9. Gate House Garage, ca. 1900 (associated with LEN.132). A one-story, one-bay garage is located to the southeast of the Brookhurst Gate House. The building has an asphalt shingle-clad, front-gable roof with overhanging eaves. The walls are clad in clapboard with raised, undulating vertical bands at the front gable above the partially glazed, wood-paneled, roll-up garage door.

10. House Gardens, ca. 1941 associated with STO.468, site, Photo 15). The gardens of the Frelinghuysen Morris House & Studio consist of the formal entrance courtyard on the north side of the

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house, and the multilevel terraces, gardens, and lawn to the south and rear of the house. The entrance courtyard is a broad, level, and gravel surface defined by a low, curving wall of white marble that creates a semicircle on the north edge, intersected by the entrance drive. The curve is echoed in a planting bed with shrubs and ornamental trees at the northwest corner of the building that wraps around to the west, with a narrow path to the south side of the building. A set of stone steps with wrought-iron railing is set in the grass slope adjacent to the north wall of the garage portion of the house, and another leads downhill to the northwest from a break in the marble wall. At the rear of the house and studio, the garden covers three primary elevation levels. The highest is at the level of, and directly south of, the studio ground floor, corresponding with the second floor of the house, where a rectangular garden, enclosed with a fieldstone wall, is currently planted with shade perennials. A small greenhouse (see #13) sits at its northeast corner, and a tool house (see #14) abuts the center of the west wall. The second level is a long, narrow, and flat area of grass that runs along the south side of the house. The west end, outside the glass doors and large window of the living room, contains a roughly curving flagstone terrace with a narrow bed of low flowers and ground-cover plantings, a birdbath, and a few trees in front of a fieldstone retaining wall. At the east end the grass section steps down, heading southwest in a series of terraces with stone steps and a wrought-iron handrail to the third level. A long, broad, spreading lawn extends all the way to the pond. Midway to the pond are a small grove of apple trees and a row of lilacs. There is a George Morris white-marble sculpture at the base of the retaining wall, and a temporary metal sculpture near the pond.

11. Garden Steps and Railings, ca. 1941 (associated with STO.468, structure, Photo 15). Four sets of stepping stones with wrought-iron railings assist in pedestrian circulation around the changing elevations of the Frelinghuysen Morris House & Studio and its gardens, and in the woodlands as part of the pedestrian path system. There are three close to the house (south, northwest, and northeast), and one on the footpath to the *La Montagne* viewing site. Stepping stones with no railing are set in the sloping grass area north of the boat house.

12. Garden Walls, 1941 (associated with STO.468, structure, Photo 15). There are three areas of garden walls around the Frelinghuysen Morris House & Studio. A low wall of white marble that appears to have been reused from an earlier function, perhaps elsewhere on the Brookhurst Estate, encloses the north and west sides of the entrance courtyard. A dry-laid fieldstone retaining wall, L-shaped and approximately eight feet high, follows the west end and part of the south side of the house, forming a platform for the living room block. A four-foot-tall wall of dry-laid fieldstone encloses the rectangular flower garden south of the studio.

13. Greenhouse, ca. 1960 (associated with STO.468). The greenhouse is a one-story, gable-front building set on a concrete foundation at the northeast corner of the rear walled garden. It faces southeast, and is immediately surrounded by a lawn and formal landscaping. The wood-frame building has angled, glazed walls with single-pane windows that open at the upper level. It was moved here from a neighbor's property.

14. Tool Shed, ca. 1941 (associated with STO.468, Photo 15). The tool shed is a small, one-story, one-bay, wood-frame and stucco building with a square footprint and a steeply pitched, pyramidal hipped roof clad in wood shingles. It abuts the garden stone wall and faces southwest within the rear garden of the Frelinghuysen Morris House & Studio. The main entrance is a simple, rounded, wood door with metal hardware. The roof has a finial at the peak, and a hooded, elliptical, single-light dormer at the east elevation above the entrance.

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15. Sculptures, ca. 1941–1988 (associated with STO.468, object). An abstract, curving, white-marble sculpture titled “Concretion” sits at the base of the retaining wall on the south side of the house. It was completed by George Morris, and formerly displayed at the couple’s New York City apartment. There are two sculptures on the grounds around the Frelinghuysen Morris House & Studio by artists other than George Morris and Suzy Frelinghuysen: a small, cast-concrete or stone figure near the entrance drive, and a temporary installation of an abstract, angular, metal sculpture near the pond.

16. Estate Grounds, ca. 1885–1950 (associated with STO.468, contributing site). The overall landscaped grounds of the estate are informal, consisting of lawn areas with trees. The houses have lawns dotted with trees and some ornamental plantings. There are formal courtyard wall arrangements and modest garden beds close to the Frelinghuysen Morris House & Studio and the Barn/Carriage House and Guest House, but otherwise there are no formal gardens. The west section of the estate consists of natural woodlands with deciduous and conifer trees, and native understory plantings of shrubs and groundcover.

17. *La Montagne* Base, 1934 (associated with STO.916, object). The base of the *La Montagne* sculpture is located on an unpaved footpath, to the northeast of the visitor’s kiosk and southwest of the Frelinghuysen Morris House & Studio, and is surrounded by dense forest with mature trees. The base consists of six, approximately seven-foot-tall, round concrete piers, and was used to display the concrete sculpture of a reclining woman by Gaston Lachaise that George Morris commissioned in 1934 (Figure 7). The original sculpture was removed for conservation in 2013, and is on exhibit as part of the museum collection in the stable section of the Stable/Carriage Shed and Garage/Workshop-Guest House. A bronze *La Montagne* reproduction (Map No. 23) is on display in the visitor parking area.

18. Entrance Gate, Hawthorne Street, 1885, 1934 (associated with STO.468, structure). The entrance gate at Hawthorne Street consists of two gray-and-white marble and stucco posts with finials on top, and a double-leaf, wrought-iron ornamental gate. Shorter, curving, decorative metal fencing extends northeast and southwest from the piers, to connect to shorter marble piers closer to Hawthorne Street. The center sections of the gate itself have additions used to extend its width, and the posts were moved out in 1934, when the sculpture *La Montagne* was brought into the property through this entrance.

19. Vehicle Circulation System, 1885, 1934 (associated with STO.468, structure). The vehicle or circulation system within the property is comprised of asphalt-paved drives that run roughly north-south between West Street and Hawthorne Street. A section of stonedust drive runs between the unpaved visitor parking lot and the Hawthorne Street entrance gate. The system incorporates portions of the Brookhurst Estate drive, and is likely a modification made in 1931 to allow construction of the Morris Studio. The historic entrance to the Brookhurst Estate from West Street (outside the district) enters the Frelinghuysen Morris property near one of the three marble bridges, and runs south a short distance to a split. One leg goes southeast to the Brookhurst Estate house, which is not on the Frelinghuysen Morris property, and the other continues southwest to the Stable/Carriage Shed and Guest House and the Caretaker’s House. From this point, the drive continues south through an opening in an extension of the Guest House courtyard wall, and slightly curves past the Ice House-Frelinghuysen Studio heading towards, and terminating at, the Frelinghuysen Morris House & Studio courtyard. Neo-Colonial-style lamps on posts illuminate this section. Approximately halfway to the house, a branch extends west at a right-angle intersection and then turns south and runs through the woodland to the Hawthorne Street entrance gate. This section crosses

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two Marble Bridges and the parking lot with the Visitor Kiosk and *La Montagne* Reproduction. It passes by the Stone Dam Remnant and the dirt vehicular access to the original *La Montagne* base.

20. Pedestrian Path System, 1934–ca. 1950 (associated with STO.468, structure). The dirt walking-path system originated in the early 20th century, and includes a path leading west from the lawn south of the Frelinghuysen Morris House towards Marsh Brook, and then along Marsh Brook, where George Morris established intentional views in 1934 looking west across the brook to the top of the bank and the *La Montagne* sculpture in the opposite woods. This was the primary vantage point for viewing the sculpture.

21. Marble Bridges, ca. 1941 (associated with STO.468, structure, Photo 16). There are three identical, one-span marble bridges over Marsh Brook on the paved drive. Two are on the section connecting between the visitor kiosk near the Hawthorne Street entrance and the buildings, and one is on the section between the buildings and West Street. The bridges are concrete box culverts, with parapet railings comprised of two courses of white-marble blocks and cap.

22. Stone Dam Remnant, 19th century (associated with STO.468, structure). The Stone Dam Remnant is the remains of earthen and dry-laid, stone-rubble construction on both sides of Marsh Brook, with earth berm approaches. A partially collapsed wood footbridge uses the structure as its abutments. The feature appears to be the remnants of a dam or some kind of a brook crossing that may predate the Brookhurst Estate, and relates to an earlier 19th-century agricultural use of the property, although there is no indication on historic maps of any structure in this location. In the mid 20th century, it was incorporated into the estate landscape with a pedestrian bridge, associated with the pedestrian path system.

Noncontributing Resources

23. *La Montagne* Reproduction, 2002 (associated with STO.916, object). The *La Montagne* reproduction is located in the grass area at the center of the visitor parking lot, southeast of the Visitor Kiosk. The bronze sculpture has a silver-nitrate patina that recalls the cement material of the original sculpture *La Montagne* (Map No. 17) by Gaston Lachaise that was commissioned by George Frelinghuysen. The reproduction sculpture is 8½ feet long, weighs 2½ tons, and is set on round concrete piers approximately five-feet tall.

24. Visitor Kiosk, ca. 1990 (associated with STO.468, building). The visitor kiosk is a one-story, three-by-three-bay pavilion set on a concrete pad that faces southeast onto an unpaved automobile road that surrounds an ovular lawn featuring a replica of *La Montagne* (2000). The building is surrounded by a lawn and mature trees. It has a hipped roof, clad with wood shingles, with a wood-shingled cupola supported by wood piers and railings with metal screens. The main entrance is a wood-frame and metal screened door with metal hardware.

Archaeological Description

While no ancient Native American sites are known on the nominated property or in the general area (within one mile), sites may be present. Environmental characteristics of the property represent some locational criteria (slope, soil drainage, proximity to freshwater wetlands) that are favorable indicators for

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the presence of ancient sites. The Frelinghuysen Morris House and its related outbuildings are situated on level to moderately sloping topography in close proximity to wetlands, both favorable characteristics. Soil drainage is poor, however, in a silty loam matrix, an unfavorable characteristic. Based on the above information, the size of the nominated property, and our state of knowledge for Native American subsistence and settlement activities in western Massachusetts, a low to moderate potential exists for locating significant ancient Native American sites on the nominated property.

A high potential exists for locating significant historic archaeological resources on the Frelinghuysen Morris House and Studio property. Most of these resources are associated with the Brookhurst Estate, an historic estate established in 1885. Archaeological features may exist, including construction features such as builder's trenches associated with the Frelinghuysen Morris House and Studio. Occupational-related features (trash pits, privies, wells) may also be present. Occupational-related features may be limited to trash areas associated with both houses; however, they may be more likely with the Brookhurst Estate because of its earlier date of construction (1885) as opposed to the dates for the Frelinghuysen Morris Studio (1931) and House (1941). Wash rooms were now located indoors, and much of the trash may have been trucked off the property. The potential for trash areas to exist on the property is moderate to high. Archaeological survey and testing may help to identify any trash deposits located on the property. Since most of the outbuildings associated with the nominated property are associated with the earlier Brookhurst Estate, occupational-related features may survive near the outbuildings associated with that earlier occupation. The building layout of late 19th-century estates may also be determined through the identification and mapping of outbuildings associated with the Brookhurst Estate and later Frelinghuysen Morris House. Occupational-related features associated with the Caretaker's House may also be present. These resources may contribute important information related to the social, cultural, and economic characteristics of the caretakers and their families over time.

Important information may also result from the analysis of the circulation system of roadways on the property. Since the circulation system used for the Brookhurst Estate was adapted for use with the Frelinghuysen Morris House, stratigraphic evidence may exist that could help to reconstruct the original circulation system for the Brookhurst Estate. Stratigraphic evidence of other landscape changes on the nominated property may also exist.

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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.)

- 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.)

ARCHITECTURE

ART

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Period of Significance

1885-1966

Significant Dates

1885: Construction of Stable/Carriage Shed, Caretaker's House, Gate House
ca. 1908: George Morris's father, Newbold Morris, acquires Brookhurst property;
construction of Garage/Workshop-Guest House and ice house
1931: Construction of studio
1934: Installation of *La Montagne* (conserved and on display in stable, 2013-present)
1941: Construction of house
1956: George Morris's mother, Helen Morris, dies; Brookhurst Estate property divided
among heirs

Significant Person

(Complete only if Criterion B is marked above.)

Frelinghuysen, Suzy
Morris, George L. K.

Cultural Affiliation

N/A

Architect/Builder

Sanderson, George A.
Swann, John Butler
Renwick, James
Renwick, Aspinwall and Russell
Hoppin and Koen

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

Statement of Integrity

The Frelinghuysen Morris House & Studio, located both in Stockbridge and Lenox, MA, retains integrity of location, setting, design, materials, workmanship, feeling, and association. The property is an intact and excellently preserved artistic retreat estate of the mid 20th century, and incorporates elements of a late 19th-century estate. The property retains the key components of its historic setting in the cultural center of the scenic Berkshire Mountains. The remnants of the elegant late 19th /early 20th-century Brookhurst

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Estate form the background for the International Style and Mid 20th-Century Modern developments of the 1930s and 1940s. The latter, created by George Morris and Suzy Frelinghuysen, reject and stand in sharp contrast to the more complex styles and ornamentation that characterized the Brookhurst Estate. The buildings and grounds have a continuity of design and compatible use that reflect the final and future intentions of the last resident owner, Suzy Frelinghuysen, in the late 1980s. All of the resources within the property evoke the feeling of a 19th- and 20th-century summer and weekend estate, infused with the natural features of the area and the fruition of the sophisticated artistic vision that make the property significant. The Frelinghuysen Morris House & Studio is an exceptional and rare example of modern art and architecture that preserves its creators' designs, furnishings, personal works, and collection.

The Frelinghuysen Morris House & Studio is significant at the national level under Criterion B in the area of Art, for its association with George L. K. Morris and Suzy Frelinghuysen Morris, nationally known and influential abstract artists and collectors of American and European abstract art, whose New York-based social, intellectual, and artistic networks extended to Europe. The property possesses additional significance at the local and state levels under Criterion C in the area of Architecture, for its association with the earliest development of 20th-century modern architecture in Massachusetts and New England, and its association with the long history of country estates in the Berkshires, first as a country estate in the late 19th century and then as a weekend and summer residence in the 20th century. The property is significant at the local level under Criterion A in the area of Social History, for its association with the elite society of the Berkshires and its emphasis on culture and the arts. The period of significance extends from 1885, the construction date for its earliest buildings, which were part of the Brookhurst Estate, through 1966, the National Register 50-year cutoff date. William B. Shattuck, a New York banker, first developed the property in 1885 as a country cottage estate, with a main house and outbuildings designed by noted American architect James Renwick, Jr. About 1908, New York lawyer Newbold Morris and his wife Helen Morris, George Morris's parents, acquired the property and furthered developed the country estate. Inspired by a Le Corbusier-designed studio he had seen in France in the 1920s, George Morris worked with George Sanderson, a Boston architect and Yale classmate, to design and build the Studio in 1931 on the family estate. The studio is among the earliest modern buildings in Massachusetts and New England. It is certainly the seminal purpose-built International Style working art studio in the region. In 1941, after he and Suzy Frelinghuysen married, they engaged local architect John Butler Swann to design a Mid 20th-Century Modern-style House attached to the studio, in which they incorporated frescoes and other features of their design and collections. Before her death in 1988, Suzy Frelinghuysen envisioned and set in motion the creation of a museum to preserve the property and collections. Since 1998, the nonprofit corporation, George L. K. and Suzy F. Morris Foundation, aka the Frelinghuysen Morris Foundation, has managed the property as a public museum and art archives that displays the owners' personal abstract artwork, modern-period furniture, and an international abstract art collection. The property is a rare ensemble of modern art and architecture with related archives, and maintains the vision, designs, and furnishings of its creators.

