

I, hereby certify that this property is:

entered in the National Register  
See continuation sheet.

determined eligible for the  
National Register

See continuation sheet.  
determined not eligible for the

National Register

removed from the National Register

other (explain): \_\_\_\_\_

*Elson H. Beall* 4/25/19

*[Signature]*

Signature of Keeper

Date of Action

5. Classification

Ownership of Property (Check as many boxes as apply)

private  public-local  public-State  public-Federal

Category of Property (Check only one box)

building(s)  district  
 site  structure  object

Number of Resources within Property:

Contributing	Noncontributing
<u>1</u>	_____ buildings
<u>1</u>	_____ sites
<u>1</u>	_____ structures
<u>2</u>	_____ objects
	<u>0</u> Total

Number of contributing resources previously listed in the National Register: 0

Name of related multiple property listing: N/A

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: DOMESTIC

Sub: single dwelling

Current Functions (Enter categories from instructions)

Cat: DOMESTIC

Sub: single dwelling

=====  
7. Description  
=====

Architectural Classification:

International Style

Materials:      foundation      poured concrete  
                  roof                built-up  
                  walls              concrete block; vertical tongue and groove fir  
   siding  
                  other                \_\_\_\_\_  
   \_\_\_\_\_

Narrative Description

Describe present and historic physical appearance.    X See continuation sheet.

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**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Description Henry F. Miller House, Orange 7-1  
New Haven County, CT

**Narrative Description**

The Henry F. Miller House is an International Style structure built in 1949 and located on a wooded hillside in the town of Orange, Connecticut. The house's 2.5-acre lot adjoins property owned by the South Central Connecticut Regional Water Authority to the east, Derby Avenue (Connecticut Route 34) to the north, a house lot on the west, and undeveloped wetlands to the south.

The house, a rectangular structure of post-and-beam construction, has a flat, built-up roof that overhangs the walls on the southeast, southwest, and part of the northwest sides. A three-inch curb allows the roof to be flooded to cool the house (**Figure 1**). There is a low chimney of red brick.

One end wall and one intermediate wall are of concrete block painted gray. The remainder of the exterior is either glass or vertical tongue-and-groove fir siding with wood trim. The siding has a natural finish, while the trim is painted. The original portion of the house measures 23 by 42 feet; in 1959 it was extended to the north with an 18-by-30-foot addition. The addition was designed by the same architect to harmonize with the original house (**Photograph 2**).

The house is set into the hillside, which slopes away from the road, so that the west side, the principal entry side, is one story tall. The south and east sides are two stories tall, and the north side slopes from one to two stories. On the west (entry) side, the roof shelters the front door, which is flanked by a full-height fixed pane window (**Photograph 6**). The door itself is flush and painted red. To its right, a continuous row of transom windows lights a storage room, a bathroom, and a bedroom (**Photograph 5**). The overhanging roof projects forward to form a carport, which is screened from the front door by vertical wooden slats. To the left of the door, the wall steps forward nearly the depth of the overhang, with another ribbon of windows for the master bath and the study. Beneath the ribbon windows the wall is covered with vertical tongue-and-groove fir siding. At the southern end of the house, stairs lead up to the balcony and down to the kitchen door.

The north wall is of concrete block and has no openings. The south and west sides of the house are primarily of glass, with continuous rows of wood horizontally sliding or awning windows or fixed sheets of glass lighting the rooms (**Photographs 1,3**). The lower-level windows are nearly full height; those on the upper level begin about three feet above floor level. A vertical window, two stories high, interrupts the rows on the southeast side, indicating the stair hall within. A wooden balcony wraps around the upper level along the southwest side and the southeast side as far as the staircase window; its railing consists of wooden posts and top

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**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Description Henry F. Miller House, Orange 7-2  
New Haven County, CT

rail with panels of metal screening between the posts. On the lower level are a terrace of irregular flagstones and a wooden deck with wooden railings, all stained brown.

To the south of the house stands a shed of wood frame construction, with a flat roof, flush vertical siding, and clerestory windows (**Photograph 4**). The shed is tied to the house by a slatted screen (like the one on the carport), which screens the kitchen entrance from the terrace and dining area.

Inside, entry is to a foyer that contains the stair (**Figure 2**). A corridor runs to the right connecting to the bedrooms and a door opens in the concrete-block wall to the left (the original end wall of the house), giving access to the master bedroom, master bathroom, and study. The ceilings are of unpainted tongue-and-groove ponderosa pine boards. On the right side of the corridor are a storage room and a compartmented bathroom. On the left are two bedrooms and two more bedrooms are at the end. The partitions between the bedrooms are moveable storage units containing both cupboards and drawers (**Photograph 10**). Nonmoveable interior partitions are stud walls clad with fir plywood, vertical or horizontal tongue-and-groove fir siding, or sheetrock. Each bedroom has a full wall of windows and a door giving onto the balcony.

