1. NAME AND LOCATION OF PROPERTY

Historic Name: Hill-Stead (Updated Documentation)

Other Name/Site Number:

Street and Number (if applicable)**:** 35 Mountain Road

City/Town: Farmington **County:** Hartford **State:** Connecticut

2. SIGNIFICANCE DATA

NHL Criteria: 1 and 4

NHL Criteria Exceptions: n/a

NHL Theme(s): III. Expressing Cultural Values
2. visual and performing arts
5. architecture, landscape architecture, and urban design

Period(s) of Significance: 1898–1946

Significant Person(s) (only Criterion 2)**:**

Cultural Affiliation (only Criterion 6)**:**

Designer/Creator/Architect/Builder: Riddle, Theodate Pope (with McKim, Mead & White; Richard F. Jones)

Historic Contexts: XXIV. Painting and Sculpture
K. Supporting Institutions
XVI. Architecture
M. Period Revivals
I. Georgian

Designated a National Historic Landmark by the Secretary of the Interior
January 13, 2021

3. WITHHOLDING SENSITIVE INFORMATION

Does this nomination contain sensitive information that should be withheld under Section 304 of the National Historic Preservation Act?

___ Yes
_X_ No

4. GEOGRAPHICAL DATA

1. Acreage of Property: 152 acres

2. UTM Reference:

Point	Zone	Easting	Northing
A	18	682180	4621080
B	18	681730	4620540
C	18	681340	4620530
D	18	681380	4620700
E	18	681460	4620700
F	18	681460	4620480
G	18	681350	4620740
H	18	681080	4620860
I	18	680900	4620680
J	18	681040	4620900
K	18	681110	4621000
L	18	681030	4621080
M	18	681160	4621090
N	18	681240	4621290
O	18	681410	4621240
P	18	681360	4621400

3. Verbal Boundary Description:
The nominated property is described in the Farmington County Land Records in Volume 101, page 481. The nominated property consists of 152 acres of the original 200 acres of the estate assembled by the family: "Map Showing Land Acquired by A. A. Pope in Farmington, Conn., August and September, 1898 by C. B. Vorge, Engr" in the Farmington County Land Records.

4. Boundary Justification:
The boundary includes all the property that was part of the original A. A. Pope estate, less approximately fifty acres sold off over a period of time by the trustees under the will of Theodate Pope Riddle (which was mostly woodland to the southeast), that maintains integrity to the period of significance.

5. SIGNIFICANCE STATEMENT AND DISCUSSION

INTRODUCTION: SUMMARY STATEMENT OF SIGNIFICANCE

Hill-Stead is nationally significant because it is "perhaps the finest Colonial Revival house, and museum, in the United States."[1] Designated as a National Historic Landmark (NHL) in 1991, the property's significance was originally recognized under NHL Criteria 1 and 4. Hill-Stead outstandingly represents the ideals of the early twentieth century Country Life Movement, which sought to improve the living conditions of America's rural residents through the introduction of progressive ideals to rural life. These ideals were manifested through the juxtaposition of the property's architecture and the extraordinary collection of French Impressionist art displayed in the early twentieth-century Colonial Revival estate. Hill-Stead is also an outstanding example of the Colonial Revival style in an American country estate. The estate was designed by Theodate Pope (later Riddle),[2] among the earliest registered female architects in the nation (fifth registered with American Institute of Architects [A.I.A.]), in a unique collaboration with New York architects McKim, Mead & White.[3]

The Popes were one of three major early collectors of French Impressionist paintings, and Hill-Stead is the only location that still retains its original collection. The collection of French Impressionist paintings in the historic house is outstanding for its quality and because it was acquired during the artists' lifetimes. The presence of the paintings and collection of decorative arts in a country house setting, integrating the art and architecture to create a cultural unity, has become a significant cultural resource because it is unchanged, an entity existing to the present time as planned and lived in by the Pope family. The architectural assets also include the property's landscape and a number of important outbuildings, as the estate was also a working farm. Indeed, the property's historic value is enhanced by a landscape designed to incorporate not only the handsome outbuildings, but also the vistas, farm fields, and cultivated areas into a unified whole that was carefully envisioned by the estate's creators more than a century ago. In its totality, Hill-Stead is an important representation of the influential Country Life Movement and remains one of the best-preserved Colonial Revival estates in the country.

Since Hill-Stead's original NHL designation, a great deal of new scholarship has been published about the property. Much of this scholarship has focused on the Hill-Stead's buildings and landscape as the work of its principal architect, Theodate Pope Riddle, and her role in creating the remarkable landscape of the estate. Preparation of this updated NHL documentation is primarily intended to more fully recognize Theodate's role as the property's principal architect and her contributions to its design. Hill-Stead is an excellent example of this young architect's interpretation of a popular national movement at the turn of the century, and scholars have proclaimed it one of the best-preserved Colonial Revival estates in the country.

PROVIDE RELEVANT PROPERTY-SPECIFIC HISTORY, HISTORICAL CONTEXT, AND THEMES. JUSTIFY CRITERIA, EXCEPTIONS, AND PERIODS OF SIGNIFICANCE LISTED IN SECTION 2.

Hill-Stead was first established as a country estate in Farmington, Connecticut, for wealthy industrialist Alfred Atmore Pope (1842–1913) in 1901. Originally occupying an area of 250 acres, both the house and grounds were

[1] Mark Alan Hewitt, *The Architect & the American Country House, 1890–1940* (New Haven: Yale University Press, 1990), 57.

[2] Theodate Pope Riddle began her architectural career while still a single woman. Even after she married John Wallace Riddle in 1916, she continued to use her maiden name professionally.

[3] James F. O'Gorman, "Hill-Stead and Its Architect", in O'Gorman James F. editor, *Hill-Stead the Country Place of Theodate Pope Riddle.* New York: Princeton Architectural Press, 2010. For a discussion of this unique client relationship in the history of McKim, Mead & White, see Leland Roth, letter to Hill-Stead, 24 April 1988. Hill-Stead Museum Archives.

designed by Pope's daughter Theodate Pope Riddle (1867–1946), in collaboration with the architectural firm McKim, Mead & White. Construction of the estate took place during the years 1898 to 1901. Buildings that remain part of the property include the main house, a carriage-barn complex, a lower farm complex, and other farm structures and outbuildings.

Theodate inherited the house after her mother's death in 1920. After her own passing in 1946, Theodate's last will and testament established Hill-Stead as a museum to memorialize her parents and "for the benefit and enjoyment of the public." Hill-Stead remains as it was at the time of Theodate's death. The house continues to retain its extensive furnishings, including the family's collection of French Impressionist paintings and fine decorative arts. Highlights of the collection include major paintings by Eugène Carrière, Mary Cassatt, Edgar Degas, Édouard Manet, Claude Monet, and James McNeill Whistler, among other prominent artists.