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

Criterion B – Art

George Morris and Suzy Frelinghuysen are persons of national-level significance under Criterion B in the area of Art, for their influential roles in shaping the history of early to mid 20th-century abstract art making, collecting, and critiquing from their New York City and Lenox/Stockbridge residences and studios. At the time, New York City was the crucible of American modern art, and at their weekend and summer home and studios in Berkshire County they were surrounded by a developing and elitist cultural art center. Both Frelinghuysen and Morris used their respective familial wealth to further their artistic vocation and social connections to travel and study in Europe with influential contemporary artists, allowing them to include major international art figures in their social-professional circle. They helped establish and actively contributed to national organizations, exhibitions, and publications that furthered the radical abstract art movement. In 1937, Suzy Frelinghuysen was the first Modernist female artist to have a painting acquired and permanently displayed at the Museum of Living Art in Greenwich Village, the first established museum dedicated to collecting and exhibiting contemporary art by living artists. George Morris was one of the most influential collectors and arbiters of taste in the New York City abstract art world; he is responsible for acquiring, in 1936, the first two Piet Mondrian paintings to be displayed in America for the Museum of Modern Art (MOMA), as part of his role as Chairman of the Advisory Committee. Frelinghuysen and Morris are noted in art publications as collectors of painting, sculpture, and furniture by influential, renowned, and lesser-known artists. Both have national status as artists, with work exhibited and held in some of the most prominent American art museums, such as the Metropolitan Museum of Art, MOMA, and the Whitney Museum of American Art in New York, and the Museum of Fine Arts in Boston. The Frelinghuysen Morris House & Studio contains Morris's and Frelinghuysen's two working studios, and is the sole remaining property associated with their period of activity as collectors and artists, over more than 50 years from 1930 to 1988, and contains and preserves the consolidated archive of their own and collected works of art, continuing their mission of education.

Early 20th-Century Art Movements/ Cubism

Suzy Frelinghuysen and George Morris were active abstract artists who were influenced by Modernist European art movements developing in the early 20th century, particularly Cubism. Cubism was a radical art movement of the early 20th century that used lines and shapes to abstract a subject and was highly influential in areas outside of painting and sculpture, including music, furniture and other material design, and literature. The style grew out of European Impressionism, established by 1860, and Cubist artists were inspired by the less formal representations of subjects by artists like Paul Cézanne (1839–1906) and Edgar Degas (1834–1917), among others. Also influential was the contemporary, and short-lived, art movement known as Fauvism (1900–1910), made most famous by Henri Matisse (1869–1954). In 1905, Fauvists and early advocates of Cubism, such as Georges Braque (1882–1963), Henri-Achille-Émile-Othon Friesz (1879–1949), André Derain (1880–1954), and Kees Van Dongen (1877–1968) exhibited their work at the Salon D'Autumne in Paris. One of the earliest works attributed to the developing Cubist movement was *Les Femmes d'Alger (O. J. R. Version O)* (1906–1907) by Pablo Picasso (1881–1973), a large oil painting featuring five female nudes with sharp lines and a strong focus on geometric forms. This painting is considered a significant contribution to 20th-century art, and signaled a radical departure from traditional portrayals of subjects. Braque was among the early renowned Cubists, and was using cubelike shapes and other geometric patterns in his landscapes by about 1908. Twentieth-century artists took inspiration from Cubism, and other nonrepresentational art movements began to develop, particularly in Europe and New York, such as Surrealism, Abstract Realism, Dadaism, Neo-Plasticism, and, later, Pop Art (Ganteführer-Trier 2004:6–8).

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In the United States, the Armory Show of 1913 was the first significant modern art show and the first "real introduction to modernism" (Rabinow et al. 2006:341) for the American public. The event was organized by Walt Kuhn (1877–1949) and Arthur B. Davies (1862–1928), both artists, along with Walter Pach (1883–1958), a writer. The exhibition began in New York City before traveling to Chicago and then Boston. Works of many leading artists of the period were shown at the Armory Show, including 13 paintings by Cézanne; 2 works by Matisse; *Blue Nude* (1907) and *Madras Rouge* (1907), both influential to Picasso and Braque; and the famous, rhythmic piece *Nude Descending a Staircase, No.2* (1912) by Marcel DuChamp (1887–1968), who was associated with the Dada art movement. The show had very successful sales, with more than 250 works of art sold. One of the most significant paintings sold at the Armory Show was *View of the Domaine Saint-Joseph* (late 1880s) by Cézanne, which was purchased by the Metropolitan Museum at a greater cost than any other painting at the event, and was the first Cézanne acquired by an American museum. The success of the Armory Show had a significant influence on the New York art market, with a number of modern art galleries and collectors emerging after the show (Driscoll 1957; Marter 2011:134; Rabinow et al. 2006:341).

Park Avenue Cubists and American Modernist Collectors

By the 1920s, wealthy Americans who frequented Europe had discovered this radical form of art and were regular visitors to Parisian studios and patrons of Modern artists. The Park Avenue Cubists were a group of young, wealthy, and urbane friends from the upper echelons of New York society. This group consisted of George Morris (1905–1975) and his wife and fellow artist, Suzy Frelinghuysen (1911–1988), Albert Eugene Gallatin (1881–1952), and Charles G. Shaw (1892–1974). They were referred to as the "Park Avenue Cubists" due to their New York City location and significant wealth, which allowed them to create their own art and promote the movement by collecting new and major works by their fellow Modernists. The group was "...committed to the belief that American abstraction could make a unique contribution to the evolution of the visual experiments begun by the European Modernists" (Balken and Lubar 2002: dust jacket).

The Park Avenue Cubists were able to use their inherited wealth and status to collect art that, they believed, allowed them to define and assert their individuality and separate their collecting tastes from politics, as Europe was on the eve of another great war. The group mingled with the avant-garde class and, as a result, frequently associated themselves with a lifestyle outside of the norm. In general, they were deeply committed to establishing Cubism in America, and Morris, in particular, furthering the cause of abstract art. In 1927, Gallatin established A. E. Gallatin's Gallery of Living Art as part of New York University (NYU). In 1936, the gallery was renamed the Museum of Living Art, and George Morris acted as curator. This collection predated the MOMA, which opened to the public in 1929, and was dedicated to collecting and exhibiting contemporary art solely by living artists. Prime pieces of the gallery's collection included *The City* (1919) by Fernand Léger (1881–1955), *Three Musicians* (1921) by Picasso, *Dog Barking at the Moon* (1926) by Joan Miró (1893–1983), and *Composition in Blue and Yellow* (1932) by Piet Mondrian (1872–1944). While in London, Gallatin and Morris purchased Picasso's second version of the *Three Musicians*, painted in 1921.² The museum also displayed works by fellow American artists, especially those of the other Park Avenue Cubists. The Gallery of Living Art was central to the Greenwich Village scene from its opening until 1943, and was frequented by some of the most famous and influential modern artists of the time (Balken and Lubar 2002:viii; Butler and Schwartz 2010:43–45; FitzGerald 1995; *Historic Artists' Homes and Studios* 2015; Lane and Larsen 1983:18; NYU n.d.; Sullivan Goss 2015).

² *Three Musicians* is now at the Philadelphia Museum of Art as part of the A. E. Gallatin Collection, 1954 (FitzGerald 1995).

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Though MOMA was established in 1929, largely by the efforts of three women—Lillie P. Bliss (1864–1931), Abby Aldrich Rockefeller (1874–1948), and Mary Quinn Sullivan (1877–1939)—there were still few art galleries that exhibited and promoted active, female, Modernist artists. In 1937, Frelinghuysen became the first woman to have a painting acquired and permanently displayed at the Museum of Living Art. The work, *Carmen*, was also her first museum piece. On January 5, 1943, Frelinghuysen was selected for Peggy Guggenheim's (1898–1979) first exhibition at her recently opened New York City gallery, Art of This Century, at 30 West 57th Street. The show, entitled *Exhibition by 31 Women*, also featured Irene Rice Pereira (1902–1971), Esphyr Slobodkina (1908–2002), Gertrude Greene (1904–1956), Frida Kahlo (1907–1954), and Sophie Taeuber-Arp (1889–1943), among others (Balken and Lubar 2002:viii; Butler and Schwartz 2010:43–45; *Historic Artists' Homes and Studios* 2015; NYU n.d.; Sullivan Goss 2015).

In 1932, Gallatin acquired *Composition in Blue and Yellow* (1932) by Piet Mondrian for the Gallery of Living Art. In December 1935, Morris traveled to Mondrian's Parisian studio and purchased *Composition in Blue* (1935), which remained in Morris's personal collection until 1947, when Morris sold it to New York gallery owner Rose Fried, who specialized in abstract art. In June 1936, Morris exhibited his work at the *Five American Concretionists* in Paris, which was attended by Mondrian. That same year, while serving on the museum Advisory Board, Morris purchased another work by Mondrian, *Composition White, Black, and Red* (1936), for MOMA. As Europe became involved in World War II, art-buying trips to Paris and other destinations were suspended, and Gallatin, among others, began to focus on American abstractionists. In 1938, Piet Mondrian requested aid from Gallatin and Harry Holtzman (1912–1987), a fellow founding member of the American Abstract Artists (AAA), to escape wartime Europe. By 1940, Mondrian had received a visa and in January 1941, he was welcomed into the New York art world with a party hosted by Frelinghuysen and Morris for the AAA. Mondrian and Léger were inducted as members of the organization at the event. The American abstract art world was influenced by Mondrian's aesthetic, particularly following his arrival in New York. By the early 1940s, American abstractionists in New York City "...were both articulate and committed to abstracting from nature..." (Lane and Larsen 1983:11). Arshile Gorky, John Graham, and Morris were described as having a "command" (Lane and Larsen 1983:11) of avant-garde items and an associated design aesthetic. Morris, especially, after about 1950 produced works featuring distinctive Mondrianlike checkerboard patterns (AAA 2013; Lane and Larsen 1983:11; Ward 1997).

American Abstract Artists

In 1936, the American Abstract Artists (AAA) organization was formed in New York City to "promote and foster understanding of abstract and non-objective art" (AAA 2012). Some of the AAA founders included: Ilya Bolotowsky (1907–1981) and his wife, Esphyr Slobodkina; Josef Albers (1888–1976); Hananiah Harari (1912–2000); Rosalind Benelsdorf (1916–1979); Harry Holtzman; and Byron Brown (1907–1961). Morris was a founding member, and Frelinghuysen joined him as a member in 1938. In 1949, Morris became president of the AAA. The AAA was created as a reaction against what its members perceived as neglect of the works of AAA members by MOMA and the Whitney Museum of American Art, which they felt promoted American Scene Artists. American Scene Painting, and also American Regionalism, were an antimodernist art group that developed in the first half of the 20th century with artists favoring depictions of natural settings, rural life, or other American vernacular scenes and persons. The movement was made popular by artists such as Grant Wood (1891–1942), with his painting *American Gothic* (1930), Norman Rockwell (1894–1978), famous for his many Saturday Evening Posts covers, and Andrew Wyeth (1917–2009), with examples including *Leaving* (1933) and *Christina's World* (1948), among others. In 1936, members of the AAA felt that Alfred Barr's "Cubism and Abstract Art" exhibition at MOMA ignored the contributions of contemporary American Modernists. The AAA and its

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members believed that “art [should] aspire to a state of structural clarity and extend the pictorial language of Cubism...” (Balken and Lubar 2002:1). In 1937, Morris became the first art critic for the *Partisan Review* and, additionally, wrote editorials regarding American abstract art in other publications, such as *Plastique* and *Axis*. Morris believed that American artists should take inspiration from the European founders of Cubism, Abstract Realism, and other Modern art movements, such as Braque, Picasso, Gris, and Léger. The Park Avenue Cubists frequently visited these artists in Paris, and wanted to continue the development of radical art on their own terms. Morris was adamant through his writings as an art critic and collector for MOMA, that American Modernists had value in the art world, separate from the European Modernists who had inspired them (Art History Archive n.d.; Balken 1992:20; Balken and Lubar 2002:dust jacket, viii, 1–3; Butler 2010:45; Sullivan Goss 2015).

The commitment of the Park Avenue Cubists and associated organizations, such as Gallatin’s Museum of Living Art and the AAA, to the furthering of Modern art in America resulted in a widespread appreciation of the style. It was represented by the collections and permanent exhibitions of many American art museums, such as the Whitney Museum of American Art, MOMA, the Hirshhorn Museum in Washington, D.C., and the Philadelphia Museum of Art. The private personal collection established by Frelinghuysen and Morris in New York City and the Berkshires includes works by a number of the greatest 20th-century Modern artists, including Picasso, Juan Gris (1887–1927), Matisse, and Léger. The collection consolidated at the Frelinghuysen Morris House & Studio includes works by influential Modernists, such as *Cubist Figure* (1914) by Léger; *Dinard* (1928) by Picasso; *Femme Debout* (1920) by Braque; and *Composition in a Circle* (ca. 1930) by Sophie Taeuber-Arp, considered one of the most important 20th-century abstractionists (Balken and Lubar 2002:2; Frelinghuysen Morris House & Studio n.d. e; Historic Artists’ Homes and Studios 2015).

***La Montagne* (1934)**

La Montagne is a large (7.9 by 19.5 by 9.1 feet), cementitious concrete statue by Gaston Lachaise, featuring a reclining female figure (Figure 7). George Morris commissioned the sculpture for his property in Lenox. It was exhibited at MOMA in New York before traveling to the Berkshires, and was reported to have stopped traffic for one hour on 53rd Street before it was maneuvered into position. Lachaise personally selected the siting for the statue, in a clearing among white pines near a small stream. *La Montagne* was elevated on a concrete pad atop six concrete piers, and was set into place by MOMA. It remained *in situ* until it was removed for conservation in 2013, and is currently on view in the Stable (Art Net 2015; Patterson 1943:111).

Gaston Lachaise (1882–1935) was born in Paris. His father was a cabinetmaker who had designed Gustave Eiffel’s apartment at the Eiffel Tower. Lachaise studied sculpture at the École Bernard Palissey and Academie Nationale des Beaux-Arts, where he worked with Gabriel Jules Thomas. Prior to his move to America with Isabel Dutand Nagle, whom he married in 1917, Lachaise apprenticed with René Lalique, an experience that shifted his design aesthetic. In 1905, Lachaise moved to Boston and in 1912 he relocated to New York, where he lived and worked until his death. In 1935, he was celebrated at MOMA with the first retrospective for a living artist. He has been referred to as the “greatest American sculptor of his time,” and was a critical force in the acceptance of American Modernism, especially in his representation of the female figure (Art Net 2015; Lachaise Foundation n.d.).

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George L. K. Morris (1905–1975)

George Lovett Kingsland Morris (figure 1), a pioneer of American Modernism, was born in 1905 in New York City to Augustus Newbold Morris, Jr. (1867–1928) and Helen Schermerhorn Kingsland-Morris (1876–1956). The Morris family had a long American lineage, including founding fathers during the Revolutionary War era and a signer of the Declaration of Independence. Morris was raised in Manhattan and summered at the family estate, Brookhurst, in Lenox. He was educated at the Groton School, a private boarding school founded in the late 19th century, in Groton, MA. He went on to receive his Bachelor of Arts in 1928 from Yale University (Find A Grave 2012a; Frelinghuysen Morris House & Studio n.d.; Frelinghuysen 2014; Orgeman 2012:97; US Census 1910).