In the master bedroom a low (4-foot) wall screens the bed from the door and divides the room into separate areas for sitting and sleeping. The study has shelves on wall brackets and walls painted in bright yellow with bold, angular patterns in red and blue.

From the entry hall, a stair with open treads of Southern pine on solid steel stringers and a handrail of red-painted, bent steel pipe descends to a flagstone landing and, from there, by four flagstone steps, to the public rooms on the lower level (**Photograph 7**). A planting bed enclosed by a low fieldstone wall abuts the stair landing; the curving line of its front is continued in a similar planting bed immediately outside.

The living/dining room is a long room lined with windows on its southeast and southwest sides (**Photograph 8**). Windows go up to the ceiling and down nearly to the floor; the balcony above shades the glass in the summer. Glazed doors mid-way down the long side and at the end lead outdoors. The long wall facing the windows is sided in natural-finish, horizontal tongue-and-groove fir. A brick fireplace projects slightly from the wall and is flanked by built-in bookcases and a bin for firewood. A small opening above the bookcases serves as a pass-through to the kitchen. Near the stair, a door leads to a storage and utility room; another door, under the stair, leads to a playroom, part of the 1959 addition.

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**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Description                                      Henry F. Miller House, Orange                                      7-3  
New Haven County, CT

At the southern end of the living room is an area used for dining **(Photograph 9)**. The kitchen is to one side, separated from the dining room by a wall of plywood with applied laths forming square panels and pierced by a door and a pass-through. The galley-type kitchen and adjacent pantry have counters on both sides, with white metal cabinets or open shelves above.

Many of the furnishings are original to the house. Produced by such designers as Knoll Associates, Charles and Ray Eames, Eero Saarinen, and George Nelson, they reflect the taste of the time.

=====  
8. Statement of Significance  
=====

Certifying official has considered the significance of this property in relation to other properties: local.

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.

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

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

Criteria Considerations (Mark "X" in all the boxes that apply.)

     A owned by a religious institution or used for religious purposes.

     B removed from its original location.

     C a birthplace or a grave.

     D a cemetery.

     E a reconstructed building, object, or structure.

     F a commemorative property.

     G . less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance:     Architecture    

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Period of Significance:     1949; 1959    

\_\_\_\_\_  
\_\_\_\_\_

Significant Dates: 1949

\_\_\_\_\_

\_\_\_\_\_

Significant Person(s): N/A

Cultural Affiliation: N/A

Architect/Builder: Henry F. Miller, architect

Anthony Concelmo, builder

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

X See continuation sheet.

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**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Significance Henry F. Miller House, Orange 8-1  
New Haven County, CT

**Summary**

One of the New Haven area's first Modern houses when it was built in 1949, the Henry F. Miller House illustrates the adaptation of International Style modernism to single-family suburban houses in the United States in the period immediately after World War II. Originally developed in Europe as a new system of building that took advantage of modern technological advances and embraced an unornamented, machine-made aesthetic transcending regional or national characteristics, the International Style absorbed some natural materials and regional features in the years just before and after the war. The Miller house embodies many planning, constructional, and aesthetic characteristics of the International Style, including open plan, flat roof, inclusion of modern conveniences, careful attention to environmental and functional considerations, avoidance of superfluous ornament, and extensive use of glass.

The Miller house not only illustrates the spread of Modern architecture in Connecticut, and the United States, it also played a part in that process. Henry F. Miller designed the house as a Master's thesis project while he was a student in Yale University's School of Architecture. Yale was one of the leading architecture schools in promoting the Modern movement, and its faculty and students made the New Haven area a center of post-war Modernism in Connecticut and the United States. The house was published in a national magazine, *House Beautiful*, as part of a series on "The New American Style." Locally, it received extensive coverage in the *New Haven Register* and was opened to the public in 1949 for a charity benefit. An estimated 25,000 people visited the house; for many this was their first up-close exposure to Modern architecture.

**Modernism: Origins and Introduction to the United States**

The International Style had its origins in Europe in the 1920s, when avant-garde architects attempting to rebuild after the devastation of World War I began to experiment with ways of applying new technological advances to building. They were influenced as well by artistic philosophies that favored abstraction and simplification. These architects promoted an architecture that used modern materials and techniques, that sought to ameliorate social conditions, and that eliminated ornament. Their stated aim was to break free from historic influences to create an entirely new architecture that would express and serve the radical changes occurring in 20th-century life and society.

This new architecture was reported on in American architectural publications, but it remained almost completely a European phenomenon until the early 1930s. The first widespread recognition of Modernism in the



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Significance Henry F. Miller House, Orange 8-2  
New Haven County, CT

United States came in 1932, when the newly established Museum of Modern Art in New York City mounted an exhibition on the new architecture. An accompanying book was prepared by Philip Johnson and Henry-Russell Hitchcock, who coined the term "International Style" to describe the new movement's rejection of national traditions.