Today, Hill-Stead comprises 152 acres of rolling farmland and serves as a village park and green-space for the neighboring community of Farmington. The Hill-Stead Museum continues to offer tours and an array of programs in art, architecture, gardens, and natural science, hosting several thousand visitors each year.

Main House

The question of who was in charge of Hill-Stead's design was addressed by Theodate Pope in a declaratory manner when she wrote to William Rutherford Mead (1846–1928) on September 17, 1898, "We have now decided instead of having you submit sketches to us, to send you the plans that I have been working over at intervals for some years…. Consequently, as it is my plan, I expect to decide on all the details as well as more important questions of plan that may arise. That must be clearly understood at the outset, so as to save unnecessary friction in the future. In other words, it will be a Pope house instead of a McKim Mead and White."[4]

The "some years" referred to by Theodate Pope were years in which she had lived in Farmington, Connecticut. She had moved to Farmington in 1886 at the age of nineteen to attend Miss Porter's School, a well-known liberal-arts finishing school for girls. After leaving Miss Porter's in 1888 to travel abroad with her family, she returned to live in Farmington, and began discussing with her father, Alfred Atmore Pope, a proposal to build a house for the family in Farmington. Her love of the community led her to study its architecture with great care. In spite of no formal architectural training, Theodate was able to persuade her father that her talent was adequate for the task at hand.

One of America's first successful female architects, Theodate Pope had renovated two houses in Farmington in the 1890s, prior to working on Hill-Stead. These experiences served as on-the-job training in lieu of formal architectural studies, thereby demonstrating her capability. She also studied fine arts with members of the Princeton University faculty in the spring of 1895 and 1896. Theodate Pope later opened an office for the practice of architecture in New York City in 1913, (which she maintained sporadically until 1924), and became a certified architect in New York State in 1916, the year she married John Wallace Riddle. Her Connecticut works include Westover School, Middlebury (1909); Hop Brook School, Naugatuck (1916); Avon Old Farms School, Avon (1921–27); in New York City, reconstruction of the Theodore Roosevelt birthplace on East 20th Street (1923); and a handful of other houses and estates in Connecticut and New York.

Perhaps more difficult to understand is the willingness on the part of the renowned architecture firm of McKim, Mead & White to accept such an arrangement. The explanation stems, in part, from the period of economic

[4] Pope, Theodate to William Rutherford Mead, September 17, 1898. Letter #2193 (photocopy), HSM Archives, Farmington, CT. Original at Avery Library, McKim, Mead and White papers, Columbia University, New York, NY.

weakness (the Depression of the 1890s) then coming to a close—the firm probably needed the business—and, in part, from the association of Alfred A. Pope with the J. H. Whittemore family of nearby Naugatuck, Connecticut. Pope was in the business of manufacturing malleable iron castings in Cleveland. The Whittemores were in the same business in Naugatuck, and there was a loose relationship between the two firms. Over the years of business association, a close friendship ensued. The presence of good friends nearby may have influenced Pope's decision to agree to his daughter's proposal for a house in Farmington. Since the Whittemores were important clients of McKim, Mead & White,[5] the firm could have deemed it impolitic to offend a close associate of so valuable a client.

McKim, Mead & White's recognition of the facts of the arrangement is evidenced by the way they handled the commission. The partner in charge was William R. Mead, the firm's business manager, not known for his talent as a designer. The associate with whom Theodate Pope dealt on details was Egerton Swartwout (1870–1943), a young man who left McKim, Mead & White, ca. 1900, to enter into partnership for himself.[6] Perhaps most indicative of Theodate Pope's strong contribution was adjustment in the firm's fee from the usual five percent or more to three and a half percent, the only known instance of such adjustment by McKim, Mead & White in recognition of client input.[7] Subsequent remodeling and a small addition to Hill-Stead in 1907, for which McKim, Mead & White were given full responsibility, was charged at five percent.

Selection of the site was the first important step undertaken by Theodate Pope. She chose a familiar hilltop because it was behind her own home in Farmington. It was an excellent choice, with panoramic views. The various parcels were assembled in 1898 by Harris Whittemore, J. H.'s son, on behalf of Alfred Pope while the family was in Europe.[8]

In her September 17, 1898, letter to Mead, Theodate Pope did not send an elevation, and, indeed proposed that McKim, Mead & White prepare one. Thus, the house's exterior appearance appears to have been the firm's responsibility. An early drawing shows the house without the portico, but with nine-over-nine windows, much truer to eighteenth-century New England precedent than the house as built. The final design with its monumental portico and Chinese Chippendale balustrade, along with six-over-six windows with their larger panes, better articulates the Colonial Revival interpretation considered appropriate for wealthy families in late nineteenth-century America. While many eighteenth-century farmhouses were five-bay, central-entrance, twin-chimney structures with an ell leading to barns, none was the size of Hill-Stead. Hill-Stead is an over-scaled interpretation of a Colonial prototype, complete with its portico modeled on that of George Washington's iconic eighteenth-century Virginia estate, Mount Vernon.[9] This non-archeologically correct approach to interpreting Colonial precedent was the basis and strength of the Colonial Revival at the turn of the century. Where

[5] For an account of the McKim, Mead & White work for John H. Whittemore, see Leland M. Roth, "Three Industrial Towns by McKim, Mead & White," *Journal of the Society of Architectural Historians* 38 (December 1979), 317–347. On the same topic, see also Ann Y. Smith, *Hidden in Plain Sight: The Whittemore Collection and the French Impressionists* (Roxbury and Waterbury, CT: Garnet Hill Publishing Company and the Mattatuck Historical Society, 2009).

[6] For an account of Swartwout's subsequent successful career, see Henry F. Withey and Elsie Rathbun Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: Hennessy and Ingalls, 1970, reprint of 1956 ed.), 586.

[7] Roth, Leland M. Letter to Hill-Stead, April 24, 1988. HSM Archives.

[8] A "Map Showing Land Acquired by A. A. Pope in Farmington, Conn., Aug. & Sept., 1898 by C. B. Vorge Engr." This map indicates that about a dozen parcels making up approximately two hundred acres constituted this original property, including land already owned by Theodate Pope that became part of the estate. Some acreage was sold by the Museum in the 1970s. Alfred A. Pope also owned other land in Farmington as detailed in his estate papers, Hill-Stead Archives, Box 6, folder 28.