In 1927, Morris traveled to Paris with his distant cousin, Albert Eugene Gallatin, an artist and art collector who founded the Museum of Living Art at New York University that year. In France, Morris studied with Cubist artists including Fernand Léger and Amédée Ozenfant, who established the Purist art movement with Le Corbusier. During this trip, Morris also visited Pablo Picasso, Georges Braque, and Constantin Brâncuși. Other notable artist friends included Jean Arp and his wife, painter and fabric artist Sophie Taeuber-Arp, Cesar Domela, Jean Hélion, and Robert Delaunay. By 1930, Morris had returned to the United States, where he had a studio designed by his friend George A. Sanderson (born 1906), a Yale-trained architect (see his biography in Criterion C–Architecture), constructed on the grounds of the Morris family's Berkshire estate. The studio was modeled after Ozenfant's Parisian studio, designed by Le Corbusier, where Morris had studied. He also visited and befriended Dutch Master and Modernist Piet Mondrian at his Paris studio (see Criterion C–Architecture). Around this time, Morris made frequent trips to Europe, where he collected art from Cubist and abstract artists (Frelinghuysen Morris House & Studio n.d. b; Owens 2015).

Morris was influenced by urban life, both its speed and the built environment, as well as by Native American themes and rural New England life. Despite his advocacy for abstract cubism, Morris did not exclusively paint in this style and took inspiration from other sources, such as early Renaissance painting. He applied this approach in his *Battle of the Indians, No. 1* (1929), which was painted after he studied under Léger and incorporates a figural representation of a Native American battle into a cubist grid structure. He again painted the subject in 1933, representing the figures more flatly and schematically in a typical Légerian manner. Morris's depiction of Native American themes gained further abstraction in future paintings, eventually shifting to incorporate Southwestern stylistic elements. *Indians Hunting, No. 4* (1935) is indicative of this trend in his art, which Morris stated was inspired by time he spent in Santa Fe, NM, where Georgia O'Keeffe was already, famously, installed (Rothschild 1992:41–44).

In 1935, Morris married fellow artist Suzy Frelinghuysen. The couple met in New York City, where Frelinghuysen was pursuing a career as an opera singer. In 1936, Morris became one of the founding members of the AAA, a New York City-based, artist-run organization that promoted active American abstract artists. That same year, Morris served as the Chairman of the Advisory Committee for MOMA in New York City, and was responsible for acquiring two of America's first neoplastic Mondrian works. Morris favored the geometric form of Cubism and was a proponent of the style in its own right, not just as a method of conveying varying social issues of the period. In 1937, Morris became the first art critic for the *Partisan Review*, a magazine founded in 1934 that is viewed as "...one of the most significant cultural literary journals in the U.S." (Boston University n.d.; Balken and Rothschild 1992:8; Boston University n.d.; Coppes 2014; Frelinghuysen Morris House & Studio n.d. b; Holtzman 2014).

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In 1941, Morris and Frelinghuysen collaborated with local architect and friend, John Butler Swann, to construct a Modern-style house attached to Morris's existing art studio (see Criterion C—Architecture). During World War II (1941–1945), Morris transitioned his artistic style to include “unambiguous references to the global conflict.” (Orgeman 2012:97), rather than stylistic, representational shapes or lines. This new type of his work was shown in 1944 at the Downtown Gallery in New York. During the war, Morris worked as a draftsman at a naval architecture firm. In the summer of 1949, his abstract paintings were included with works by Arshile Gorky (1904–1948), Arthur G. Dove (1880–1946), Charles Burchfield (1893–1967), and Georgia O’Keeffe (1887–1986), among many others, at an exhibition of modern art shown at the Worcester Art Museum. Pieces in the show were part of the collection on loan from the William H. Lane Foundation, a notable collector of American art. Later that year, in the fall, Morris was included in the *Thirty Americans Speak* exhibition at the Boris Mirski Gallery on Newbury Street in Boston. The exhibit included 65 paintings and sculptures by 30 notable American Modernists. “Well known painters” (Driscoll 1949) that were shown at the exhibition included Morris, Stuart Davis (1892–1964), Yasuo Kuniyoshi (1893–1953), and Charles Sheeler (1883–1965), among others. Morris again shared the gallery walls with Arthur G. Dove and Georgia O’Keeffe. By the late 1940s, in response to art criticism by individuals, such as Clement Greenberg, that the Cubist style was ready to be retired, Morris sought to transform his art and gained renewed inspiration. In the 1960s, Morris experienced his greatest success as an artist. During this time he created paintings with receding checkerboard patterns that were complimentary to the Mod, Op Art, and Pop Art movements of the period. In the summer of 1962, Morris was featured in an exhibit at the Institute of Contemporary Art in Brighton (Boston), MA. The event was organized by the Whitney Museum of American Art to showcase American abstract artists. Pieces exhibited at the event include *Homage to the Square* (1962) by Josef Albers (1888–1976) and *White Abstraction* by Ilya Bolotowsky (1907–1981), as well as works by newer artists such as *Green-White* (1961) by Ellsworth Kelly (born 1923) and *Concentric Radiance* (late 1950s) by Richard Anuszkiewicz (born 1930, Driscoll 1949, 1957, 1962; Frelinghuysen Morris House & Studio n.d. b; Rothschild 1992:41–44).

On June 26, 1975, Morris was killed, and Frelinghuysen injured, in a car accident at the intersection of Route 102 and 182 in Stockbridge. The work of George Morris is in the permanent collections of the Metropolitan Museum of Art, the Whitney Museum, the Brooklyn Museum, the Philadelphia Museum of Art, the Carnegie Art Institute, and other museums nationwide, in addition to the Frelinghuysen Morris House & Studio (Find A Grave 2012a; Frelinghuysen Morris House & Studio n.d. b).

Suzy Frelinghuysen (1911–1988)

Suzy Frelinghuysen (figure 1) was born in 1911 in Newark, NJ, to Frederick Theodore Frelinghuysen (1848–1924) and Estelle Barnet Kinney (1868–1931). She became a noted abstract artist at the vanguard of the international art scene with her husband, George Morris. Frelinghuysen was from an affluent background and descended from notable clergymen and political figures, including her grandfather, Frederick T. Frelinghuysen, who was Secretary of State under President Chester A. Arthur, and her great uncle, US Senator Theodore Frelinghuysen. In 1881, her grandfather built a country estate, known as the Frelinghuysen Cottage, on Main Street in Lenox, MA. Frelinghuysen was named Estelle Condit Frelinghuysen after her mother, and nicknamed by her four brothers. She was educated at elite schools, including Miss Fine's in Princeton, and privately tutored in art and music. She spent her childhood between Princeton, NJ, and Oakhurst, the family estate in Elberon, NJ, and made numerous trips to Europe. Frelinghuysen frequently appeared in society pages after her presentation at the Court of St. James in 1931 (Balken and Lubar 2002:61; Frelinghuysen Morris House & Studio 2015; Owens 1984:24).

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Around 1930, Frelinghuysen moved to New York City to pursue a career in opera, for which she developed a passion during her childhood exposure to opera in the United States and Europe. In 1935, Frelinghuysen married George L. K. Morris (see p. 24), also an artist from a privileged background. Frelinghuysen had an interest in art since an early age, but did not pursue formal training; however, Morris encouraged her to paint and introduced her to European Modernists. In 1935, Frelinghuysen produced *Papier Colle*, a mixed media collage exhibiting Cubist influences. In 1937, Frelinghuysen became the first woman artist to have a painting placed in the permanent collection of the Museum of Living Art at New York University, after A. E. Gallatin acquired her collage *Carmen* (1937). Frelinghuysen's and Morris's affluence allowed them a level of stability that many other artists could not enjoy, and also afforded them the ability to spend time between their 15-room New York City apartment and studio, a Parisian townhouse, and a residence and studio in Stockbridge and Lenox (Balken and Lubar 2002:61; Frelinghuysen 2015; Frelinghuysen Morris House & Studio 2015; Lane and Larsen 1983:79; Sullivan Goss 2015).

While Frelinghuysen was successful in the art scene and was an important figure in art in the 1930s and 1940s in New York, her principal interest remained music. In 1947 she auditioned for the New York City Opera and was cast by Laszlo Halasz. She became an instant success, singing the lead roles as a dramatic soprano in "Tosca" and "Ariadne auf Naxos" under the name Suzy Morris. She toured opera houses and recital halls in Europe and the United States. Throughout her time with the New York City Opera, Frelinghuysen received "raving reviews" (Balken and Lubar 2002:62) from critics. In 1951, after suffering from bronchitis, she retired her singing career. Throughout her time in the opera, Frelinghuysen continued to paint. In 1937, she joined the American Abstract Artists, and her paintings became further abstracted as she and Morris mingled with other Modernist artists in the New York City art world. Frelinghuysen was most interested in the lucid Synthetic Cubism of Juan Gris, as well as the post-World War I work of Georges Braque. By the late 1940s, Frelinghuysen's work exhibited a wider range of artistic inspiration, reflecting a departure from traditional Cubist principles, likely influenced by the couple's growing social circle of abstract artists. In 1948, she collaborated with her husband on a piece called *Classical Conflict*, which featured a Greek warrior broken into various pieces, punctured by bands of color, with a broken medallion of Pegasus on either side of the figure. The piece, according to Morris, was inspired by tensions in their lives. It was featured at the annual exhibition of the Federation of Modern Painters and Sculptors at Wildenstein, NY, and was proclaimed by a critic to be "the real knock-out of the show" (Balken 1992:9; Balken and Lubar 2002:61–62; Frelinghuysen Morris House & Studio 2015).

After her retirement from the opera in 1951, Frelinghuysen began painting full time again, achieving some of her finest works. When asked how she reconciled the two art forms, singing and painting, she told an interviewer: "In painting, you're concerned with the arrangement of forms. On the stage, which is your frame, you're concerned with arranging yourself. It's like a picture, only, of course, you're moving" (Frelinghuysen Morris House & Studio 2015). While Frelinghuysen's art was strongly influenced by Morris and his understanding of modernism, particularly his work with Cubism, her art varied from that of Morris and other Cubists. Frelinghuysen's art was realistic until she met Morris, but she retained her own "aesthetic sensibility" (Balken and Lubar 2002:61) and a connection with realism in her work, partly from her interest in Gris's lucid Synthetic Cubism. Frelinghuysen was considered to have a youthful nature by her contemporaries, and her art tended toward being "personal and whimsical" (Balken and Lubar 2002:61) in comparison to Morris. Her emphasis on the personal rather than the theoretical also carried into her art, where she differed from other abstract artists in her social circle by painting in a much more introspective and private manner, relative to the public and vocal nature of her husband and contemporaries such as A. E. Gallatin and Charles Shaw (Balken and Lubar 2002:61–62; Frelinghuysen Morris House & Studio 2015; Lane and Larsen 1983:79).

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In 1988, Suzy Frelinghuysen died in Lenox, leaving instructions in her will that the house and art collection be used for educational purposes. Today, her work is coveted by private collectors and is in the collections of the Metropolitan Museum of Art, the Philadelphia Museum of Art, the Carnegie Art Institute, and the Baker Museum in Naples, FL (Frelinghuysen Morris House & Studio 2015).

Criterion C—Architecture

The Frelinghuysen Morris House & Studio is significant under Criterion C at the local and state levels, in the area of Architecture, as one of the first Modern buildings in Massachusetts and New England. The International Style studio, built in 1931, was directly inspired by a seminal work of Le Corbusier in Paris and adapted to the specific construction materials, site, and working needs of the Berkshires client. It was most likely the first International Style, purpose-built working art studio in the United States, and one of only a few buildings in this innovative style erected around 1930. The attached house of 1941, with its connected garage, reflects and incorporates the creative vision of two nationally important 20th-century abstract artists and reflects the aesthetic of Mid 20th-Century Modern design, with its unornamented, sleek geometry, and seamless integration of personal and collected works of art, as well as attention to siting and setting. The outbuildings from the original Brookhurst Estate of 1885 include examples designed by the noted New York firm of Renwick, Aspinwall, and Russell. These buildings are the only identified surviving, domestic-related, Massachusetts work of the influential and prolific late 19th-century architect James Renwick, designer of St. Patrick's Cathedral in New York and the Smithsonian Institution Building (The Castle) in Washington, D.C. In addition, the property contains locally important outbuildings associated with early 20th-century changes to the estate, including at least one building by New York architects Hoppin and Koen.

Emerging Modernism

The architectural theories and practices that coalesced as mid 20th-century Modernism in the United States, beginning in the 1920s, established a radically new aesthetic. The innovative approach broke with the historical past and advocated design based on function, economy, efficiency, simplicity, planar forms, new technologies and materials, and an intimate relationship with site and nature. Modernism's antecedents emerged in the late 19th century from the Industrial Revolution's technological breakthroughs in building materials, combined with the design and production ideals of the Arts and Crafts movement, which together generated new architectural forms, engineering structures, and naturalistic decorative modes (Adams et al. 2011:4).

In the United States, three highly influential American architects—Henry Hobson Richardson (1838–1886), Louis Sullivan (1856–1924), and Frank Lloyd Wright (1867–1959)—developed distinctive individual and innovative approaches to architectural design, technology, materials, and site relationship that began a shift toward a Modern American aesthetic. By the first decades of the 20th century, several threads of early Modernism developed in Great Britain and Europe. Initially, the most influential international figure emerging was Swiss national Charles-Édouard Jeanneret-Gris (known as Le Corbusier) in France, particularly with the completion of his Villa Savoye outside Paris in 1928–1931. About the same time in the 1920s, Le Corbusier completed a streamlined modern house and studio in Paris for cubist painter Amédée Ozenfant, which inspired George Morris's design for his studio in Stockbridge nine years later. In Germany, the enormously influential Bauhaus School opened in 1919 as a design cooperative and teaching center for architecture and the visual arts. The school operated until it was closed in 1933 by the Nazi regime. During this period, American enthusiasts of Modern architecture visited and admired founder and director Walter Gropius's (1883–1969) Bauhaus School at Dessau (1925–1926). Gropius toured the United States in 1928, and Ludwig Mies van der Rohe (1886–1969)

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designed the seminal Modernist “Barcelona Pavilion” at the 1929 International Exposition in Barcelona, Spain (Adams et al. 2011:4–5).

Young European Modernist architects, such as Austrians Rudolf M. Schindler (1887–1953) and Richard Neutra (1892–1970) and Swiss architect William E. Lescaze (1896–1969), came to the United States beginning in the 1920s. They were partially drawn by the pioneering designs of Wright, and were responsible for key commissions that propelled Modernism forward from both coasts and the center of the country. Initial expressions in the late 1920s and 1930s tended to exhibit the streamlined machine aesthetic, hallmarks of the International Style. The full impact of Modernism was largely delayed until after World War II in the late 1940s. The first Modern houses in the United States were Schindler’s R. M. Schindler House (1922, NR) and Lovell Beach House (1926, NR), and Neutra’s Lovell Health House (1929, NR), all in California. On the East Coast, Lescaze and Howe’s Philadelphia Savings Fund Society Building (1932, NHL) in New York is regarded as the earliest International Style commercial skyscraper building in the United States (Adams et al. 2011:5–6).

The earliest residential International Style buildings in New England were constructed between 1929 and 1932. The Morris Studio of 1931 is contemporary with this group of houses. William E. Lescaze’s Sun Terrace, also known as the Frederick V. Field House (1929–1932, NR) in New Hartford, CT, is considered to be the first International Style “country” house in the United States. After visiting the Bauhaus, Boston-area architect Eleanor Raymond (1888–1989) designed the Rachel Raymond House (1931, demolished 2006) in Belmont, MA, and Peabody Studio (1932, not extant) in Dover, MA. In Hartford, Connecticut, Wadsworth Museum of Art director Chick Austin commissioned Leigh H. French and H. Sage Goodwin to design his Austin House (1930, NHL) as a mixture of Baroque exterior and interior with Modern dressing rooms, one of which was a complete replica of that in Gropius’s house (1928) at the Bauhaus. On Outer Cape Cod, later a bastion of Modern summer houses, Jack Philips (1908–1978) inherited land in 1929, but did not build the first lightweight and experimental International Style houses on Cape Cod until 1937 and 1938 (Adams et al. 2010:26; 2011:5–6; 35).