Adolf Hitler's rise to power in Germany gave an impetus to the spread of the International Style to the United States. Hitler thought of modern art and architecture as decadent and attempted to stamp them out, prompting three of the movement's leaders, Ludwig Mies van der Rohe, Walter Gropius and Marcel Breuer, to leave Germany for the United States. There they took posts at American schools of architecture, Mies at the Armour Technical Institute in Chicago, and Gropius and Breuer at Harvard.

**The Post-War Architectural Scene**

During World War II, almost nothing was built in the United States that was not directly related to the war effort. Education continued, however, and the European refugees and their followers effected a drastic change in the shape of architectural education. In less than ten years, the nation's leading schools of architecture abandoned traditional curricula in favor of Modernism.

The major architectural periodicals continued publication through the war as well, and they document the change in architectural culture that took place during those years of enforced idleness. One periodical, *Progressive Architecture* (which had changed its name from *Pencil Points* in 1943), summarized the change in its January, 1946, issue with an article called "Pearl Harbor to Nagasaki: A Review of Architectural Progress During the War Years."<sup>1</sup> The article points out that in 1940 the International Style had been presented as one option, along with traditional styles. By 1945, Modernism enjoyed a near-monopoly of the architectural press. As wartime restrictions lifted and materials became available, a vast building boom began, fueled by demand for housing and other building after nearly 20 years of Depression and war. There was a mood of progress, and plenty of work for young architects.

Postwar modernism looked different from the International Style of the early 1930s. Between the wars, European modernism focused on social goals (such as worker housing), and was characterized by a hard-edged, machine-made aesthetic utilizing smooth, precise materials, most characteristically stucco, metal, and glass. This began to change in the

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<sup>1</sup>*Progressive Architecture* 27,1 (January 1946): 42ff.

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Significance                      Henry F. Miller House, Orange                      8-3  
New Haven County, CT

later 1930s, particularly in work of Breuer, Gropius, and the Finnish architect Alvar Aalto, who began experimenting with rough-cut stone and wooden siding. This trend continued and increased during the war and after. In the United States, where wood was often used for both framing and cladding, Modern wooden houses were compared in architectural literature to Colonial buildings, seen as straightforward and "honest." The types of buildings the Modernists erected in postwar America were different, too: instead of blocks of workers' housing, the most important commissions were for corporate offices and single-family houses. The American preference for suburban living, combined with VA benefits and planning policies that encouraged suburbanization, created a boom in residential construction. Though the vast majority of houses built were traditional in style, the situation offered significant opportunities to Modernist architects. In many cases, it was easier to build Modern houses than other types of buildings: the outlay was relatively modest and the architect only had to convince one family, rather than a corporate board, to experiment with an unfamiliar style. Building houses for themselves or relatives provided architects with an opportunity to gain experience and to create demonstration projects that they could use to sell potential clients on Modern architecture.

Some popular magazines promoted Modernism, too. In 1950, *House Beautiful* launched a series on what it called "The New American Style." The series was not solely Modern in its aesthetics, but it included several Modern houses (among them the Miller house) and discussed even traditional-looking houses in terms of planning and functionality, terms that came from the Modern movement. According to *House Beautiful*, this new style was characterized by the following:

Its design should be agreeable fitted to its purpose....

Its materials should be honestly and appropriately used....

It should take advantage of our numerous technologies...

It should have no superfluous ornament....<sup>2</sup>

**Modernism in Connecticut**

One characteristic of the spread of Modernism was that activity tended to occur in pockets.<sup>3</sup> The clustering reflected the fact that Modernism,

<sup>2</sup>"How to Recognize the American Style," *House Beautiful* 92, 5 (May 1950): 158.

<sup>3</sup>William H. Jordy, *The Impact of European Modernism in the Mid-Twentieth Century; American Buildings and Their Architects*, vol. 5 (New York: Oxford

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Significance                      Henry F. Miller House, Orange                      8-4  
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while increasing in popularity, remained very much a minority taste. Modernist architects tended to band together for morale and then produced works where they lived. The atmosphere within these clusters was one of exhilaration--the excitement of being on the cutting edge. One of the best known pockets was in New Canaan, where a group of Modernist architects came to live between 1946 and 1949. Five had known each other at Harvard: Marcel Breuer (who left the faculty in 1946 for private practice in New York), Philip Johnson, Eliot Noyes, John Johansen, and Landis Gores. Their works in New Canaan, including at least one house per architect, were widely published and widely influential. By January, 1953, the town boasted more than 30 Modern houses, prompting *House & Home* magazine to publish an article that asked "What Is Going on in New Canaan?"<sup>4</sup>

Another such pocket developed in New Haven. Yale's School of Architecture had, like almost all major schools, gone over to Modernism. The Dean in the late 1940s was George Howe, an early American convert to the International Style. Other faculty members included Philip Johnson, Louis Kahn, Eliot Noyes, Eero Saarinen, and G.E. Kidder Smith. They were supplemented by visiting instructors and part-time critics and guest lecturers who included such prominent architects and critics as Frank Lloyd Wright, Richard Neutra, Le Corbusier, Harwell Hamilton Harris, Marcel Breuer, Alvar Aalto, Carl Koch, Oscar Niemeyer, and Lazlo Moholy-Nagy. One of Yale's most prominent Modernists was not an architect: Vincent Scully, who earned his Ph.D. in Art History at Yale in 1949 and joined the faculty, rapidly gained a reputation as one of the nation's most articulate and influential promoters of Modern architecture.