[9] Richard Guy Wilson, *The Colonial Revival House* (New York, NY: Harry N. Abrams, 2004); Lydia Mattice Brandt, *First in the Homes of His Countrymen: George Washington's Mount Vernon in the American Imagination* (Charlottesville, University of Virginia Press, 2016).

Theodate Pope's desire for a regional New England precedent prevailed is in the extended ell of connected outbuildings she subsequently added.[10]

The interior spaces of Hill-Stead flow from one to another and work together with great success to form a cohesive whole. It is not known to what extent Theodate Pope's sketch plans were refined by the New York architects. Given their reputation, it is tempting to assume their great skill in managing domestic interior space is in evidence at Hill-Stead, particularly on the first floor. The experience of viewing the entire first floor from the foot of the entrance hall stairway, through to the fireplace of the ell room on the right, into the great dining room straight ahead, and all the way to James McNeill Whistler's *Blue Wave, Biarritz* in the second library on the left, is memorable. Nearly 4,900 square feet of floor space is comprehensible at a glance, and is orderly, convenient, and flowing. At the same time, the asymmetry of the plan and the location of the dining room in the center of the house are unlike anything else in McKim, Mead & White's work, and must be attributed to Theodate Pope.[11] Functionally, the interior provides convenient and effective opportunity for showcasing the family's art collection, serving well the dual purpose of domestic and gallery space.

Mr. Pope also played a significant role in the design and construction of his new estate. He and his wife had built a home for themselves in 1885 in Cleveland, Ohio, and during that project had learned a great deal about working with architects and builders.[12] On June 26, 1899, he wrote a five-page typed letter to his daughter outlining his ideas for many practical aspects of the construction. He dealt with insulation, heating, plumbing, sound control, paint mix, plaster, mortar, and crowning the floor joists.[13] As did his daughter, he provided much input that the architects might normally have felt to be within their area of responsibility.

The contractor was Richard F. Jones (1875–1951), a young man from the Unionville section of Farmington. He was selected over four others, including Norcross Brothers of Worcester, Massachusetts. He went on to become the most prominent builder of the Hartford area.[14] Jones, however, built only the shell of Hill-Stead; the millwork came from W. C. McAlister of Cleveland, a choice that reflects Alfred A. Pope's continued involvement in the construction of the house.

Warren H. Manning (1860–1938) was the landscape architect who assisted Theodate Pope.[15] The particulars of what he did are not at hand, but since he was known for his work at Biltmore for the Olmsted firm, and he had just opened his own practice, he would seem to have been a good choice. Perhaps more significantly, Manning had been involved in nearly twenty civic projects in Naugatuck and Middlebury, Connecticut, developed by the Popes close friends, the Whittemores. When J. H. Whittemore decided to create a summer estate for his family in Middlebury, Manning was among those he consulted, eventually becoming the sole landscape consultant. Whittemore's correspondence indicates discussions also included the Pope project, Hill-Stead, in Farmington.

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[10] The plans Theodate Pope sent to McKim, Mead & White have not survived to compare with what was built.

[11] O'Gorman, in his architectural essay for *Hill-Stead: The Country Place of Theodate Pope Riddle*, wrote in reference to a sketch on the back side of a letter written by Alfred Pope to his daughter in 1898, "Theodate's earliest drawings for her ideal farmhouse no longer survive, but there is preserved one small, rough outline of the final layout of Hill-Stead…It seems to be the earliest visualization of the house that has survived…This is the Pope house in embryo." Letter 543, HSM Archives.

[12] The architect for that house was William R. Emerson of Boston. The house does not survive but Hill-Stead has a pen and ink drawing of the front façade and a ca. 1914 photo album, compiled shortly before Mrs. Pope sold the house following Alfred Pope's death, showing the front façade, five public rooms, the first floor stair hall, and five bedrooms.

[13] Letter 987, HSM Archives.

[14] Jones worked closely with Theodate. O'Gorman, "Hill-Stead and its Architect", *Hill-Stead: The Country Place, 49*. Jones later work in the Hartford area includes, among many others projects, several churches, the Bushnell Memorial Auditorium, the Bond and Garde Hotels, the Women's Building at Hartford Hospital, and numerous private homes.

[15] Hayward, Allison M. "The Landscape, Gardens and Farm", in O'Gorman, editor, *Hill-Stead: The Country Place*, 151.

Though not stated in writing implicitly, the Popes surely chose Manning because their close friend recommended him.[16] Beatrix Farrand (1872–1959), a colleague of Theodate Pope, designed a new, ca. 1920 planting plan for Mrs. Pope's sunken garden located to the south of the house. Farrand's interest in landscape gardening was stimulated by her observations of her family's homes in Bar Harbor, Maine and Newport, Rhode Island; she had a client list of wealthy people.[17] One of her best-known surviving works, Dumbarton Oaks in Washington, DC, was begun in 1921, just after Hill-Stead. In 1899, she joined with Frederick Olmsted Jr., Warren H. Manning, and others in founding the American Society of Landscape Architects.

Above all, the interior and exterior of Hill-Stead benefited from comprehensive planning by a talented and strong-willed architect, Theodate Pope. Her thorough oversight of all aspects of the design produced a well-integrated final product. The marked sense of cohesiveness is a tribute to her ability to think through the development of the estate. The present condition of the house, much as she left it in 1946, makes Hill-Stead an unusually well-preserved architectural resource.

Art

Alfred Pope began his career as an art collector in his late forties, toward the end of the 1880s. Frequent travelers to Europe, the Pope family embarked on their first joint venture abroad, a Grand Tour in 1888–89, that was part business, part pleasure, and surely a culminating educational experience for Theodate, following the completion of her studies at Miss Porter's School. Multiple stops in Paris allowed for visits with Mrs. Pope's youngest brother Edward M. (Ned) Brooks, an artist living in that city with his young family.[18] Ned Brooks's connections paved the way for Alfred Pope to meet dealers and gain access to private collections. Several months into the trip, in May 1889, Pope made his first French Impressionist purchase, Claude Monet's *View of Cap d'Antibes*, painted the preceding year. The dealer, Boussod, Valadon of Paris, proved to be a steady source for Pope over the years. In addition to buying recent works, Pope was not averse to acquiring earlier examples of paintings by artists he liked; for example, Whistler's *The Blue Wave, Biarritz*, 1862, and Monet's *Fishing Boats at Sea*, 1868, both of which were purchased in 1894 along with several other paintings. Pope was determined, though unknown, in the art world; however, his most expensive purchase is referenced in a letter Camille Pissarro wrote on October 21, 1894, remarking on "this American who came to Paris to find a beautiful Manet at any cost, if the painting met his expectations. All the dealers were exhausted from looking in every corner for the pearl. Finally this nabob purchased Woman with Guitar (Manet, 1867) for 75,000 fr. Amazement far and wide!"[19] His final purchase, in 1907, from Durand-Ruel, New York and Paris, another dealer he used regularly, was Edgar Degas' *The Tub*, a bold choice of a sensuous pastel of a nude woman.[20] During Pope's lifetime his paintings were loaned on occasion for exhibition in Paris, London, New York, Cleveland, Chicago, and Boston.[21]

[16] *Warren H. Manning; Landscape Architect and Environmental Planner*, edited by Robin Karson, Jane Roy Brown and Sarah Allaback, Library of American Landscape History, Amherst, Massachusetts, and The University of Georgia Press, Athens, 2017, page 56.