The American art and architecture world of the late 1920s and early 1930s, when the Morris Studio was built, was abuzz with Modernism. Albert E. Gallatin’s Museum of Living Art was established at New York University in 1927, and MOMA was founded in New York in 1929. In Cambridge, MA, the Harvard Society for Contemporary Art was established and held the first Bauhaus exhibit in the country in 1929, and hosted an exhibit of Buckminster Fuller’s Dymaxion House in 1930. In 1932, MOMA put on an exhibit of European and American buildings, entitled “The International Style: Architecture since 1932,” codirected by noted architectural historian Henry Russell Hitchcock (1903–1987) and architect Philip Johnson (1906–2005), then head of MOMA’s Department of Architecture and Design. Its widely read catalog defined the term “International Style” and was a manifesto of Modernism, calling for the expression of volume bounded by planes rather than mass, balance instead of symmetry, and the elimination of ornament. A few years later, Joseph Hudnut founded the Graduate School of Design at Harvard University in 1936, and Walter Gropius and Marcel Breuer of the Bauhaus arrived in 1937. Shortly after coming to New England, Gropius and Breuer completed houses for themselves—the Walter Gropius House (1938, NR/NHL) and the Breuer House I (1938–1939, NR) in Lincoln, MA—along with several other residences that demonstrated their design ethos and experimental use of structure and materials (Adams et al. 1911:6, 22; Hitchcock and Johnson 1932).

The Bauhaus closure in 1933 created an energetic diaspora of talented designers and intellectuals who fled the oppression of Nazi Germany or came from elsewhere in Europe. By the late 1930s, large numbers of renowned European intellectuals, artists, architects, engineers, and designers had arrived in America. Widespread American popular engagement with Modern design and ongoing critical assessment expanded through exhibits that provided physical examples and publications that offered analysis and

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images. By 1940, it was recognized that American Modern residential architecture was evolving from the juncture and cross-fertilization of European Modernism with certain elements of contemporary American design. International functionalism promoted strictly rational, intellectual, and revolutionary designs, relying on a refined machine aesthetic expressed in rectilinear forms that were typically executed in steel and concrete, with smooth white walls, flat roofs, and ribbon windows. In contrast, American vernacular buildings provided a legacy of straightforward, economical, and comfortable forms, often built using local materials and sympathetic to regional design habits (Adams et al. 2011:7).

Frelinghuysen Morris House & Studio (1931–1988)

Contemporary commentators called the Frelinghuysen Morris House & Studio the “first truly modernistic building in Western Massachusetts” (*Berkshire Eagle* 1949). The architecture signaled a radical departure from the traditional Berkshire estates, designed by notable architects hired by the wealthy elite of the Gilded Age. Both the studio and the attached residence were inspired by new and experimental European architecture that rejected historical precedents, which was only just being noticed in the United States, and were designed by relatively unknown and untested local architects, who were friends of the clients.

Morris Studio 1931

In 1929, George Morris hired Yale-trained architect George A. Sanderson, his former high school and college classmate, to design a studio on the grounds of the Morris family estate. The social, intellectual, and design context for the studio, and 10 years later the attached house, was primarily the relationship of the owners with New York and Europe, specifically Paris.

The studio was directly influenced by the Parisian studio of artist Amédée Ozenfant, with whom Morris had visited and studied painting on his ca. 1927–1929 trip to Paris, accompanied by his cousin Albert E. Gallatin. Ozenfant’s urban house with a studio on the top floor had been designed in 1922 by the groundbreaking International Style, Swiss-born and France-based architect, Le Corbusier. The Morris Studio is one of the first International Style buildings in New England and certainly the first, and probably the only, International Style, purpose-built artist’s work space. The studio was directly inspired by Le Corbusier’s design for Ozenfant, and was conceived and erected before the 1932 MOMA exhibit and catalog that defined the International Style. It was completed the same year as William Lescaze’s Sun Terrace in New Hartford, CT, and Eleanor Raymond’s Rachel Raymond House in Belmont, MA, the earliest International Style houses built in New England.

Since George Morris worked in Ozenfant’s studio, it is likely that similarities and differences between the two studios were influenced by that experience, augmented by Morris’s consultation with his architect, George A. Sanderson, and the project engineer. The Morris Studio is similar to its source in its machine aesthetic incorporating the use of stucco walls, a large window facing north, two sawtooth skylights with a glass ceiling below, and a fireplace with an upper story above accessed by a stair. The Le Corbusier studio’s setting, in the top floor of a three-story urban townhouse on a corner site, includes a greater expanse of glazing, with two large window walls intersecting at a corner with the skylights above. In the Berkshire setting, Morris used less glass, perhaps in consideration of local weather. His rural, ground-floor site allowed the introduction of a domestic feature with a covered porch and second-level sundeck at the rear, as a place to sit that provided views of the surrounding pastoral and forested landscape. While both buildings have a stucco finish, the Morris Studio is wood frame, and the Ozenfant Studio is masonry, demonstrating that a singular aesthetic could override different structural systems and settings (Great Buildings.com n.d.).

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The Morris Studio combines vertical, horizontal, and angular elements that were originally accentuated by a paint scheme of white walls and dark, likely black, trim. The white stucco form with steel windows, ribbed glass, and pipe railing accentuate a machine aesthetic.³ Five original blueprints survive and show that the building was designed on a concrete-slab and footing foundation, with a copper gutter system. The drawings' title block references the "Housing Company – Engineering Dept., Waverly, Mass.," and they are dated June 9, 1931 (Frelinghuysen Morris House & Studio 1931; Shand-Tucci 2000:245, Figure 234).

Frelinghuysen Morris House 1941

About 1940, Suzy Frelinghuysen and George Morris hired a local architect, John Butler Swann (see his biography below), whose family's country home was nearby, to design a residence that was completed in 1941, attached to the Morris Studio of 1931. Undoubtedly, they both had a substantial engagement in the overall design and materials of the house, extending to the conception and execution of original works of art in five major locations throughout the building. The integrated architectural design incorporated a simple, two-car garage, recessed into the hillside and connected to the house by a retaining wall, where Morris painted a large mural, and covered walk.

The Frelinghuysen Morris House is a very early Mid 20th-Century-Modern residence in Massachusetts and New England. It came directly out of George Morris's earlier experience and construction of his studio a decade earlier, and the design process likely started in the late 1930s, after the couple's marriage in 1935. At the time of the house's completion in 1941, there were approximately 30 other International Style / Modern houses in Massachusetts, built between 1931 and 1941. All were in the greater Boston area, with the exception of the Frank Lloyd Wright–designed Theodore Baird House in Amherst (1940, NR-listed). The houses built around Boston included four houses by international figures: the aforementioned Gropius House (1937, NR) and Breuer House I (1938, NR) in Lincoln; Haggerty House in Cohasset (1938, NR) and James Ford House in Lincoln (1939) by Gropius and Breuer; and Vincent C. Gates House (1936) in Melrose by Lescaze. The group also included houses by Massachusetts architects Carl Koch (1912–1998) and Walter F. Bogner (1899–1993), Philadelphia architect G. Holmes Perkins (1904–2004), and others. Frelinghuysen and Morris may have known of some of these buildings and architects, certainly the work of Gropius and Breuer, and of Philip Johnson, who was based in New York at MOMA. The Frelinghuysen Morris House is among the earliest group of highly experimental houses that started the Modern design revolution in American domestic architecture, which took flight during the 1940s. For example, the following year, Philip Johnson built his Philip Johnson House (1942) in Cambridge, and a few years later completed the Glass House (1945, NHL-listed) in New Canaan, CT. On the Outer Cape, construction of the Mid 20th-Century Modern house began in earnest in the mid to late 1940s. MOMA's 1940 publication *Guide to Modern Architecture, Northeast States* devoted ten pages to Massachusetts, with the only Western Massachusetts entry being for the recently completed Berkshire Symphonic Festival (a forerunner of the Boston Symphony Orchestra [BSO]) Music Shed at Tanglewood (1939) in Stockbridge, located across the street from the site where the Frelinghuysen Morris House would be constructed the following year. Eliel Saarinen (1873–1950), the Finnish architect and industrial designer who had emigrated to the United States to become director of the Cranbrook Academy of Art in Bloomfield Hills, MI, and a friend of Russian-born BSO conductor Serge Koussevitzky, produced the original music-shed design. The cost was prohibitive, and sponsors turned to German-born Stockbridge engineer Joseph Franz for the final structure design (Adams et al. 2010:26–27; Adams et al. 2011:36–37; McAndrew ed. 1940:31–40).

³ The trim was painted white and the pipe railing removed at an unknown date, likely after the 1960s.

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The Mid 20th-Century Modern-style Frelinghuysen Morris House is streamlined, with white, unornamented stucco walls, aside from the Morris mural, painted in 1941 as part of the original design. The house corresponds to the abutting studio, but is in sharp juxtaposition to the Stick Style and Colonial Revival-style buildings of the former Brookhurst Estate, including those that are within the boundary of the nominated property, as well as the Brookhurst main house, which is visible from, but outside of the property.

Sited deep within a private estate, neither the studio nor the house were visible to passersby, but their presence soon became known in the local community. The house was reported to have caused "mild tremblors" in Stockbridge and Lenox "from the first shock of its uncompromising modern architecture" (Patterson 1943:110). Nevertheless, Morris remarked that he "considered it a particularly interesting point that this building, so unconventional in design and structure, should have been the work of a local architect; and, moreover, that everyone engaged in its construction, each from Lenox, Stockbridge, or Lee, with no previous experience in modernistic architecture, should have found it a highly interesting enterprise" (*Berkshire Eagle* 1949). (*Berkshire Eagle* 1949; Patterson 1943:110-111).

The Frelinghuysen Morris House expresses the tenets of Mid 20th-Century Modern residential design in its holistic concept of design, site, and furnishings. The comprehensive integration of the existing studio, the functional needs of a residence, the natural environment, and visual arts together suggest that clients and architect conceived the house in this manner. The house site and configuration express the Modern interest in using elevation changes and landscape as focal points, including adding a pond. Earth moving and retaining walls were necessary to establish topography so that the house could be sited to project from the west side of the studio. The house is placed on a manmade earth contour that is level with the existing grade at the north (front) entrance, and slopes in terraces at the south (rear) garden. Also typical, the landscaping, while formal immediately adjacent to the house, quickly defers to a simple lawn and the natural woodland environment. The house design clearly breaks with earlier styles in favor of a simple, unornamented, geometric form that has a functional efficiency and is balanced but asymmetrical. In addition to Morris's and Frelinghuysen's knowledge of contemporary innovative design, they traveled to the Southwest in 1935 or 1936, and the house's architect, James Swann, had admired Modernism and also traveled in the Southwest. Their shared familiarity with the indigenous adobe buildings of Arizona and New Mexico may have informed the contemporary design. The building emphasizes rectilinear forms and clean lines, accentuated with selected curves, creating a series of intersecting planes and volumes. Alternating solids and voids result from the use of punched openings of varying size and including translucent transitions of glass block. Large window expanses embrace natural light and connect the interior of the house and the exterior porches, terraces, and landscape.

The use of traditional New England wood-frame building construction covered in stucco, which suggests masonry construction, does not fully meet the "honesty" standard of Modern design ideals, but was affordable and efficient, and also common before the more extensive use of concrete. The house makes extensive use of glass block in the primary entrance area, the main stair, and bathroom windows. Glass block, a material available from the 1880s, was only newly perfected for building construction and mass production in 1938. Morris and Frelinghuysen were among those who together purchased more than 20 million blocks of the cutting-edge popular material by 1940 (Jester ed. 1995:197).

The exterior and interior of the Frelinghuysen Morris House & Studio are exceptional, intact examples of Modern architecture and design. Suzy Frelinghuysen and George Morris resided and worked at their Stockbridge/Lenox property for the remainder of their lives, splitting time between their New York City apartment and studio, Paris apartment, and the Berkshires, until Morris died in 1975, and Frelinghuysen in 1988.

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The interior layout of the Frelinghuysen Morris House has a relatively traditional plan, with a central entrance and circulation halls accessing discrete rooms. The finishes and furnishings of these interior spaces are wholly Modern, with innovative use of materials such as laminates, glass, and leather. The décor highlights the integrated and displayed abstract art and modern, streamlined, and functional furniture pieces (Banham 2015:313–314; Long 2007).

Brookhurst Estate Evolution (1885–1886)

Historic maps show that the Frelinghuysen Morris House property, and the earlier Brookhurst Estate of which it is a part, were within an area of agriculture and houses in the mid 19th century, but do not indicate any development until after the 1870s (Beers 1876a, 1876b). The **Stone Dam Remnant (Map No. 22)** on Marsh Brook is likely from the mid 19th century, and may have been associated with one of the nearby farms that characterized the early settlement and land use of the property.

In 1885, William Bainbridge Shattuck (1824-1893) of New York City engaged the New York-based firm of notable architect James Renwick, Jr. (Renwick, Aspinwall, and Russell) to design a country house and ancillary buildings on land he had acquired in Lenox. The Shattuck family was prominent in the social circles of the era that frequented New York City, Lenox, Newport, and Europe. Shattuck's intention to build an opulent country residence reflected the shift in Berkshire County estate architecture, which, prior to 1870, consisted of simple buildings.

As some of the most elite and wealthy American families began to build homes in the area, they hired the country's most notable architects for their residential projects. For Shattuck's Brookhurst Estate, Renwick, Aspinwall, and Russell designed a grand wood-frame house (not extant) in the Stick Style, with multiple gables, a turret, half timbering, and grouped small-pane windows (Figure 8). Supporting buildings, placed northwest and slightly downhill of the main house, included a wood **Stable/Carriage Shed (Map No. 3)** and a **Caretaker's House (Map No. 7)**. A **Gate House (Map No. 8)** was sited to the north, just west of the street entrance gate. These secondary buildings, now located on the Frelinghuysen Morris property due to the subdivision of the Brookhurst Estate, were designed in a simplified Stick Style, complimentary to the main house. The buildings exhibit gable roofs, decorative shingles, and wood trim articulating the exterior wall surfaces.

It is likely that, while James Renwick certainly designed the main house and established the design aesthetic for the property, his younger partner, James Aspinwall, who specialized in domestic architecture, may have been responsible for the design of the support buildings. Shattuck and his architects provided a high level of accommodation comfort for his staff, reflected in the commodious scale and design of the gate house and the caretaker's house. This consideration extended to the horses and carriages that Shattuck used for transportation, recreational drives, and social visits, as evidenced in the well-finished interior of the large stable. In 1908, the 1885 Renwick-designed Brookhurst Mansion burned, leaving the support buildings as the only extant remnants of the original Renwick-designed estate. Private residential architecture formed a lesser fraction of Renwick's full body of predominately public work, but was important as a reflection of his elevated stature in wealthy social circles that influenced his popularity among all types of clients. The former Brookhurst Estate outbuildings are the only identified domestic-related buildings designed by Renwick, Aspinwall, and Russell in Massachusetts (Jackson 2011:14–15; Kendall and Bloor 1888:146; Kreisler 2012a; MACRIS 2015).