**The Henry F. Miller House: Historical Background**

Henry F. Miller was a student in Yale's School of Architecture when he chose to design a house for his thesis project. As his starting point Miller took the house of some friends, a typical postwar Cape with living room, dining room, kitchen, three bedrooms, and a bathroom. He decided to design a Modern house of about the same size, "to show that there was another kind of house that could be built for the typical family."<sup>5</sup> Miller and his wife, Maria, bought a parcel of land on the outskirts of New Haven and he designed the house specifically to fit its topography. Upon

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University Press, 1972), 171.

<sup>4</sup>"What is Going on in New Canaan?" *House & Home* III, 1 (January 1953):132-139.

<sup>5</sup>Interview, 10 March 2000.



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Significance                      Henry F. Miller House, Orange                      8-6  
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visitors. For years thereafter, people would identify the Millers as "the people who live in that Modern house."<sup>8</sup>

One year later, *House Beautiful* published an article on the Miller house as part of that magazine's ongoing coverage of what it called "the New American Style."<sup>9</sup> Again the article stressed economy and technology in addition to aesthetics. Its opening also suggests the difficulty of convincing average Americans to consider Modern architecture:

The American Dream: -as much luxury as possible -for as little money as possible. Like all dreams, this one won't come true by just wishing. You have to do what this Connecticut family did--work at it. They parked their prejudices, studied all the advanced techniques in home building, and applied them. Result: 2,152 sq. ft. of luxury for \$25,000<sup>10</sup>

At about the same time, the *New Haven Register* followed up with a full-page article reporting on the Millers' reactions after living in the house for a year. A quote from Maria Miller summarized the article: "We love it [the house], and it works!"<sup>11</sup>

In 1985, the Miller house was included in an exhibition at the Yale School of Architecture called "Ten Years Out." The exhibition showed buildings designed by alumni of the school in their first ten years after graduation. The Miller house was the earliest work in the show.

**Miller house: International Style**

The Miller house embodies many distinctive characteristics of postwar International-Style architecture:

post and beam frame: creates flexible interior and frees structure from cladding. Makes possible large expanses of glass, since the walls do not support the structure.

extensive use of glass in large fixed sheets, operable windows, and glazed doors--to make the interior light and airy and to provide visual connection to outdoors.

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<sup>8</sup>Interview, 10 March 2000. House tours for charity became a common way of popularizing Modern houses--similar tours were held in New Canaan, New Haven, and Guilford in the early 1950s.

<sup>9</sup>Laura Tanner, "The American Dream: As Much Luxury as Possible--for as Little Money as Possible," *House Beautiful* 92, 6 (June 1950): 126ff.

<sup>10</sup>*ibid.*, 126.

<sup>11</sup>"The House of Tomorrow -- One Year Later," *New Haven Register*, 28 May 1950.

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**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Significance Henry F. Miller House, Orange  
New Haven County, CT

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simple, geometric shapes, including a flat roof.

open floor plan: living and dining room in one, to provide greater flexibility; openings to kitchen and pantry. Movable partitions between bedrooms. Master bedroom divided into sitting and sleeping areas.

untraditional plan based on analysis of client's needs and nature of site: main living spaces on lower level to take advantage of hillside location and allow easy access to terraces. Bathroom divided into three compartments--for tub, toilet, and sink--to allow simultaneous use by more than one person. Planning for privacy: few, small windows toward street; orientation to rear of lot (different from conventional plans, which faced living room toward street).

integration of structure and site: house is sited on small buildable portion of lot, on brink of hill leading down to wetlands. Living spaces open to terrace and deck for outdoor living; on upper level, balcony provides further outdoor spaces. Large windows provide sense of connection between interior and exterior as does design of planting bed at foot of stairs. Fences and dividers screen carport from guests' entry and service yard from living spaces. Existing vegetation saved wherever possible and other landscaping executed in naturalistic style to blend with surroundings.

planning to take advantage of climate: windows face south, with shading computed to allow sunlight into the house in winter, but not in summer. Solid or nearly solid walls facing north, to provide protection from winter winds. Placement of windows and doors to allow cross-ventilation. The roof has a parapet that allows it to be flooded in the summer, providing additional cooling.

extensive storage space, often designed with specific uses in mind. Examples include shallow shelves for cans in kitchen and movable storage walls containing drawers as well as hanging space, which double as room dividers.

innovative technology: built-in watering system for indoor planting bed. Intercom between kitchen and front door, with electric latch that allows front door to be opened without coming upstairs. Radiant heating in the floor, eliminating radiators in the lower level.

aesthetics: a sense of openness and space achieved by the use of large windows, open plan, and simple forms. The stair, with its large window, open stairwell, open treads, and light rail, contributes to the sense of openness. Superfluous moldings and ornament are eliminated.