[17] Ibid, 165. Farrand's planting plan is featured on page 163.

[18] Higonnent, Anne, "The Paintings", in O'Gorman, *Hill-Stead: The Country Place*, 120.

[19] Rewald, John, *Camille Pissarro: Letters to His Son Lucien* (New York: Pantheon, 1943), 248.

[20] The Tub is considered by Degas scholars to be among the artists' finest pastel nudes. It was one of only three major works to be acquired after the Popes had settled in the new home in Farmington.

[21] Documentation in Hill-Stead's archives indicates Alfred Pope lent works to the "Cleveland Art Loan Exhibition" in 1894 and "A Loan Exhibition of Paintings and Pastels by H. G. E. Degas" at the Fogg Art Museum in Boston in 1911. James McNeill Whistler's *The Blue Wave, Biarritz*, was exhibited in New York in 1898 and in London and Paris in 1905. Jacob Maris' *View of Dordrecht With Cathedral and Harbor* was loaned to the Columbian Exposition in Chicago in 1893.

The Popes knew and corresponded with American artists James McNeill Whistler (1834–1903) and Mary Cassatt (1844–1926). Cassatt took an interest in the art education of Theodate Pope.[22] The Whittemores traveled in the same circles and also collected Impressionist paintings for their homes.[23] Regrettably, the Whittemores' homes no longer stand and the collections have been dispersed. The Popes were also acquainted with the Henry Osborne Havemeyers of New York (he was known as "H. O.") who were the first, starting in 1871, and largest American collectors of French Impressionist paintings. Their paintings were hung throughout their New York home, where the Popes visited, and also in a gallery. At Mrs. (Louisine) Havemeyer's death in 1929, the collection was dispersed with the majority of it going to the Metropolitan Museum of Art. Their New York house has since been demolished.[24] Thus, of the three early and serious American collectors of French Impressionism for their homes, only Alfred A. Pope at Hill-Stead has left his mark with his collection virtually intact[25] and in its original setting, available to the public as a museum since 1947.

Henry James, in writing of his 1904 visit to Hill-Stead, described "…. a great new house on a hilltop that overlooked the most composed of communities; a house apparently conceived—and with great felicity—on the lines of a magnified Mount Vernon, and in which an array of modern 'impressionistic' pictures, mainly French, wondrous examples of Manet, of Degas, of Claude Monet, of Whistler, of other rare recent hands, treated us to the momentary effect of a large slippery sweet inserted, without warning, between the compressed lips of half-conscious inanition… no proof of the sovereign power of art could have been, for the moment, sharper… it was like the sudden trill of a nightingale, lord of the hushed evening."[26]

The "recent hands" of whom Henry James wrote have now become the recognized masters of the nineteenth century. The images they created are the icons of a revolutionary and regenerative art movement. The survival of these paintings in the home of the collector is rare, if not unique. The collection of French bronzes, Italian and Chinese ceramics, and American and English furniture serves as a complement to the better-known works. These decorative arts items are significant in their own right for their quality and as a reflection of the sensitivity of Alfred Pope, who owned them, and Theodate Pope Riddle, who preserved them. This father and daughter were largely responsible for the architecture of their house. The quiet complexity of its design and coloristic subtlety of its decoration are part of the art historical significance of the ensemble.

Farm and Outbuildings

As an essential component of the artistic effect that makes Hill-Stead a fine example of the Colonial Revival aesthetic, the estate's outbuildings represent one of the earliest examples of Connecticut country-house planning in which New England farm buildings served as a stylistic model for new construction. The conceit of designing Hill-Stead on the model of a Colonial farmstead began with the original upper carriage-barn complex, which burned in 1908. Designed in 1898 by Egerton Swartwout of McKim, Mead & White, with much input from Theodate Pope, these were actually the first buildings erected for the family at the estate.[27] Theodate corresponded late that year with the McKim, Mead & White firm regarding ventilation and other technical

[22] Mathews, Nancy Mowll, *Cassatt and her Circle: Selected Letters* (New York: Abbeville, 1984).

[23] Harris Whittemore and Alfred Pope, though a generation apart, became close collecting friends, often seeking the others opinion and eager to see what each had acquired. In his will, Alfred Pope left two paintings to Harris. Harris Whittemore met Mary Cassatt in 1893 and presumably introduced her to the Popes.

[24] Frances Weitzenhoffer. *The Haveymeyers: Impressionism Comes to America* (New York: Harry N. Abrams, 1886.)

[25] In the late 1930s-early 1940s, to aid in funding operations for her final and most all-inclusive architectural project, Avon Old Farms School, Theodate Pope Riddle sold paintings by Monet and Cassatt.

[26] James, Henry. "New England; An Autumn Impression - II, "*North American Review* 180, no. 5 (May 1905): 641–60; and *The American Scene*, New York 1907, 43.

[27] Work on these upper barns commenced even before construction of the main residence to which they were ultimately attached.

issues related to barn designs. Work on the lower dairy farm complex coincided with construction of the main house, and all of the estate's new ancillary buildings were in place by 1901. Although the majority of the outbuildings rose on their foundations contemporaneously with the house, their relationship to each other and the landscape was calculated to convey the impression of a farm that had expanded organically over many generations. While the building layout might appear random to the casual visitor, the overall effect depended on a careful consideration of materials and details conceived as interrelated parts of a harmonious whole.

Scholarship on Hill-Stead leaves virtually no doubt that the vision for the farm complex and outbuildings on the estate belonged to Theodate Pope, even though many hands were involved in their design and construction. In planning for the property, Theodate was likely influenced by McKim, Mead & White's scheme for Tranquility Farm in Middlebury, Connecticut. There, in tandem with the main house, the firm had recently designed extensive barn complexes for the dairy farm operated on the Colonial Revival estate built in 1895 by the Popes' close friends, the J. H. Whittemores.