In 1908, New York lawyer Newbold Morris (see Criterion A—Social History) purchased the Brookhurst estate, hiring the well-known New York City-based firm of Francis L.V. Hoppin and Terence A. Koen that had completed "The Mount" (LEN.164, NHL 1971) for his cousin, Edith Wharton, located nearby in Lenox, in 1902. For Morris, Hoppin and Koen designed a new, grand, Colonial Revival-style residence

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of red brick and white marble, with formal gardens (outside the district boundary). Based on architectural style and material, Hoppin and Koen likely also designed at least two additional outbuildings that were built ca. 1908 on the nominated property. One was the Colonial Revival-style brick **Ice House (Map No. 2)**, which was sited near the main house and would have stored an abundant supply of ice for cooling food and drink in warm weather months, when the family was in residence. The second was a concrete-and-stucco **Garage/Workshop-Guest House (Map No. 3)**, which appears to have been built originally as a garage and workshop, and was connected to the northwest side, basement, level of the 1885 stable and carriage house by an open woodshed that was later enclosed. Morris retained associated Stick Style outbuildings of the original estate, consisting of a **Stable/Carriage Shed, Caretaker's House, and Gate House** (Ancestry.com 2013, 2014; MACRIS 2015; Owens 1984:98, 178–179).

Historic photographs show that by ca. 1938, the garage and workshop building had a conical tower in the French Eclectic style. This French revival style was popular between World War I and World War II, and featured characteristic towers and multigabled roofs. The garage/workshop was converted to a guest house in the 1950s or 1960s. It is likely that either Helen Morris or Suzy Frelinghuysen was responsible for the guest house design (Digital Commonwealth n.d.; Frelinghuysen 2015).

Following the death of Helen Morris, in 1956, her will divided the estate into three parts, going to two of her sons and the Town of Lenox. The east section became the Morris Elementary School (extant) at 129 West Street in Lenox; the west parcel, with the 19th-century Brookhurst Estate ancillary buildings and the 20th-century Frelinghuysen Morris House & Studio, was inherited and developed by artists George Morris and his wife, Suzy Frelinghuysen; and the center parcel with the main house was retained by Stephen Morris and his wife, who later removed the third floor and servant's wing to make it more manageable in the 20th century (Owens 1984:98, 178–179).

Architects

George Augustus Sanderson, Jr. (1906–1959)

George Augustus Sanderson was born in 1906 to Annie B. and George A. Sanderson, a Massachusetts Supreme Judicial Court judge. In 1923, he attended the Groton School, a private boarding school founded in the late 19th century, where he was likely a classmate of George Morris, who was also an alumnus. Sanderson went on to attend Yale University. Beginning in 1929, Sanderson collaborated with Morris, on Morris's new studio in Lenox, which was directly inspired by painter Amédée Ozenfant's Parisian studio of 1922, designed by Le Corbusier. The Morris studio was one of the first Modern structures in New England. Sanderson practiced in Beverly Hills, California and Boston. By 1935, Sanderson was living in Manhattan, where he worked on the editorial staffs of *Newsweek*, *Sweet's Architectural Catalog*, and *Architectural Record*. He also served as the Feature Editor of the Reinhold Publishing Corporation's magazine *Progressive Architecture*. Sanderson was a member of the AIA from 1948 until his death in 1959. He was a summer resident of Nantucket, where he was buried (*Boston Herald* 1959).

John Butler Swann (1903–1997)

John Butler Swann was born in 1903 in Pittsfield, MA, to Marguerite Gray and John Butler Swann. He grew up in Berkshire County and Boston, New York, Costa Rica, and Virginia. Swann attended St. Paul's School in Concord, NH, from 1919 to 1921, and also studied at Le Rosey, a private international boarding school, in Switzerland. In 1928, he graduated from Harvard University and, in 1932, he completed additional studies at the Beacon Hill School of Design. In 1933, he married Mary Potter (died 1989). By 1934, he had moved back to Berkshire County, to raise dairy and beef cattle and turkeys in Stockbridge. That year, the couple purchased Cherry Hill Farm, including the Dr. Charles Heber McBurney House

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(STO.348), a Colonial Revival-style estate designed in 1898 by Pittsfield-based architect James McArthur Vance for a surgeon. The property had been vacant since 1923, and was occupied by unlawful tenants. Swann was an advocate of modern farming practices, and also operated multiple sawmills in addition to his architectural work. During World War II, Swann served as a Civil Air Patrol pilot. In 1941, he designed the International Style house for Suzy Frelinghuysen and George Morris in Lenox. His streamlined, stuccoed design may have been inspired by his travels throughout the American Southwest, including Arizona and New Mexico, where he would have seen Native American and adobe architecture. The project was over budget and forced the couple to sell a personal Picasso, *The Poet*, for \$4,500 to Peggy Guggenheim, who used the acquisition to begin her art museum in Venice. Sometime in the mid 20th century, Swann designed a screened-in entrance porch for the Charles F. Southmayd House (STO.11) in Stockbridge for then-owner Holly James. Swann was involved with local environmental protection, especially in land preservation surrounding Monument Mountain. In 1964, Swann used his influence as the third largest landowner in Stockbridge to deny the State Department of Natural Resources' proposed aerial spraying of dichlorodiphenyltrichloroethane (DDT) on 700 acres of land. In 1997, John Butler Swann died of pneumonia in Stockbridge (*Alumni Horae* 1997; Carpenter 1997; Frelinghuysen Morris House & Studio n.d. d; Hepler 1996b, 1996c; *The Berkshire Eagle* 1964; U.S. Passport Application 1921).

James Renwick, Jr. (1818–1895)

Renowned and influential New York architect James Renwick, Jr. was born in 1818 in Manhattan, the son of Margaret Brevoort (1794–1868) and James Renwick, Sr. (1792–1863), a professor at Columbia College (now Columbia University). Renwick was a founding member of the American Institute of Architects, and his contemporaries remarked that he was thought to have "...execute[d] perhaps a larger number of structures of various kinds than any other architect in this country" (Kendall and Bloor 1888:145; Stone 1895:49, Smithsonian Institution Archives n.d.).

Renwick began attending Columbia College at age twelve and graduated in 1836, then completed his Master of Arts in 1839. He worked as a structural engineer for the Erie Railroad prior to beginning a successful and prolific architectural career, highlighted by major church and public buildings in New York and Washington, DC. In 1843, Renwick won a competition to design the English Gothic Revival-style Grace Episcopal Cathedral, New York City's wealthiest and most fashionable church, and in 1846, his Romanesque and Gothic design was selected for the Smithsonian Institution Building, referred to as "The Castle," in Washington, D.C. On December 18, 1851, Renwick married Anna Lloyd Aspinwall (1831–1883), daughter of New York shipping magnate William H. Aspinwall. Following the success of these early projects, Renwick completed perhaps his most well-known building, the soaring English Gothic Revival-style St. Patrick's Cathedral (1858–1871) in New York City. In 1859, William Wilson Corcoran commissioned Renwick to design a Second Empire-style art gallery to house his personal collection, now the Renwick Gallery, in Washington, D.C. Renwick was also responsible for Saint Bartholomew Church (1871–1872) and All Saints' Roman Catholic Church (1882–1893) in New York City, and the Second Presbyterian Church (1872–1874) in Chicago. Renwick's social connections and professional prominence led to design commissions for a number of large and sumptuous city and country "cottage" and "villa" residences for wealthy clients in and around New York, including at Staten Island and Dobbs Ferry; in Newport, Rhode Island; and in other suburban and rural enclaves of New York's upper class. As Renwick's architectural office grew at mid century due to his increasing commissions and prominence, in the late 1870s, he formed the firm of Renwick, Aspinwall, and Russell, which continued until his death. His two partners, James L. Aspinwall and William Hamilton Russell (see biographies below), were younger family members who trained and rose in the firm (Smithsonian Institution Archives n.d.; US Newspaper Extractions 1851; Withey and Withey 1970:501–502).

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In 1895, Renwick designed the George Walter Vincent Smith Art Museum in Springfield, MA, for wealthy art collector G.W.V. Smith. In the late 1800s, the Board of Ten Governors of Charities and Correction of the City of New York selected Renwick to be the organization's chief architect. While in that position, Renwick designed the Work-House, the City Hospital, the Small-Pox Hospital on Blackwell's Island, and the Inebriate Asylum on Ward's Island. He also designed the Lunatic Asylum for the Commissioners of Emigration, also on Ward's Island, and buildings at Vassar College and the College of the City of New York. James Renwick, Jr. is buried at Green-Wood Cemetery in Brooklyn, New York (Find A Grave 2001; Jackson 2011:14–15; Kendall and Bloor 1888:146; Kaysen 2015; Kreisler 2012a; Stone 1895:49; Wilson 1971; Withey and Withey 1970:501–502).

James L. Aspinwall (1854–1936)

James L. Aspinwall, born in 1854 and educated in New York, was a cousin of Renwick's wife, Anna Lloyd Aspinwall. He became a draftsman for Renwick in 1875, and in 1879 was taken into partnership. Aspinwall collaborated with Renwick on St. Patrick's Cathedral and other important buildings. He was identified with the American Express Company Building in New York, and the Springfield (MA) Public Library (SPR.177, NRDIS), and a number of fine city and country houses. Aspinwall was long a member of the American Institute of Architects (AIA), and became a Fellow in 1914 (Withey and Withey 1970:23–24).

William Hamilton Russell (1854–1907)

Renwick's great nephew, William Hamilton Russell, a New York native born in 1854 and educated at Columbia University, was with the Renwick firm from 1878 to 1894, the year before Renwick's death. He then established a partnership with Charles W. Clinton (1838-1910), and by the turn of the 20th century became primarily noted for major commercial and office buildings in New York City. In 1907, Russell traveled to Europe for a work respite, but died that year at age 53 (Withey and Withey 1970:126–127, 533–534).

Hoppin and Koen

Francis V. L. Hoppin (1867–1941) was born in Providence, RI, and was educated at the Massachusetts Institute of Technology and in Paris, at the École des Beaux-Arts. Hoppin was a New York-based architect, and also a well-known painter and watercolor artist. Hoppin and Terrence A. Koen (1858–1923) worked together at McKim, Mead, and White in New York before establishing a partnership practice. They designed police stations and churches in New York City, and many fine city and country residences, including Brookhurst and The Mount in Lenox. The firm was also responsible for the design of the ice house and garage/workshop-guest house, both part of the nominated property. Hoppin retired from practice following Koen's death (Withey and Withey 1956:300, 353).

Criterion A—Social History

The Frelinghuysen Morris House & Studio is significant at the local level under Criterion A, in the area of Social History, for the role that Newbold Morris and Helen Morris, and later George Morris and Suzy Frelinghuysen, played in the social and cultural life of wealthy Berkshire society in the early to middle 20th century. Starting in 1908, when Newbold Morris bought and rebuilt the Brookhurst Estate, the family substantially contributed to the community's cultural character and activities, entertaining guests from New York, Newport, Boston, and elsewhere, and supporting local arts and culture organizations. Although Helen Morris died in 1956, and George Morris in 1975, Suzy Frelinghuysen continued to reside on the property until her death in 1988.

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Berkshire County Cultural Enclave

Berkshire County has a long history of attracting bohemians and wealthy urbanites, particularly from New York and Boston. By the early and mid 19th century, prominent American artists, authors, and poets were exploring the bucolic, natural setting of the Berkshire mountains and forests, and using their experience in their writing and paintings. This group included writers Nathaniel Hawthorne (1804–1864), Henry David Thoreau (1817–1862), Herman Melville (1819–1891), and Oliver Wendell Holmes (1809–1894), as well as painters Asher B. Durand (1796–1886) and John Frederick Kensett (1816–1872) of the Hudson River School. In the second half of the 19th century, Berkshire County became a seasonal destination for some of America's wealthiest families, including Carnegie, Vanderbilt, and Westinghouse. Notable artists and writers, and industrial-era tycoons and their families, visited the area, largely due to Stockbridge's positioning on the main stagecoach line between Boston and Albany, and later the railroad. The Berkshires became known as "The American Lake District," due to the concentration of the wealthy elite summering in the area. As a result of their upbringing, the children of wealthy industrialists, businessmen, and statesmen who grew up in the Berkshires established many cultural and artistic institutions in the area in the first half of the 20th century, with a particular focus on the avant-garde (Adams et al. 2015:38–39; *Boston Globe* 1937; Owens 1984:16–17; Schultz 2011:55–56; Vorhees 2010:264–265).

Berkshire Society

By the middle and late 19th century, Lenox had become a destination for some of America's most renowned writers and artists, as well as its wealthiest families. During the Gilded Age (ca. 1870–1900), Lenox became known as the "Inland Newport" due to the number of seasonal residences constructed by wealthy families who had made their fortune in industry. The area was close to New York City, and was accessible by railroad or carriage. The development of country estates during this era peaked in 1885. These mansions, as in Newport, RI, and elsewhere, were referred to as "cottages." A proper cottage was part of a large estate of 30 or more acres, with at least 20 rooms. Industrial tycoons who summered in the Berkshires included Vanderbilts and Astors, Andrew Carnegie, J. P. Morgan, and Marshall Field. Estates developed in Lenox and Stockbridge during the first decade of the 20th century included: Bonnie Brier Farm by Dan Hanna, son of Mark Hanna (1837–1904); Blantyre by Robert W. Paterson; Brookhurst rebuilding by Newbold Morris; Highlawn House by William B. Osgood Field (1904–1994); and Shipton Court by Emily Spencer, among others (Owens 1984:14–15, 17–20, 107; Schultz 2011:55–56; Townes n.d.).

In 1901, celebrated American author Edith Wharton (1862–1937) had her Georgian Revival-style mansion, The Mount, constructed in Lenox, designed by the New York architect, Francis L. V. Hoppin (see Criterion C—Architecture). Wharton was born Edith Newbold Jones in New York City, into a wealthy and prominent American family. By 1885, she had married Edward Wharton, a member of a wealthy Boston-based family. Wharton's friend and literary contemporary, Henry James (1843–1916), described the Berkshires as: "...the land beyond any other in America, today, as one is much reminded, of leisure on the way to legitimation, of the social idyll, of the workable, the expensively workable, American form of country life" (Owens 1984:20). The type of country life exhibited in the Berkshires during this era was less about agricultural employment and more about leisure (Owens 1984:19–20).

Edith's cousin, Newbold Morris, a New York lawyer and descendent of a prominent Colonial-era American family, had his own Berkshire estate constructed in 1908. He also engaged the New York firm of Francis L. V. Hoppin, Hoppin & Koen, to design the house and landscape (see Criterion C—Architecture). Morris had purchased the existing Brookhurst Estate, established in 1885, from the heirs of

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William Shattuck, minus the house that had recently burned. Morris and his wife Helen Schermerhorn raised three children at the family's Berkshire estate and in New York: Augustus Newbold, President of the New York City Council; George L. K., an artist; and Stephen, who served as a diplomat (Find A Grave 2012b; Owens 1984:98, 178–179).

In the fall of 1912, Newbold and Helen Morris organized what was "...probably the most handsomest entertainment of the year..." (*New York Times* 1912), with a dinner and a ball. The event was held at their recently completed Brookhurst Estate, and the article described:

The Morris villa is one of the newer places in Lenox, and has been furnished with excellent taste by Mrs. Morris. Its appointments made it possible to have a large dinner in progress, and to turn from then [*sic*] to dancing in the music room without inconvenience. There were elaborate decorations in roses in the various rooms. Mrs. Morris wore a beautiful ball costume which was imported for the ball. Mr. and Mrs. Morris have been entertaining at Brookhurst Albert H. Gallatin and Alexander S. Webb (*New York Times* 1912).