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**National Register of Historic Places  
Continuation Sheet**

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

**SUPPLEMENTARY LISTING RECORD**

NRIS Reference Number: 01000384

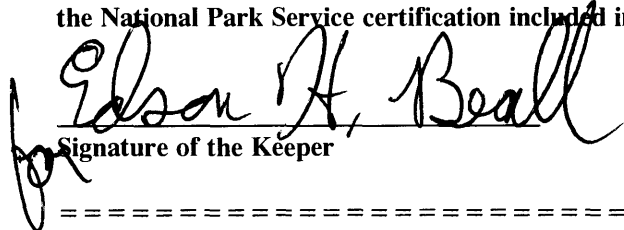
Date Listed: 04/25/2001

Miller, Henry F., House  
Property Name

New Haven  
County

CT  
State

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

  
Signature of the Keeper

4.25.01  
Date of Action

=====  
=====  
Amended Items in Nomination:

Section 8: Period of Significance

The period of significance is defined as 1949, the date of construction, and 1959 is removed.

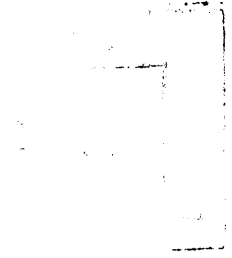
This information was confirmed by the John Herzan, of CT SHPO.

**DISTRIBUTION:**

- National Register property file
- Nominating Authority (without nomination attachment)

United States Department of the Interior  
National Park Service

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**NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM**

=====

1. Name of Property

=====

historic name: Miller, Henry F., House

other names/site number: N/A

=====

2. Location

=====


street & number: 30 Derby Avenue not for publication: N/A  
city or town: Orange vicinity: N/A  
state Connecticut code CT county New Haven code 009 zip code 06477

=====

3. State/Federal Agency Certification

=====

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this x 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 x meets      does not meet the National Register Criteria. I recommend that this property be considered significant      nationally      statewide x locally. (     See continuation sheet for additional comments.)

  
\_\_\_\_\_  
John W. Shannahan, Director  
Connecticut Historical Commission

March 15, 2001  
\_\_\_\_\_  
Date

In my opinion, the property      meets      does not meet the National Register criteria. (     See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of certifying official

\_\_\_\_\_  
Date

\_\_\_\_\_  
State or Federal agency and bureau

=====

4. National Park Service Certification



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National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Significance                             Henry F. Miller House, Orange  
New Haven County, CT

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**Architect: Henry F. Miller**

Henry F. Miller was born in 1916 in South Dartmouth, Massachusetts, and grew up in New York City. He received a Bachelor of Arts degree from Yale University in 1938. After serving in the Army in World War II, he returned to Yale, graduating with a Bachelor of Architecture in January of 1948.

Miller taught at Yale for a year, and then joined the firm of Harold H. Davis, a New Haven architect. In 1956 the firm became Davis, Cochran & Miller and in 1969 Davis Cochran Miller Baerman Noyes, Architects, A.I.A. Over the years the firm worked on a wide variety of projects, particularly school and university buildings, public facilities such as libraries, skating rinks, swimming pools, maintenance garages, and auditoriums, as well as businesses, banks, and churches. The firm also pioneered in the field of computerized specifications-writing, applying this technique beginning in 1969 to its own commissions and furnishing the service, on a consulting basis, to other architectural firms in Connecticut. In 1974 Miller left Davis Cochran Miller Baerman Noyes to serve as Associate Director of Facilities Planning for Yale University. He retired in 1990.

Miller became a Fellow of the American Institute of Architects in 1972. Historic preservation became a special interest, and he served as Connecticut State Preservation Coordinator on the national AIA Historic Resources Committee. In addition, Miller was a member of the boards of the New Haven Colony Historical Society, the New Haven Preservation Trust and the Connecticut Trust for Historic Preservation, and served on the Connecticut State Historic Preservation Board.

=====  
9. Major Bibliographical References  
=====

See continuation sheet

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 # \_\_\_\_\_

Primary Location of Additional Data

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: c/o Henry F. Miller, 30 Derby Avenue, Orange, CT 06477

=====  
10. Geographical Data  
=====

Acreage of Property 2.5

UTM References (Place additional UTM references on a continuation sheet)

Zone	Easting	Northing	Zone	Easting	Northing
1	<u>18</u>	<u>668500</u>	<u>4573850</u>	3	_____
2	_____	_____	4	_____	_____

See continuation sheet.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

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National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
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Bibliography                      Henry F. Miller House, Orange                      9-2  
    New Haven County, Connecticut

Nelson, George, and Henry Wright. *Tomorrow's House: A Complete Guide for the Home-Builder*. New York: Simon & Schuster, 1945.

Tanner, Laura. "The American Dream: As Much Luxury as Possible -- for as Little Money as Possible." *House Beautiful* 92,6 (June,1950):126ff.