As a leader in country house design, the office of McKim, Mead & White was among the first of the prominent Victorian-era firms in America to approach the style, material, and placement of farm buildings as a preconceived component of estate design. The partners' development of the Colonial Revival followed an 1878 tour of historic New England towns that inspired their reinterpretation of regional vernacular building and its distinctive materials—notably wood shingle, clapboard, and stone—as part of a high-fashion revival. Adding well-built barns and outbuildings reminiscent of their "authentic" early American predecessors was essential to the process of styling the American country estate as a New England stage set, and the traditional materials and familiar detailing reinforced the requisite sense of taste and pedigree.

The rise of the so-called gentleman's farm was also a factor in the design and appearance of estate barns and outbuildings, which served designated functions in the operation of a well-run estate. Coinciding with the rise of the American country retreat, the gentlemanly pursuit of scientific dairy farming—as pastime rather than necessity—grew out of an influential movement to revive rural values as the antidote to the stresses of an industrializing age. Rooted in progressive-era reform efforts, the movement inspired the first "fresh-air" programs to expose inner-city youth to rural life, and the new emphasis on modern farming techniques yielded the nation's first agricultural experiment stations. Cultivated during her years at Miss Porter's School, Theodate Pope's dream, or "favorite air-castle" as she phrased it, to start a dairy farm and make it a haven for adopted children[28] came to complete fruition in 1914 when she took in the first of three foster children.[29] "Theodate was a young woman when the ideals of the Progressive Movement began to appear, but she meshed them with her Aesthetic upbringing by turning her social reform philosophies into action on the Hill-Stead farmland."[30]

Even though gentleman farmers did not rely on farming for income, it was the custom to approach the endeavor as a serious enterprise. The owners' financial wherewithal allowed them to experiment with breeding pedigreed stock and institute the technology and farming practices recommended in professional journals and by the advisories being issued by the new experiment stations. In addition to cultivating apple and peach orchards, the Popes raised Guernsey cattle and maintained herds of Dorset and Southdown sheep. Greenhouses (no longer

[28] Theodate Pope Diary, July 2, 1886, Hill-Stead Museum Archives.

[29] As a single woman, Theodate Pope brought Gordon Brockway, a toddler, to live at Hill-Stead. Following his death at four years old as a result of polio, Theodate, now married, brought Paul Martin, and Donald Carson, both around ten-eleven years of age into her home in 1917 and 1918, respectively.

[30] Adiletta, Dawn. "'To Make the World I Touch a Little Bit Better' A Framework of Farming: Theodate Pope and Agriculture at Hill-Stead." Unpublished essay for landscape Interpretation Project, Hill-Stead Museum research files, 2008.

extant) provided the proper environment for propagating grapes, annuals, perennials, and orchids and other tropical houseplants.[31]

The surviving outbuildings at Hill-Stead reflect a cohesive scheme intended to visually link the structures by means of a unifying color palette (white with green trim or barn-red). Designed in collaboration with McKim, Mead & White, the original framing of the carriage barn reflected a specific request of Theodate, who was after an "old fashioned" effect and specified an open loft at the center of the barn and "the large timber construction used in old barns."[32] The design also relied on the repetition of deliberately charming "Theodate touches," including the random-width clapboards (that distinguishes the working part of the main complex from the connected main residence with its evenly spaced clapboards), dovecotes, deep cornice returns, and arched and beveled carriage bays she specified for the carriage barn and several of the lower farm buildings. Wrought-iron hardware—the oversized rosehead nails and artfully shaped strap hinges, for example—provide the look of handcrafted detailing. Also noteworthy is the repeated use throughout the property of the oxidized brown- and maroon-colored sandstones and siltstones (better known as brownstone). This richly colored stone has been quarry-faced for most of the mortared building foundations and used to create the subtly patterned walls of the pump house. The outbuildings are also significant for their high caliber and detail of craftsmanship, evident in such features as chiseled stone window lintels, flagstone pavers, the varnished interiors of the upper barns, and the copper used for flashing, downspouts, and gutters.

Carriage-Barn Complex

Rebuilt immediately after a fire that devastated the complex in 1908, these buildings accommodated the Popes' various carriages as well as driving horses. Drawings and photographs of the original complex indicate that the replacement grouping nearly duplicated the original. The choice of a traditional English barn design—an iconic form of the colonial period with the entrance perpendicular to the gable roof—for the central building in the complex indicates how important it was to maintain the New England imagery of Hill-Stead in the design of the outbuildings. The new post-fire replacement plans called for "slow burning" and "semi-fireproof" precautions. Those specifications were undoubtedly the reason for the concrete floors and the brick carriage-house firewall, which echoes the design of the brick firewall at the northwest end of the wagon shed. By separating the shed from the laundry wing of the main house, that wall is credited with sparing the main house from the 1908 fire.

Remodeled as a heated garage, the carriage house and the freestanding cobblestone garage to its south are evidence of how the Popes adapted to the transition from horse-drawn vehicles to automobiles. The Makeshift Theater, where the original stable had been located,[33] is also remarkable. It was designed and appointed to evoke the feel of a barn. In 1917, Theodate purchased motion picture equipment, and the first movie was shown the following year—only about a decade after the first public screening of a movie in the country. Benches built in graduated heights enhanced the view of the screen. Theodate undertook the project in order to thank the townspeople for their help on the night of the fire. Proceeds from the movie tickets, collected by local school children, went to the Red Cross. The Makeshift Theater, as Theodate named it, was also the scene of various

[31] Hayward, Allison M., *Hill-Stead Museum: Historic Landscape Report*, 2002.

[32] Documented in correspondence between Theodate Pope and Egerton Swartwout dated October 28, 1898 and November 3, 1898. HSM Archives and McKim, Mead & White papers (PR 042, Correspondence Box 366, Pope, A.A. folder and Correspondence Box 511 Pope House M-13 Folder) New York-Historical Society, New York City, New York.

[33] It is unclear from documentation if the stable portion of the carriage house wing of the main complex was rebuilt following the 1908 fire and later converted to the Makeshift Theater or if the stable was never rebuilt after the fire and the Makeshift Theater was added onto the carriage house at a later date where the stable had originally been located.

community "amusements" including an annual holiday children's party, held on Christmas Day afternoon for many years during the early 1920s, with an open invitation to any child in Farmington.