Guest Albert Horatio Gallatin (1839–1902) was the father of Albert Eugene Gallatin. The younger Gallatin and Morris would travel to Paris together and become staples in the New York abstract art scene. The Brookhurst Estate, under Helen Morris, continued to become a coveted entertainment destination in the Berkshires. In 1940–1941, the year the Frelinghuysen Morris House was completed, the estate hosted many of America's elite families, as well as international celebrities, at events noted in the *New York Times* society pages. Guests included diplomat Willing Spencer and his wife; Newport socialite Henry Coleman Dayton; Mrs. Willard F. Smith, the wife of honored World War I veteran Colonel Willard Smith; and Count and Countess Hans C. Seherr-Thoss of New York City and Litchfield, Connecticut. Brookhurst also gathered the Morris family for holidays such as Thanksgiving, 1940, when Helen Morris hosted her two younger sons, George and Stephanus (Stephen), from New York and Washington, respectively (Litchfield Historical Society 2012; *New York Times* 1912, 1928, 1940, 1941a, 1941b, 1941c, 1941d, 1945, 1946, 1952).

Traditional and Modern Cultural Heritage

As the elite society of the Gilded Age flocked to the Berkshires and built summer estates, it followed that arts and other cultural amusements would accompany them. The estate families hosted events such as dinner parties and dances throughout the season. "All the fun was imported... We also imported the people to have fun with," remembered one seasonal resident of Stockbridge (Owens 1984:73). Many of the mansions had ballrooms. A 1937 newspaper article noted that "the Berkshire neighborhood bristles with cultural undertakings throughout the Summer..." (*Boston Globe* 1937). Society women hosted flower shows. The owners of Highlawn, the Vanderbilts and Osgood Fields, hosted curling events in the winter, and there were horseback-riding events held at Elm Court. As the second generation of the Gilded Age aristocrats entered adulthood, they mingled in greater numbers with a more international avant-garde set, featuring European royalty and aristocrats, Russian literary figures, and Parisian and Spanish artists, who had likely been forced to relocate to America due to back-to-back wars that devastated the continent. The children who grew up summering in the Berkshires likely hosted new members of their circle at their families' Berkshire estates, and a new era of modern entertainment developed around them. George Morris followed this trend in his travels and studies in Europe, as well as his friendships with international artists (*Boston Globe* 1937; Owens 1984:18–20, 72–74).

In addition to their social activities, the wealthy American aristocrats with Berkshire County estates enjoyed cultural and artistic activities that reflected their sophisticated and urbane education and tastes.

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Many were avid collectors and traders of art and objects that displayed their status. George Morris, a local Berkshire resident who was both a notable artist as well as a collector, was born into such wealth that allowed him to share in private individual collecting (Owens 1984:124–129).

By the 1930s, during the Great Depression, many children of the Gilded Age were forced to sell much of their parents' property and possessions due to the national and international economic climate, or like George Morris, chose to reject well-established cultural expressions in favor of a change in taste towards modern, streamlined living. Frederick Field, son of Lila Vanderbilt and William B. Osgood Field, remarked, "Even then we knew that our way of living was going out, and that some day we would have to change our lives and revolt against the tradition" (Owens 1984:129). Field would soon become a member of the Communist party and his contemporary, George Morris, would shock the Berkshire community by having an International Style studio and Mid-Century Modern residence constructed on the grounds of his parent's traditional estate, about which, "mild tremors are rumored to have resulted from the first shock of its uncompromisingly modern architecture" (Patterson 1943:110). Morris and his wife, Suzy, filled the house with modernist stylings including built-in, slim bookcases and drawers, bullet door hinges, and furniture by leaders in modern design (Long 2007:ix, 69; Owens 1984:124–129).

During the first half of the 20th century, three fine-arts institutions and two performing-arts organizations of national and international stature, sometimes with a focus on modern forms, were founded near the Morris estate, and greatly contributed to the Berkshires' role as a cultural, recreational, and social destination. Research to date has revealed a few specific links between George Morris and Suzy Frelinghuysen with these institutions, though the physical proximity and the shared interest in modern art and music performance, including related social activities, strongly suggest a relationship likely existed with some. Suzy participated at the first voice class at the Tanglewood Institute in the 1940s, and George was involved with the Berkshire Museum in Pittsfield, about eight miles from the Morris estate. Zenas Crane, of the Crane & Co. paper family, founded the museum in 1903. It was the first public institution to purchase a piece (in 1933), and then commission a work, in 1936, by noted American sculptor Alexander Calder (1898–1976), who was famous for his modernist graphic mobiles and stabiles. The following year, George Morris's cousin and friend Albert Eugene Gallatin donated five abstract pieces to the museum. In 1943, as his collection for the Museum of Living Art in New York, which had shown Suzy Frelinghuysen's first public work, was broken up, Gallatin gave the museum an additional fifteen works. As a result, the Berkshire Museum became an important organization in American Modernism. The Berkshire Museum sponsored exhibits of George Morris, some with Calder, through the 1940s and 1960s, and held a retrospective of Morris's work in 1966 (Driscoll 1966; Berkshire Creative 2015; Berkshire Museum 2015).

Other regional museums did not emphasize modernist art in their collections, but helped support the cultural character of the Berkshires area. These included Williams College Museum of Art (1926) and the Clark Art Institute, which opened in 1955, both in Williamstown, about 30 miles from the Morris estate (Frelinghuysen Morris House & Studio n.d.; The Clark 2015; Williams College Museum of Art 2105).

In the performing arts, in 1932, the modern dance pioneer Ted Shawn (1891–1972) established Jacob's Pillow (NR/NHL) in Becket, about 25 miles from Lenox, as a destination for male dancers. By 1949, Jacob's Pillow had developed into a well-respected modern dance festival, and has become an international destination for dance (*Boston Globe* 1949; Curry 1948; Fanger 1983; Vorhees 2010:264).

The most influential performing arts institution in proximity to the Morris estate was Tanglewood, starting in the late 1930s. In 1936, Mrs. Gorham Brooks and Mary Aspinwall Tappan gave the Tappan family estate, Tanglewood, in Lenox, with a mansion and 210 acres of land abutting the Frelinghuysen Morris House & Studio, to the Boston Symphony Orchestra (BSO). The following summer of 1937, the

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first music festival, featuring Beethoven and Wagner compositions, was conducted on the Tanglewood grounds. Plans for a new music pavilion were initially designed by modernist architect Eliel Saarinen, but proved too costly, so organizers turned to Joseph Franz, a Stockbridge engineer, for a new design. Construction was finalized by 1938, and in 1940, the year before the Frelinghuysen Morris House was completed, the Berkshire Music Center (now the Tanglewood Music Center) was established. The Morris family, who summered in Lenox, were noted to be longtime generous supporters of the symphony and music festival, and Helen Morris served as a co-Chairman of the Council of Tanglewood Friends. It is likely that George Morris and Suzy Frelinghuysen entertained visiting musicians, and supported and attended Tanglewood concerts. The summer music festival presented by the BSO has occurred at Tanglewood every year, with the exception of 1942 through 1945, during World War II (*Boston Globe*, 1934, 1937; BSO 2015; Sherman 1970a, 1970b).

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In 1988, Suzy Frelinghuysen died, leaving instructions in her will that the Frelinghuysen Morris House & Studio be maintained for educational purposes. The property was established as a nonprofit organization, the George L. K. Morris and Suzy F. Morris Foundation, aka Frelinghuysen Morris Foundation, and a decade later, in 1998, the museum was opened to the public. As told by museum director Kinney Frelinghuysen, "The integration of living quarters with the immediacy of a concentration of works of art is a pleasurable and unexpected way to propel visitors into early 20th century art" (Frelinghuysen Morris House & Studio n.d.). The Frelinghuysen Morris House & Studio is dedicated to preserving the memory of two influential 20th-century Modern artists, George L. K. Morris and Suzy Frelinghuysen Morris, both through their personal artistic works and their Berkshire residence and studios. In doing so, the Frelinghuysen Morris House & Studio seeks to promote the reputations of these two artists and further the understanding of the language and history of abstract art in America and its roots in European Cubism, as well as other influences. The museum covers these artists' recognized period of the 1930s and 1940s, and goes beyond that to their late work of the 1970s and 1980s. The stewards of the Frelinghuysen Morris House & Studio consider visiting the property to be a unique artistic experience. Both artists contributed works of art, notably interior and exterior murals and sculptures, which may only be seen in this International Style setting. The museum collection contains important works by Morris and Frelinghuysen, as well as by other noted Abstract, Cubist, and Modern artists.

Collections Statement

A variety of collections associated with the Frelinghuysen Morris House & Studio contribute directly to the understanding and interpretation of the property and its history. The collections are stored on the property, primarily in the Frelinghuysen Morris House & Studio and in the Stable/Carriage Shed and Guest House. The museum collections include the art works of George Morris and Suzy Frelinghuysen, including works specifically designed for and integral to the house and landscape, including the massive sculpture *La Montagne*, originally placed on the estate grounds. It includes the furniture and furnishings, many by famous designers, that Morris and Frelinghuysen purchased for the house, and the artwork that they collected from both eminent and lesser-known national and international artists. The collection also includes archival documents such as photographs, letters, books, catalogues, and other historic records associated with the property and its occupants.

The routine maintenance and specialized conservation needs of the historic wood and masonry buildings, artwork, structures, and landscape at the Frelinghuysen Morris House & Studio present preservation issues for the stewards of the property and collections. Ongoing preservation efforts have been made to maintain *La Montagne*, which was conserved and now is located indoors for protection. Current concerns

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for the house and studio include much-needed ongoing stabilization and restoration of the exterior Morris mural on the courtyard retaining wall, and repairs of the dining room windows and the marble and concrete entrance terraces. Future plans include restoring the exterior envelope of the house and removing the roof edge coping, which was added in the 1960s or 1970s as part of a program to address roof leaks and moisture infiltration (Frelinghuysen 2015; Frelinghuysen Morris House & Studio n.d.).

Archaeological Significance

Historic archaeological resources described above may contribute important information in the area of Social History, for their association with the early development of 20th century modern art in western Massachusetts and possibly with the social, cultural, and economic lives of George Morris and Suzy Frelinghuysen.

Detailed analysis of the contents of occupational-related features may contribute important information in the area of Social History by contributing information related to the lives of George Morris and Suzy Frelinghuysen and other occupants of the nominated property and the earlier Brookhurst Estate. Important information may be present that supports the association of Frelinghuysen and Morris as members of the elite society of the Berkshires and that society's emphasis on culture and the arts.

Careful mapping of existing outbuildings and potential occupational-related features may also contribute valuable information related to the building layout for late 19th- and early 20th-century country estates in the Berkshire region. Important information may be available that describes how the patterns changed as the function of the estate changed from a fulltime country estate with an agricultural emphasis, to a weekend estate in the late 19th century, to a weekend estate in the early 20th century. The identification of outbuildings and detailed analysis of occupational-related features may also contribute information related to the type of farming pursued at the Frelinghuysen Morris House and at the Brookhurst Estate. Information may be present that identifies how agricultural production changed as the full-time agriculture of the Brookhurst Estate evolved to the part-time efforts of Frelinghuysen and Morris.

The functional and locational identification of outbuildings associated with both the Brookhurst Estate and the Frelinghuysen Morris House, and detailed analysis of the content of occupational-related features, may contribute important information related to the social, cultural, and economic patterns that characterized the lives of both Frelinghuysen and Morris, and the occupants of the Brookhurst Estate. Important information may be present that identifies the extent to which the occupants of the Brookhurst Estate and the Frelinghuysen Morris House embraced the characteristics of the elite society of the Berkshires. This information can also be used to study class differences in the Lenox and Sturbridge communities through a comparison of archaeological features associated with the working class versus the elite class.

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Frelinghuysen Morris House & Studio
Name of Property

Berkshire Co., MA
County and State

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Frelinghuysen Morris House & Studio
Name of Property

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Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: Frelinghuysen Morris Foundation

Historic Resources Survey Number (if assigned): see district data sheet

Frelinghuysen Morris House & Studio
Name of Property

Berkshire Co., MA
County and State

10. Geographical Data

Acreeage of Property 46

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

A. Latitude: 42.355625	Longitude: -73.300432
B. Latitude: 42.353482	Longitude: -73.299371
C. Latitude: 42.352349	Longitude: -73.299689
D. Latitude: 42.350518	Longitude: -73.297628
E. Latitude: 42.351044	Longitude: -73.296778
F. Latitude: 42.349757	Longitude: -73.29733
G. Latitude: 42.350019	Longitude: -73.298388
H. Latitude: 42.348525	Longitude: -73.300084
I. Latitude: 42.352207	Longitude: -73.303885
J. Latitude: 42.353795	Longitude: -73.304291
K. Latitude: 42.354729	Longitude: -73.303645
L. Latitude: 42.353929	Longitude: -73.302424
M. Latitude: 42.353122	Longitude: -73.301937
N. Latitude: 42.354080	Longitude: -73.300755
O. Latitude: 42.354772	Longitude: -73.301339
P. Latitude: 42.355419	Longitude: -73.301172

Frelinghuysen Morris House & Studio
Name of Property

Berkshire Co., MA
County and State

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

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

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

The boundary of the nominated property comprises one assessor's parcel (Map 6, Lot 1) in Lenox, and two assessor's parcels (Map 203, Lots 78 and 43) in Stockbridge, as shown on the accompanying boundary map derived from the respective town assessor's maps. There are no buildings or structures on the small lot on the southeast side of Hawthorne Street in Stockbridge (assessor's Map 203, Lot 43). These three lots together formed the property owned by George Morris and Suzy Frelinghuysen, and all three lots form the property of the Frelinghuysen Morris Foundation.

Boundary Justification (Explain why the boundaries were selected.)

The nominated boundaries conform to the boundaries of the property owned by George Morris and Suzy Frelinghuysen, and to the boundaries conveyed by Suzy Frelinghuysen to the Frelinghuysen Morris Foundation in the 1990s as a permanently preserved historic property and museum.