"What Is Going on in New Canaan?" *House & Home* III,1 (January 1953): 132-139.

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

The boundaries for the property are those currently established for 30 Derby Avenue in the Town of Orange, shown on Orange Town Assessor's Map as lot number 93-4-2.

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

The boundaries described above include the property as acquired by Henry F. and Maria B. Miller in 1948 and other parcels acquired later. The additional parcels were bought to preserve the house's setting and views and have not been significantly altered from their appearance in 1949.

=====1  
11. Form Prepared By

name/title: Christopher Wigren, Architectural Historian  
reviewed by John Herzan, Connecticut Historical Commission

organization: N/A date 4 March 2001

street & number: 360 Bellevue Road telephone: 203.624.2063

city or town: New Haven state: Connecticut zip code: 06511

=====1  
Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs Representative black and white photographs of the property.

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

=====  
Property Owner  
=====

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

name: Henry F. and Maria B. Miller

street & number: 30 Derby Avenue telephone: 203.387.5787

city or town: Orange state: Connecticut zip code: 06477  
=====

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. 470 et seq.). Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

Photographs                      Henry F. Miller House, Orange                      1 of 1  
    New Haven County, CT

All photographs taken by Henry F. Miller, July, 2000. Negatives on file with the Connecticut Historical Commission

1. East (rear) facade. Camera facing northwest.
2. East (rear) facade, showing 1959 addition. Camera facing northwest.
3. South facade. Camera facing northeast.
4. View under balcony past corner of living/dining room, toward shed. Camera facing southwest.
5. West (entry) facade. Camera facing east.
6. Front door. Camera facing east.
7. Stairwell. Camera facing southeast.
8. Living/dining room. Camera facing north.
9. Living/dining room. Camera facing south.
10. Movable storage partition.

Figure 1. Perspective drawing of Miller house, by Henry F. Miller, 1949.