Lower Farm Complex

Absorbing the remnants of an eighteenth-century farmstead, the lower farm complex preserves the core of Hill-Stead's dairy operation and milking facilities. The Popes created this complex by preserving two existing buildings, the eighteenth-century Timothy North farmhouse and a nineteenth-century barn, and adding a number of others between 1898 and 1901. Of these, the hay barn, the Shepherd's Cottage, and the small cottage remain.[34] All three buildings are believed to have been designed by Theodate and constructed by a local builder, Henry Hall Mason (1857–1922), who also worked on the 1901 garden summerhouse and the new, post-1908 fire carriage-barn complex.

The North farmhouse is important as the only authentic Colonial building on the estate. It was erected by a Farmington farmer, Timothy North (1714–88), sometime after a 1763 fire destroyed an earlier house on the site.[35] Although the construction date of this timber-framed building has been assigned to various years, the very steep pitch of the roof and the lack of a ridgepole support the supposition that North rebuilt shortly after the fire. Alfred Pope purchased the North farmhouse in 1898 when he was assembling land for Hill-Stead. There is little doubt that the beautiful lines and elegant plainness of the eighteenth-century saltbox appealed to his daughter's sensibilities. The Popes preserved the farmhouse despite razing other old buildings in the process of consolidating parcels, and the simple farmhouse became the starting point for the Colonial Revival grouping that Theodate established at the estate's north boundary. Theodate is also believed to have remodeled the farmhouse by adding the entry portico, the rear dormer and porch, attached wagon shed, and such interior features as the closets and faux timber-frame wall painting in the east parlor. The North house and wagon-shed, the small cottage to the west, and the Shepherd's Cottage established a picturesque group of white-painted buildings clustered by a lane and cottage garden evoking the imagery of an Emily Dickinson poem. The design is as romanticized as its name; the second-story overhang of the Shepard's Cottage recalls one of the most distinctive features of a center-chimney "garrison house," a Colonial-period New England archetype.

The first farm manager, Allen B. Cook, lived in the North farmhouse. Thanks to his grand-daughter, Hill-Stead recently acquired his Hill-Stead related papers in 2017 and ephemera, including photographs of the property, two copies of his "Records of Tree Moving at Hill-Stead, Farmington, Conn", seed orders from his own garden that may offer clues to the kitchen garden, and copies of papers he wrote for conferences, "Tuberculosis at Hill-Stead" (ca. 1908), "The Care of Farm Implements" (1909), and "The Kitchen Garden."

The two nearby barns are both important examples of their types and periods. The older of the two is the horse barn, which pre-dates the Popes' creation of Hill-Stead. The three-bay layout, side entrance, and peaked roof identify this timber-framed building as an "English" bank barn, one of the oldest and most traditional of New England barn types. The three-bay plan derived from the English Colonial grain-barn model, in which the central bay was used for threshing and the side bays for grain storage. Banking the barn into a partially excavated sloping site provided a lower level, which might be used for manure collection or animal stalls.

[34] The farm complex also included buildings that no longer exist. Among them were a milking barn that extended southward from the hay barn, a sheep shed, two silos, an ice house that connected the Shepherd's Cottage wagon shed and tool shed to the horse barn, a dairy, a brooder, and hen houses, a corn crib, a bull pen, and a calf barn. Most of these were in place by 1900.

[35] The house likely stands on the foundation of the original 1704 house, the stone chimney base in the cellar may survive from the earlier structure. The Norths raised nine children in the house and their six sons all served in the Revolutionary War.

As the type evolved, the flanking bays were typically devoted to livestock stalls and storage for tools, feed, and wagons. The Popes adapted the barn with stalls for workhorses. The structural members offer an excellent representation of the post-and-beam method of framing using square-rule technology, identified by the shallow, level notches in the receiving timbers.[36] The combination of hand-hewn and circular-sawn timbers and the square-rule joints suggests the horse barn dates from the third quarter of the 1800s or possibly earlier.

Set perpendicular to the horse barn, the hay barn was a new addition by the Popes and represented an advanced design for its time. The barn's distinguishing exterior feature is its gambrel-roof profile. Before the late 1800s, the gambrel roof was far rarer for Connecticut barns than the peaked gable of the English barn, partly because of the complexity of framing the double pitch with timbers. The type, which allowed added hayloft space without increasing the side-wall height, became prevalent when lightweight trusses were introduced in the first decades of the 1900s. The Pope hay barn, which may have been designed by local builder, Henry Hall Mason,[37] however, employed a more expensive and complex timber frame.

By around the 1930s, the introduction of the combine and the preference for baled or chopped hay over loose hay relieved farmers from huge storage requirements and the large overhead hay loft became obsolete. However, at the time Hill-Stead was planned, the new hay barn and a dairy (no longer standing) were modern conveniences. The added loft space provided by the gambrel roof could accommodate a greater amount of the loose hay needed for maintaining a large herd. The Popes also took advantage of modern mechanisms such as the ridge-pole hay track, used for unloading the hay by means of an adjustable fork and the platform scale that is built into the deck of the unloading bay.

The pump house is another important remnant from the Popes' ownership. The careful craftsmanship of the masonry makes this a particularly handsome outbuilding, which is also noteworthy for the picturesque touch of the exposed timber framing inside. The foundation, built over a stream, functioned as the water tank, which was surfaced with concrete to support the pumping equipment. The hydraulic system served both the domestic quarters and the farm. Clean water was, in fact, a critical component of modern dairy farming management. Farmers needed water for cleaning the milking equipment and barns, washing down the dairy cows, cooling the milk and creamery products, and dampening the barnyard to prevent dust and bacteria from manure particles from contaminating milk. Livestock and poultry also needed watering.

Designed Landscape

As the backdrop for the estate, the landscape contributes as much to the site's significance as does the house at its center. In building landed estates like Hill-Stead, Americans were not only emulating the settings of the country manors they encountered on tours abroad, but also the genteel lifestyle they represented. In addition to the farm operation, the original Hill-Stead landscape accommodated the usual gardens, tennis court, golf grounds, and trails that enabled the family to enjoy the fashionable leisure pursuits of the era. The property today preserves a significant area of open space in an increasingly developed suburban sector of greater Hartford. The carefully manipulated views that defined the property's distinctive character in the Popes' day are

[36] Measuring with a square rule permitted barn and house builders to cut near-perfect joints using predetermined measurements, thus allowing them to make interchangeable parts, which greatly facilitated building by precluding the need to custom fit each joint. The shallow recesses in the receiving timbers allowed for adjustment, and those notches are the key to identifying a square-rule frame. According to the historian Thomas Visser, the square-rule technology was widespread by the 1820s and the circular saw was being used by the 1850s.