11. Form Prepared By

name/title: Virginia H. Adams, Senior Architectural Historian; Carolyn Barry, Architectural Historian; Elizabeth De Block and Dylan Peacock, Assistant Architectural Historians, Public Archaeology Laboratory, Inc., consultants, with Betsy Friedberg, National Register Director, MHC

organization: Massachusetts Historical Commission

street & number: 220 Morrissey Boulevardt

city or town: Boston state: MA zip code: 02125

e-mail: betsy.friedberg@sec.state.ma.us

telephone: 617-727-8470

date: March 2016

Frelinghuysen Morris House & Studio
Name of Property

Berkshire Co., MA
County and State

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

**FRELINGHUYSEN MORRIS HOUSE AND STUDIO
LENOX/STOCKBRIDGE (BERKSHIRE), MA**

Map	Address; Map/Lot	Resource Name	MHC #	Date	Status/ Resource	Style	Photo
1	92 Hawthorne Street Stockbridge; 203/78	Frelinghuysen Morris House & Studio	STO.AB LEN.H STO.468	1931, 1941	C/B	International Style; Mid-Century Modern	1-8, 17, 18
2	159 West Street, Lenox; map 6/1	Ice House--Frelinghuysen Studio	LEN.343	ca. 1908 ca. 1950	C/B	Colonial Revival	9
3	159 West Street, Lenox; map 6/1	Stable/Carriage Shed and Garage/Workshop-Guest House	LEN.341	1885, ca. 1908, ca. 1950-1960	C/B	Stick Style; Colonial Revival; French Eclectic	10, 11
4	159 West Street, Lenox; map 6/1	Garage/Workshop-Guest House Courtyard Wall	LEN.912	ca. 1908	C/St	N/A	
5	92 Hawthorne Street, Stockbridge; 203/78	Boat House	STO.621	ca. 1950	C/B	No style	12
6	92 Hawthorne Street, Stockbridge; 203/78	Pond	STO.967	ca. 1950	C/St	N/A	12
7	159 West Street, Lenox; map 6/1	Caretaker's House	LEN.342	1885	C/B	Stick Style	13
8	159 West Street, Lenox; map 6/1	Gate House	LEN.132	1885	C/B	Stick Style	14
9	159 West Street, Lenox; map 6/1	Gate House Garage	LEN.348	ca. 1900	C/B	No style	
10	92 Hawthorne Street, Stockbridge; 203/78	House Gardens	STO.968	ca. 1941	C/Si	N/A	15
11	92 Hawthorne Street, Stockbridge; 203/78	Garden Steps and Railing	STO.969	ca. 1941	C/St	N/A	15
12	92 Hawthorne Street, Stockbridge; 203/78	Garden Walls	STO.970	ca. 1941	C/St	N/A	15
13	92 Hawthorne Street, Stockbridge; 203/78	Greenhouse	STO.622	ca. 1960	C/B	No style	
14	92 Hawthorne Street, Stockbridge; 203/78	Tool Shed	STO.623	ca. 1941	C/B	No style	15

**FRELINGHUYSEN MORRIS HOUSE AND STUDIO
LENOX/STOCKBRIDGE (BERKSHIRE), MA**

Map	Address; Map/Lot	Resource Name	MHC #	Date	Status/ Resource	Style	Photo
15	92 Hawthorne Street, Stockbridge; 203/78	Sculptures	STO.977	ca. 1941- 1988	C/O	N/A	
16	92 Hawthorne Street, Stockbridge; 203/78 and 159 West Street, Lenox; 6/1	Estate Grounds	LEN.910 STO.971	ca. 1885- ca.1950	C/Si	N/A	
17	92 Hawthorne Street, Stockbridge; 203/78	<i>La Montagne</i> Base (sculpture in museum)	STO.916	1934	C/O	N/A	
18	92 Hawthorne Street, Stockbridge; 203/78	Entrance Gate (Hawthorne St.)	STO.972	1885, 1934	C/St	N/A	
19	92 Hawthorne Street, Stockbridge; 203/78 and 159 West St., Lenox	Vehicular Circulation System	LEN.911 STO.973	1885, 1934	C/St	N/A	
20	92 Hawthorne Street, Stockbridge; 203/78	Pedestrian Path System	LEN.913 STO.974	1934- ca. 1950	C/St	N/A	
21	92 Hawthorne Street, Stockbridge; 203/78 and 159 West St., Lenox; 6/1	Bridges (three identical)	LEN.914 LEN.915 STO.978	ca. 1950	3 C/St	N/A	16
22	92 Hawthorne Street, Stockbridge; 203/78	Stone Dam Remnant	STO.975	19th c. - mid 20th c	C/St	N/A	
23	92 Hawthorne Street, Stockbridge; 203/78	<i>La Montagne</i> Reproduction	STO.976	2002	NC/O	N/A	
24	92 Hawthorne Street, Stockbridge; 203/78	Visitor Kiosk	STO.624	ca. 1990	NC/B	No Style	
		Properties	Contrib.	Noncontrib.			
		Buildings	9	1			
		Sites	2	0			
		Structures	11	0			
		Objects	2	1			
		TOTALS	24	2			

Frelinghuysen Morris House & Studio
Name of Property

Berkshire Co., MA
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Historic Images



Figure 1. Suzy Frelinghuysen and George Morris on the stairs in the entrance foyer, view west, 1941 (Frelinghuysen Morris Foundation).



Figure 2. Studio, view northwest, 1931 (photo from Shand-Tucci 1999:245).

Frelinghuysen Morris House & Studio
Name of Property

Berkshire Co., MA
County and State

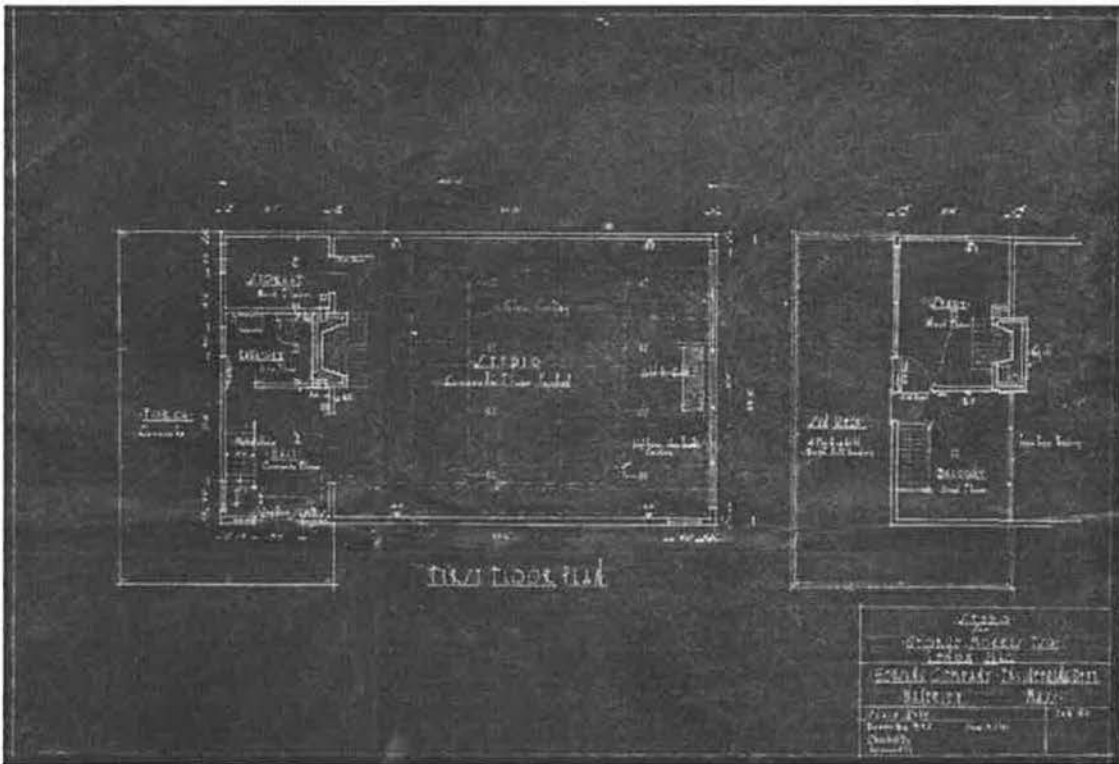


Figure 3. Studio Plans, 1931 (photo courtesy Frelinghuysen Morris Foundation).



Figure 4. House, view southeast, ca. 1941 (photo courtesy Frelinghuysen Morris Foundation).

Frelinghuysen Morris House & Studio
Name of Property

Berkshire Co., MA
County and State



Figure 5. House, view northeast, ca. 1941 (photo courtesy Frelinghuysen Morris Foundation).



Figure 6. House, view northeast, ca. 1941 (photo courtesy Frelinghuysen Morris Foundation).

Frelinghuysen Morris House & Studio
Name of Property

Berkshire Co., MA
County and State

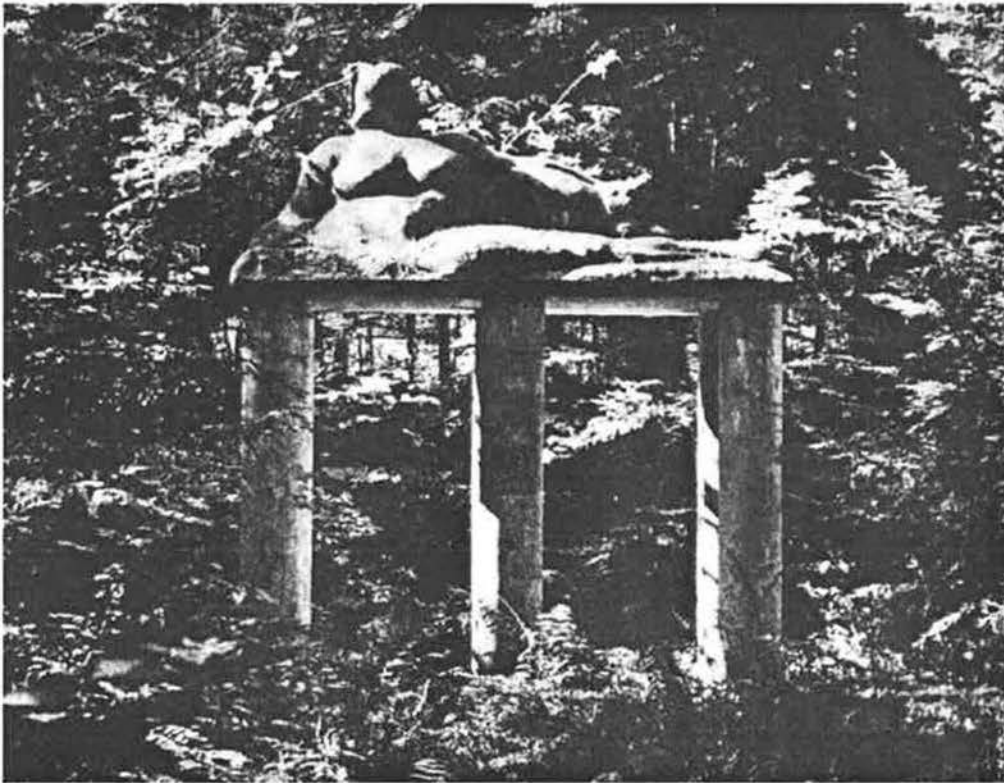


Figure 7. *La Montagne* as installed 1934 in its original setting, view southeast, 1943 (photo from Patterson 1943:111).



Figure 8. Original Brookhurst House designed by James Renwick, (photo courtesy Frelinghuysen Morris Foundation).

Frelinghuysen Morris House & Studio
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Figure 9. Garage/Workshop-Guest House and Stable, view north, 1938 (photo from Digital Commonwealth).



Figure 10. Caretaker's House, showing portion of Stable Carriage Shed and Garage/Workshop-Guest House, view southwest, 1938 (photo from Digital Commonwealth).

Frelinghuysen Morris House & Studio
Name of Property

Berkshire Co., MA
County and State

Photographs

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

Photo Log

Name of Property: Frelinghuysen Morris House & Studio

City or Vicinity: Lenox and Stockbridge County: Berkshire State: MA

Photographer: Carolyn Barry and Virginia H. Adams

Date Photographed: August 26, 2015

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

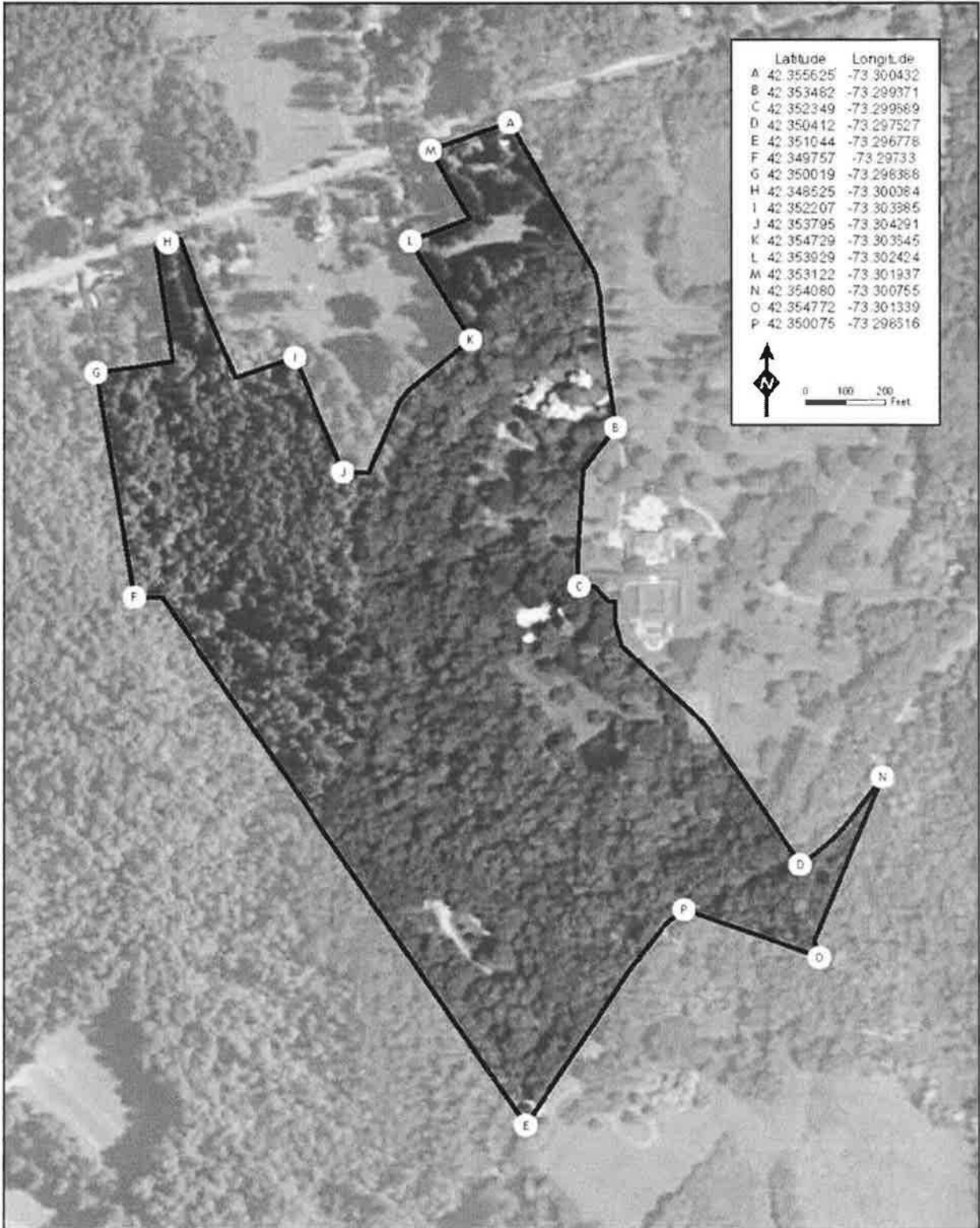
1. Frelinghuysen Morris House façade, Morris studio, and connected garage, view SE.
2. Morris Studio, view SW.
3. Frelinghuysen Morris House & Studio, detail of Morris mural, view SE.
4. Frelinghuysen Morris House rear, view NE.
5. Frelinghuysen Morris House, interior, entrance hall, view N of front door.
6. Frelinghuysen Morris House, interior, entrance hall, stair, and mural, view W.
7. Morris Studio, interior, view SE.
8. Morris Studio, interior balcony level, view NW.
9. Ice House-Frelinghuysen Studio, view SW.
10. Garage/Workshop-Guest House, view N.
11. Barn, view W.
12. Boat House, view SE.
13. Caretaker's House, view SW.
14. Gate House, view SW.
15. Frelinghuysen Morris House garden with tool shed, view SW.
16. Bridge (one of three, typical) and circulation, view S.
17. Morris Studio, view NW.
18. Dining Room, with frescoes by Suzy Frelinghuysen, view NE.

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 100 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.