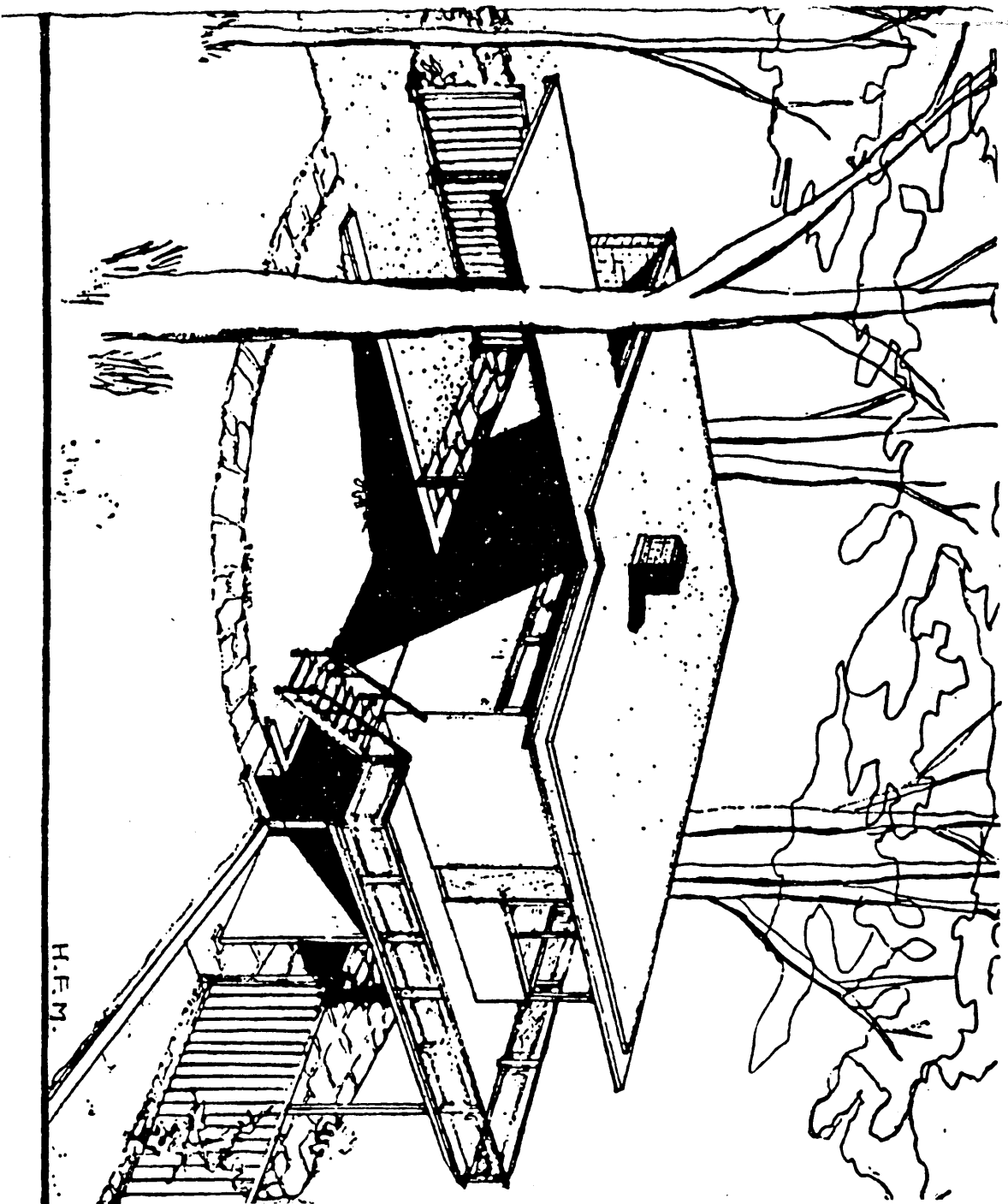




Figure 2. Floor plans, Miller house, by Henry F. Miller, 2000.

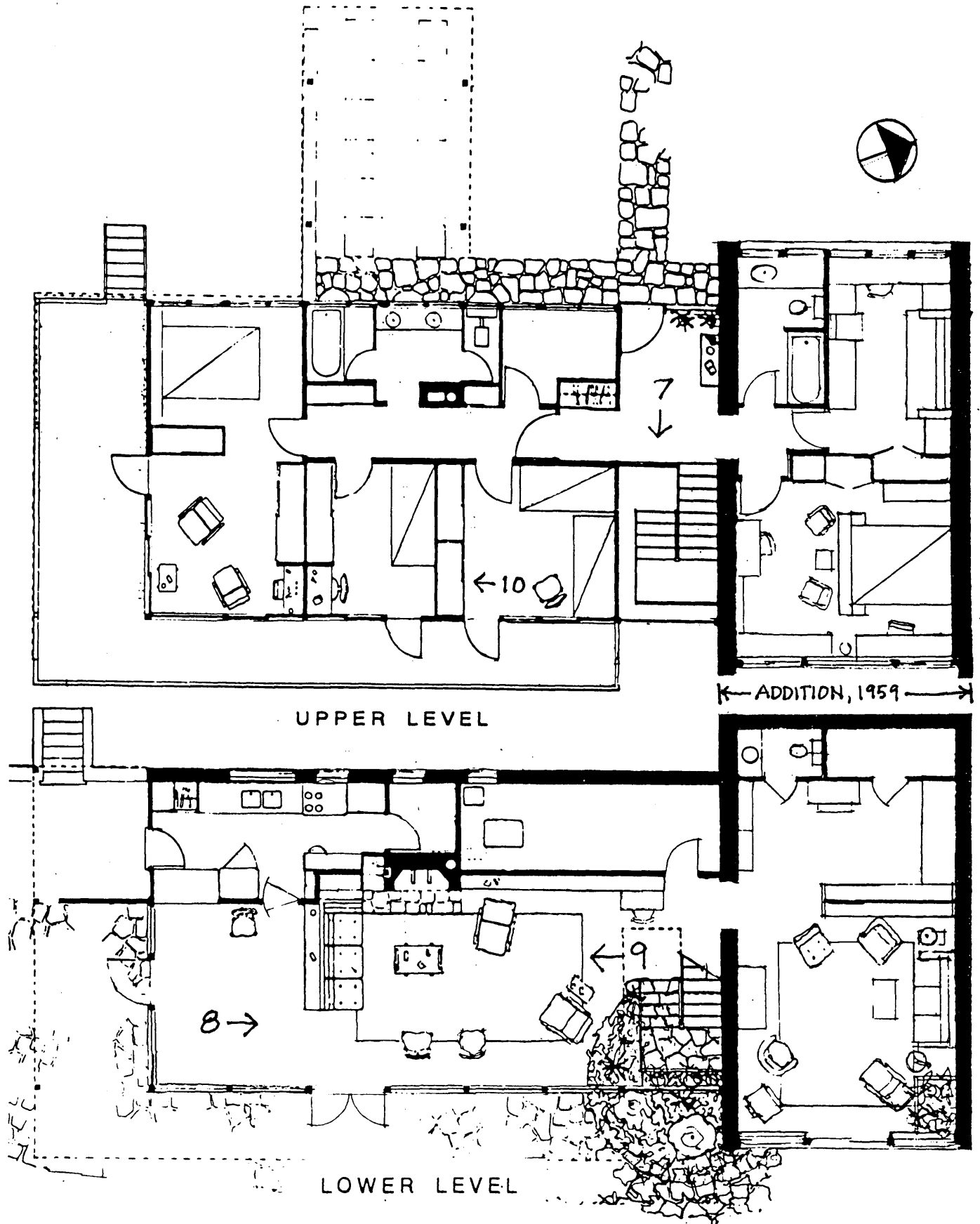
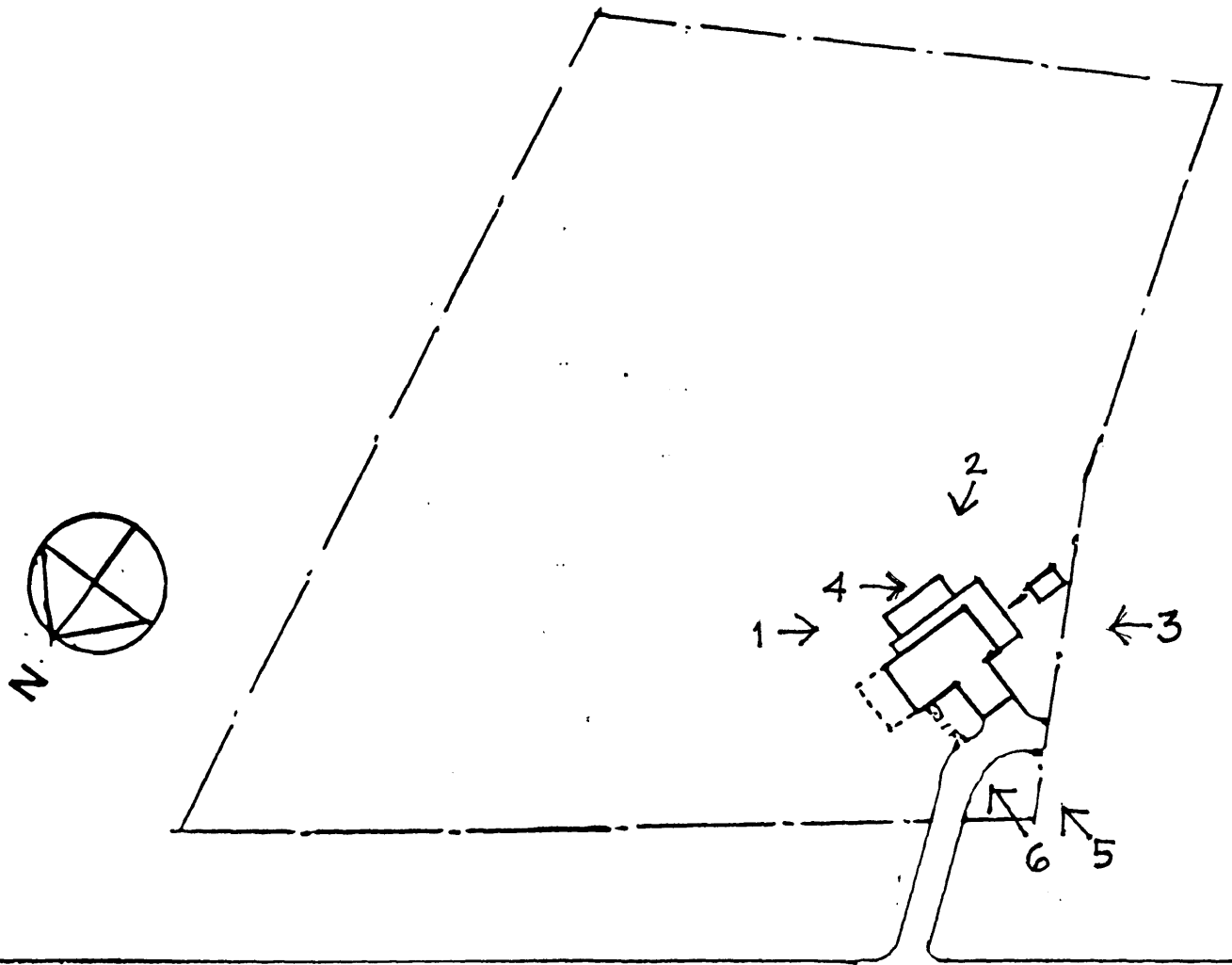