[37] Mason's account books of projects and hours billed to Theodate Pope is inconclusive as to exactly which projects it refers. See Jessie Ravage, "Historical Architectural Resource Assessment of the Farm Complex at Hill-Stead Museum," July 2001, pg. 11, HSM Archive.

largely intact. The house is sited in such a way as to obscure the village below, and a stroll around the lawns provides panoramic vistas to the countryside in multiple directions.

Planning for the grounds began in 1898, and the gardens near the house were laid out in 1900. The grand scheme included livestock pastures for sheep, horses and cows, hayfields, a pond, vegetable and flower gardens, woodland trails, a "wild" garden, orchards, and a kitchen garden. Records indicate that Theodate Pope consulted with the noted landscape designer Warren H. Manning, who is believed to have advised on the overall design, including property selection, siting of the house, and location of the drive and associated walls.[38] A leading figure in American landscape design, Manning trained with Frederick Law Olmsted, Sr. (1822–1903) and served as planting master in Olmsted's firm from 1888–96, during which time he oversaw the planting scheme for the 1893 World's Columbian Exposition in Chicago. He founded his own firm in 1896 and became known as a proponent of the "wild garden," in which plants were used to define space and structure. Manning's work often involved schematics for prominent landscape features, garden locations, and driveway approaches designed to enhance or complement existing features, but did not necessarily extend to the specific plantings and final details. For the flowerbeds, he was apt to collaborate with a specialist such as Beatrix Farrand, who would later create a design for Hill-Stead's sunken garden.

According to one letter, Frederick Law Olmsted, who was Manning's former employer in the Brookline, Massachusetts firm of Olmsted, Olmsted & Elliot, came himself to Farmington to help site the house in 1899. D. H. Potter, another former employee of the Olmsted office, worked full-time for the Popes between 1898 and 1900. The Popes, as well, surely made their own suggestions and contributions to the designs. Given the various consultants, it is no surprise that the outcome reflected so many of the fundamental artistic principles advanced by Olmsted, the country's reigning landscape designer at the time Hill-Stead was planned. A successful Olmsted composition depended on the manipulation of bold forms (lawn, meadow, woodlands, water, and sky), artistically arranged plantings, and vistas to provide a balance of contrast, depth, distance, surprise, and mystery. The result, as at Hill-Stead, was an experience rather than a mere place.

The Gardens

Plans for a flower garden and summerhouse were part of the original landscape design at Hill-Stead. The family's contract with McKim, Mead & White specified pouring a base for the summerhouse that was planned as the focal point of the beds. Such structures, particularly fashionable in the second half of the nineteenth century, functioned as pleasant, shady spots to pause or to enjoy a book or refreshments. The design of this one was likely the work of Theodate Pope. The built-in benches with molded seats and curving corner spindles are particularly notable for their allusion to the Windsor chair, an iconic Colonial form.

The original sunken garden, the pride of Ada Pope, was professionally photographed and featured in home and gardening magazines in 1906 and 1910.[39] Sometime around 1920, Beatrix Farrand redesigned the garden plantings. [40] One of the most highly acclaimed female landscape architects of her generation, Farrand is known

[38] It is unclear how much of a hand Manning had in the final design of the Hill-Stead grounds, but it is known that he billed Theodate for a plan in 1898. Hayward, Allison, "The Landscape, Gardens, and Farm". O'Gorman, *Hill-Stead*: *The Country Place*, 151. Hayward also noted in her essay for the *Journal of the New England Garden Society* (Fall 2003) that "no plans, sketches or specific design notes by Manning with regard to Hill-Stead have been found to date.", 51.

[39] "Mr. Alfred Pope's House at Farmington, Conn., McKim, Mead & White, Architects," *The Architectural Record* 20 (July–December 1906) (New York: The Architectural Record Co.), 122–29. "Hill-Stead," *American Homes and Gardens* 7 (February 1910): 42–51.

[40] The undated Farrand plan is labeled for "Mrs. J. W. Riddle" signifying it was done following Theodate Pope's marriage to John Wallace Riddle in May 1916. The 1920s seem a plausible date range.

for designing the grounds at Dumbarton Oaks in Washington, DC, and the Peggy Rockefeller Rose Garden at the New York Botanical Garden. For Hill-Stead, Farrand devised a scheme utilizing her preferred cool color palette that also mimicked the French Impressionist artworks displayed in the house. The plan suggested plants that remained low to the ground at the front of the walkway beds and then crescendoed into tall masses along the rear of the beds flanking the hedges. It included a spring blooming of Darwin tulips complemented by summer annuals such as verbena, heliotrope, and lavender to fill the air with gentle fragrance. Owing to a shortage of staff, the paths and hedges were removed and the garden reverted to lawn around the time of World War II. The summerhouse and a lone tree remained. The beds were re-planted to Farrand's specifications in 1986.[41] Most of the ninety varieties are perennials as specified on the original planting plan. The plants in the wild garden, possibly planned by Manning, were generally hardier and required less care. That garden was likely left to deteriorate on its own over the ensuing years. In recent years, the wild garden has been given more attention by volunteers and may one day be the recipient of revitalization efforts.

Landscape Features

Historically and architecturally significant, the stone walls at Hill-Stead are a critical component of the landscape. The walls were built for many purposes: to terrace hilly land, to stabilize eroding soil, to support buildings, to create roads, to fence animals, and to enhance the views. The oldest examples, which pre-date the estate, are important remnants of the property's farming history. Evidence that the Popes rebuilt and stabilized the old walls in the late 1800s as part of the estate's comprehensive wall system indicates an appreciation for both their historic and aesthetic value.

The walls associated with Hill-Stead's main period of significance were integral to establishing the "look" of the estate and demonstrate an unusual attention to design and craftsmanship. Decorative in their own right, the walls also formed borders to set Hill-Stead off from surrounding property and to define interior spaces within the whole—they connect buildings, seclude gardens, and divide cultivated areas from open farmland. Most of the one hundred thirty-six mapped segments of walls and stone features, built or rebuilt as part of creating the estate, are considered unique, owing to a particular combination of artistry—each segment is a striking expanse of texture and shape—and the use of an unusual local rock type. The masonry incorporates a mixture of fieldstone (some harvested from older walls) and traprock imported specifically for the wall building, probably from the nearby Metacomet Ridge. The stones were chosen carefully for color, for weighty polygonal shapes, and for patina. In many instances, they were arranged to appear as though laid dry in the old farm-field technique (a Theodate conceit) when in reality they are secured to an interior mortar bed. The consistency of form, internal structure, lithology, stone size, and cross-sectional geometry indicates that their construction followed a single design "template" created by Theodate Pope or by one of her employees with vigilant oversight.[42]

The ¾-acre pond to the north of the house is one of the most important man-made landscape features at Hill-Stead. Archival maps indicate that it was formed by damming a stream known as Pope Brook and used as part

[41] Two local garden clubs, The Garden Club of Hartford and the Connecticut Valley Garden Club used the garden restoration as a joint community service project following Hill-Stead Museum's decision to restore the garden. Midway through the project, just as ground was about to be broken, Farrand's plan was discovered. Though it is not known for certain if the Beatrix Farrand plan had actually been implemented prior to its 1980s installation, her rising notoriety led to a unanimous decision to change course and implement the newly discovered design. Topographical forensic evidence, discovered during the initial phase of garden restoration, as described by the project's landscape architect Shavaun Towers [Towers-Gold, New Haven, CT], is that of the original 1901 garden and not related to the Farrand plan.