Frelinghuysen Morris House & Studio
Name of Property

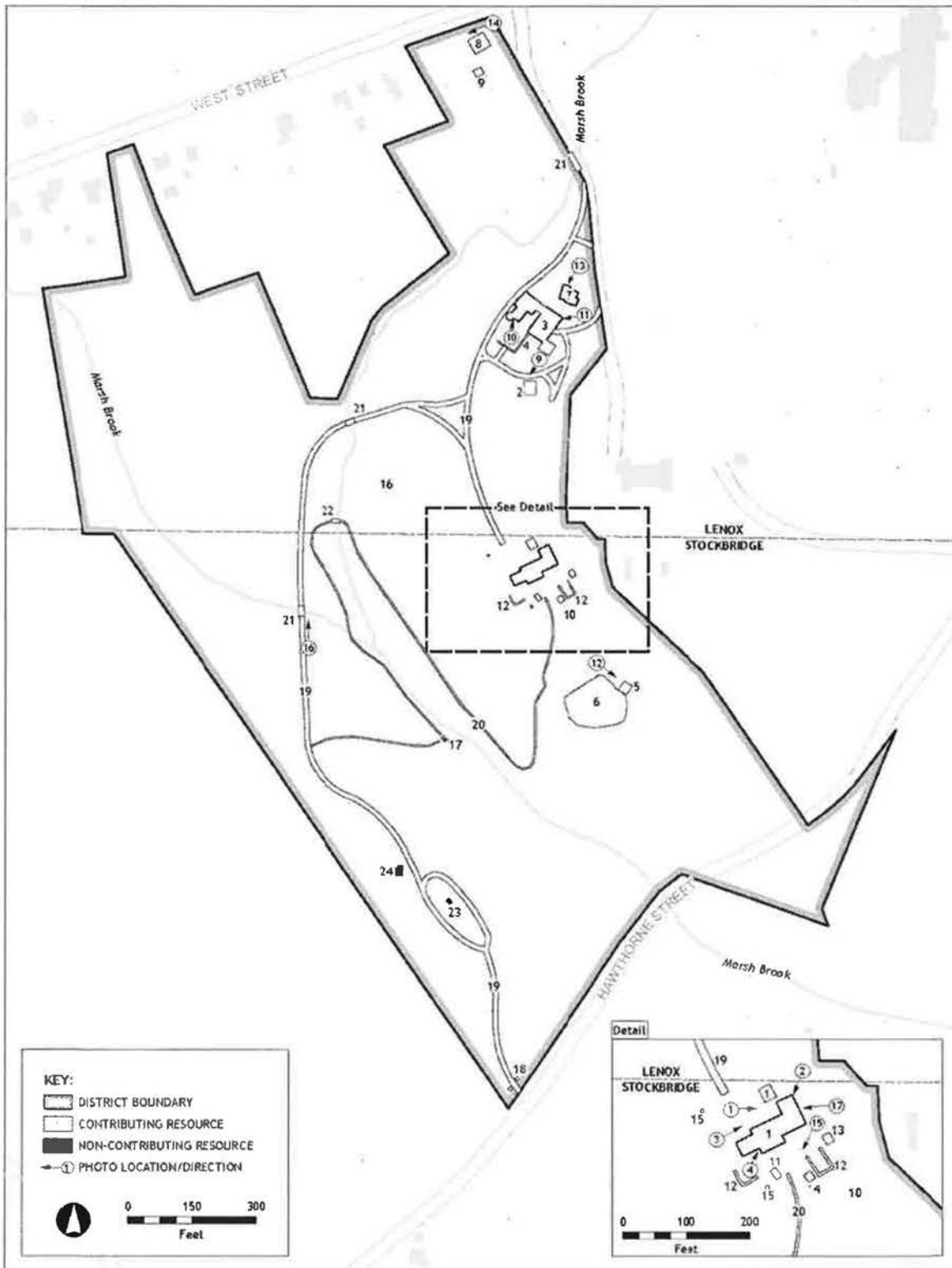
Berkshire Co., MA
County and State



Frelinghuysen-Morris National Register District

Frelinghuysen Morris House & Studio
Name of Property

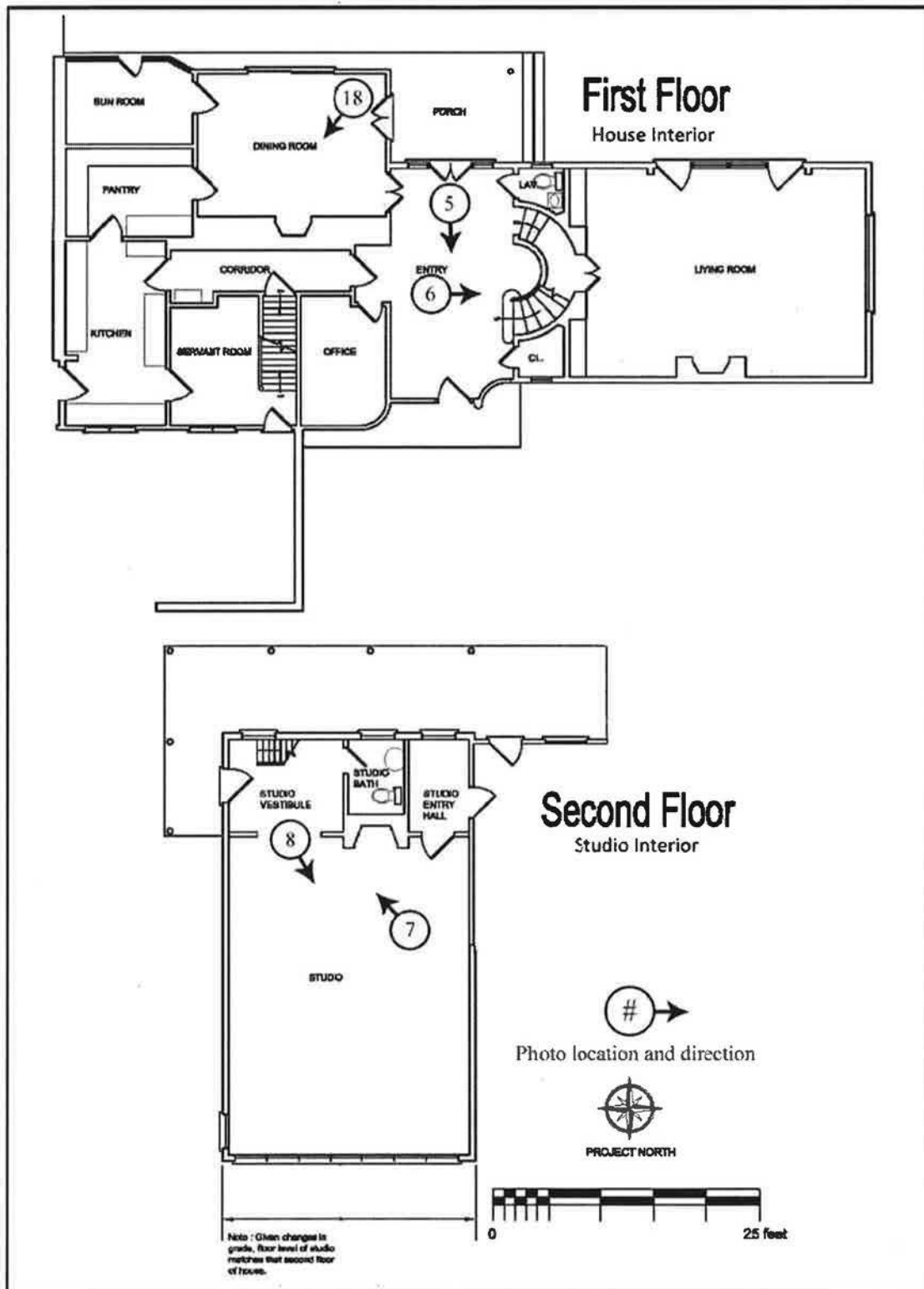
Berkshire Co., MA
County and State



Frelinghuysen-Morris House and Studio Resource Map and Exterior Photo Key

Frelinghuysen Morris House & Studio
Name of Property

Berkshire Co., MA
County and State



Frelinghuysen Morris House & Studio Interior Photo Key

Frelinghuysen Morris House & Studio
Name of Property

Berkshire Co., MA
County and State



Frelinghuysen-Morris House and Studio Assessor's Parcel Map



- STOCKBRIDGE/LENOX (BERKSHIRE) MA
- Zone 18
- A. 42.355625 - 73.300432
- B. 42.353482 - 73.299371
- C. 42.352349 - 73.299589
- D. 42.35042 - 73.297527
- E. 42.351044 - 73.296778
- F. 42.349757 - 73.297330
- G. 42.350019 - 73.298388
- H. 42.348525 - 73.300094
- I. 42.352107 - 73.303985
- J. 42.353795 - 73.304291
- K. 42.354729 - 73.303645
- L. 42.353929 - 73.302424
- M. 42.353122 - 73.301957
- N. 42.354080 - 73.300755
- O. 42.354722 - 73.301339
- P. 42.350075 - 73.298616

Stockbridge
MASSACHUSETTS-NEW YORK
 FEELINGHUYSEN MORRIS HOUSE & STUDIO
 1:25 000-scale metric topographic map

7.5 X 15 MINUTE QUADRANGLE SHOWING

- Contours and elevations in meters
- Highways, roads and other manmade structures
- Water features
- Wetland areas
- Geographic names

DON GLEASON'S
 STOCKBRIDGE MAP, 1:25,000 SCALE
 001519 \$8.50

U.S. Department of the Interior
 U.S. Geological Survey
 1997

Produced by the United States Geological Survey
 Derived from imagery taken 1980 and other sources. Photorectified using imagery taken 1997; no major culture or drainage changes observed. Survey control current as of 1991. Boundaries revised 1999.

The west half of this area also covered by 7.5-minute 1:25,000-scale map. State Line date 1973.

The east half of this area supersedes Stockbridge 1:25,000-scale map dated 1973.

North American Datum of 1927 (NAD 27). Projection and 1000-meter grid. Universal Transverse Mercator, zone 18. 10 000-foot ticks. Massachusetts coordinate system, mainland zone and New York coordinate system, east zone.

North American Datum of 1983 (NAD 83) is shown by dashed corner ticks. The values of the shift between NAD 27 and NAD 83 for 7.5-minute intersections are obtainable from National Geospatial Survey NADCON software.

There may be private inholdings within the boundaries of the National or State reservations shown on this map.

CONTROL INTERVAL 3 METERS
 NATIONAL GEODETIC VERTICAL DATUM OF 1929

CONTROL ELEVATIONS SHOWN TO THE NEAREST 0.1 METER
 OTHER ELEVATIONS SHOWN TO THE NEAREST 0.5 METER

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS

CONVERSION TABLE		DECLINATION DIAGRAM		ADJOINING MAPS		
Meters	Feet	Meters	Feet	1	2	3
1	3.2808	1	101.328	1	2	3
2	6.5617	2	202.656	4	5	
3	9.8425	3	303.984	6	7	8
4	13.1234	4	405.312			
5	16.4042	5	506.640			
6	19.6851	6	607.968			
7	22.9659	7	709.296			
8	26.2468	8	810.624			
9	29.5276	9	911.952			
10	32.8084	10	1013.280			

To convert meters to feet multiply by 3.2808
 To convert feet to meters multiply by 0.3048

UTM grid convergence (GM) and 100' magnetic declination (MD) at center of map. Diagram is approximate.

1 East Chatham 1:24 000
 2 Pittsfield West 1:25 000
 3 Pittsfield East 1:25 000
 4 Chatham 1:24 000
 5 Hillsdale 1:24 000
 6 Great Barrington
 7 Otis

ISBN 0-607-92649-X
 9 780607 926491

Topographic Map Symbols

Primary highway, hard surface	---
Secondary highway, hard surface	---
Light-duty road, hard or improved surface	---
Unimproved road, trail	---
Route marker: Interstate, U.S., State	---
Railroad: standard gauge, narrow gauge	---
Bridge: drawbridge	---
Footbridge; overpass; underpass	---
Build-up area: only selected landmark buildings shown	---
House; barn; church; school; large structure	---
Boundary:	---
National, with monument	---
State	---
County, parish	---
City, town, village, town	---
Incorporated city, village, town	---
National or State reservation; small park	---
Land grant with monument; found section corner	---
U.S. public lands survey; range, township, section	---
Range, township; section line: location approximate	---
Fence or field line	---
Power transmission line, located tower	---
Dam; dam with lock	---
Cemetery; grave	---
Campground; picnic area; U.S. location monument	---
Windmill; water well; spring	---
Mine shaft; prospect; adit or drift	---
Control: horizontal station; vertical station; spot elevation	---
Contour: index; intermediate; supplementary; depression	---
Distorted surface: strip mine, levee, sand	---
Bathymetric contours: index; intermediate	---
Perennial lake and stream; intermittent lake and stream	---
Rapids, large and small; falls, large and small	---
Swamp; marsh	---
Submerged marsh; land subject to controlled inundation	---
Woodland; scattered trees	---
Scrub; mangrove	---
Orchard; vineyard	---





















Guest
House

DOCUMENTARY
INSIDE



The Barn















UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Frelinghuysen Morris House and Studio
NAME:

MULTIPLE
NAME:

STATE & COUNTY: MASSACHUSETTS, Berkshire

DATE RECEIVED: 4/15/16 DATE OF PENDING LIST: 5/19/16
DATE OF 16TH DAY: 6/03/16 DATE OF 45TH DAY: 5/31/16
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 16000304

REASONS FOR REVIEW:

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

COMMENT WAIVER: N

ACCEPT RETURN REJECT 5.31.16 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

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.

Massachusetts Historical Commission Photo Submission Form

Please submit one form for each group of digital images

About your digital files:

Camera Used (make, model): Nikon D3100

Resolution of original image capture (camera setting including resolution and file format):

Pixel Dimensions: 40.5M, 4,608 pixels x 3,072 pixels; Document Size: 15"x10" jpeg; Resolution: 300 pixels per inch

File name(s) (attach additional sheets if necessary) check here to refer to attached photo log:

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

About your prints:

Printer make and model: Epson Stylus Photo Printer R3000

Paper: brand & type (i.e., Epson Premium Glossy Photo)

Epson Borderless Premium Glossy Photo Paper

Ink: Epson Ultrachrome Pigmented Inks

Signature: (By signing below you agree that the information provided here is true and accurate.)

Signature: Virginia H. Adams Date: 11/5/15

PHOTOGRAPH LOG

Frelinghuysen Morris House & Studio

Location: Stockbridge and Lenox
Berkshire Co.

Photographer: Carolyn Barry and Virginia H. Adams
PAL
26 Main Street
Pawtucket, Rhode Island

Date: August 26, 2015

Frelinghuysen Morris House & Studio

MA_Stockbridge and Lenox(Berkshire Co)_Frelinghuysen Morris House & Studio_0001
MA_Stockbridge and Lenox(Berkshire Co)_Frelinghuysen Morris House & Studio_0002
MA_Stockbridge and Lenox(Berkshire Co)_Frelinghuysen Morris House & Studio_0003
MA_Stockbridge and Lenox(Berkshire Co)_Frelinghuysen Morris House & Studio_0004
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APR 15 2016

Nat. Register of Historic Places
National Park Service

The Commonwealth of Massachusetts
William Francis Galvin, Secretary of the Commonwealth
Massachusetts Historical Commission

April 11, 2016

Mr. J. Paul Loether
National Register of Historic Places
National Park Service
1201 Eye Street, NW 8th floor
Washington, DC 20005

Dear Mr. Loether:

Enclosed please find the following nomination form:

Frelinghuysen Morris House and Studio, 92 Hawthorne Street, Lenox, and 159 West Street, Stockbridge (Berkshire), MA

The nomination has been voted eligible by the State Review Board and has been signed by the State Historic Preservation Officer. The owners of the properties in the district were notified of pending State Review Board consideration 30 to 45 days before the meeting and were afforded the opportunity to comment.

Sincerely,

A handwritten signature in blue ink that reads "Betsy Friedberg".

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

enclosure

cc: Olga Weiss, Chair, Lenox Historical Commission
Kinney Frelinghuysen, Frelinghuysen Morris Foundation
Linda Jackson, Chair, Stockbridge Historical Commission
Charles Gillett, Stockbridge Board of Selectmen
Virginia Adams, PAL, consultant
Ed Lane, Lenox Board of Selectmen
Kameron Spaulding, Lenox Planning Board
Douglas Rose, Stockbridge Planning Board