Figure 3. Site plan, Miller house, by Henry F. Miller, 2000



DERBY AVENUE (CT ROUTE 34)

# Throngs Inspect Register's 'House Of Tomorrow' On Opening Day



Shown above is a portion of the thousands who thronged to The New Haven Register's "House of Tomorrow" when it opened to the public in Orange yesterday. By the time it closed at 8 P. M. nearly 4,000 people had been shown through the building and had inspected the grounds.

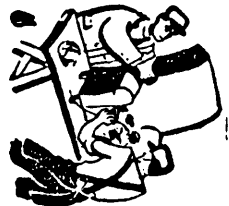
**POWDER HOUSE DAY**  
**BEING MARKED BY**

Foot Guard Armory. Capt. Herbert L. Emanuelson will be toastmaster. Speakers will include Governor Bowles, Maj. Raymond F. Gates of the First Company Governor's

**Body Of Man Found Under Hartford Dock**  
Hartford, May 16—(AP)—The body

Medical Examiner Walter B. Weisenborn said the man had been dead since Saturday and that death was apparently due to natural causes.

**Reupholstering**



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**"HOUSE of**

**OPEN**

**11 A. M.**

Figure 4.

Clipping, "Throngs Inspect Register's 'House Of Tomorrow' On Opening Day," New Haven Evening Register, 16 May 1949, page 3.