[42] Dr. Robert M. Thorsen, a geologist who has analyzed and catalogued the walls, believes them to be unique. See "Final Report on the Stone Walls of Hill-Stead Museum, Farmington, Connecticut," June 2006, HSM Archive.

of a drainage effort for the fields. In addition to supplying ice to the estate, the pond functioned as a hazard on the family's six-hole golf grounds. Contoured to a gentle depression, it continues to serve as a visual point of interest within the long north-south vista behind the house.

The Hill-Stead driveway is the primary road surviving from a larger network that once encompassed farm roads, sheep runs, and footpaths reaching into various parts of the property. Initially surfaced with compacted soil, the stone wall- and tree-lined drive originated as a carriage drive and functions today as the main vehicular drive connecting the primary entrance on Mountain Road with the service entrance, about one-half mile to the north. Conceived as an allée of sugar and Norway maple trees, the long driveway typifies the type of entry Warren Manning designed for large estates by offering changing glimpses with an approach calculated to heighten anticipation upon arriving at the final reward. In Hill-Stead's case, this was a theatrical view of the house with its Mount Vernon-like veranda and expanse of tree-shaded lawn.[43]

The bluestone walk, still intact, that parallels the entrance drive from Mountain Road and the path of bluestone and compacted soil, no longer extant, passing up the lawn from the direction of Miss Porter's School to the west of the house were meant to form a connection between the estate and the community and served as a welcoming extension of Hill-Stead by offering townspeople access to the property.

In the effort to create a mature-looking landscape for Hill-Stead, landscaping the estate involved a remarkable effort: the transplanting of some thirty full-grown elms from surrounding woods and fields to the lawn in order to create a naturalistic "grove" for the house. Dutch elm disease began to kill the trees in the late 1940s. One majestic specimen, located just beyond the front lawn of the main house lived until 2017.

Together the outbuildings and designed landscape have particular significance as an expression of late Victorian-era design principles with documented connections to the foremost American talents in the newly emerging field of professional landscape design.

Ultimately, the entire composition of grounds, house, collection, and archives communicates the aspirations and sensibilities of not only one strongly intelligent family, but of an entire class of turn-of-the-century America.

[43] Hayward, *Historic Landscape Report*.

6. PROPERTY DESCRIPTION AND STATEMENT OF INTEGRITY

Ownership of Property	Category of Property
Private: X	Building(s):
Public-Local:	District: X
Public-State:	Site:
Public-Federal:	Structure:
	Object:

Number of Resources within Boundary of Property:

Contributing		Noncontributing	
Buildings:	8	Buildings:	1
Sites:	8	Sites:	
Structures:	3	Structures:	1
Objects:		Objects:	
Total:	19	Total:	2

PROVIDE PRESENT AND PAST PHYSICAL DESCRIPTIONS OF PROPERTY
(Please see specific guidance for type of resource[s] being nominated)

Setting

Hill-Stead, a 152-acre estate of rolling farmland in Farmington, Connecticut, preserves a collection of buildings, sites and structures surviving from a comprehensively planned country home established at the turn of the last century. The focus of the property is its 1901 Colonial Revival-style house, designed by architect Theodate Pope (1867–1946) in collaboration with McKim, Mead & White. From the beginning, the spacious two-story residence was filled with French Impressionist paintings and a variety of fine decorative arts collected in America and abroad by Theodate's parents, Alfred Atmore Pope (1842–1913) and Ada Brooks Pope (1844–1920). The house and these collections remain intact today, substantially unchanged since 1901 and undisturbed since Theodate's death in 1946. Together with the grounds and numerous outbuildings, they contribute to a unified whole that conveys an authentic picture of the original estate. The multiple panoramic views from the house across the valley encompass the farm buildings, farmland, hills and the ridges beyond to form an idyllic rural landscape.

Pope-Riddle House and connected outbuildings, 1901–1917 (contributing building)

Approached from the southwest by a lengthy drive flanked with stone walls, Hill-Stead is sited on top of a hill facing northwest. The homestead with a splendid view over the Farmington River Valley, is a white two-story frame structure with five bays, central entrance, low wings, twin chimneys rising from a gable roof, and long ell that connects to a carriage-barn complex at the rear. The drive runs north from the main house to a farm complex, and the property extends east and west of the road and behind the house. Meadows and a pond are situated to the north, and a sunken flower garden along with the wooded remains of a "wild" garden are located to the south.

The front (northwest) elevation of the house has the five bays typical of the Colonial Revival-style, although widely spaced because they span a width of sixty-one feet, perhaps twice the dimension of an eighteenth-century house. Windows are six-over-six. Multi-paned sidelights flank the front door as well as the six-over-six center of a tri-partite window, above, at the second floor. To the south of the entrance is a one-story bay topped by a Chinese Chippendale-style balustrade. The windows are fitted with green blinds. In the roof, a large central peaked dormer is flanked by smaller single dormers, each in front of a chimney.

A full-width, two-story portico, with a Chippendale-style balustrade in front of the main block was the first change made to the house in 1902; a year after the house was completed.[44] The wing to the south, set back from the main block, originally had an open recessed porch, now closed in, under the roof with two dormers. Originally, the north wing was identical, but in 1907 it was extended forward to the line of the front wall of the main section of the house and given a bay and balustrade. The new bay matched the one already existing at the south end of the portico, but, because of its different relative position, introduced asymmetry to the façade.

In the same 1907 alterations, a room was built northeast of the north wing, opening onto a pedimented porch that brought a definitive Greek Revival style to the rear elevation of the house. The balance of the northeast elevation is plain. An isolated dentil course is at the eaves on the northern-most, southeast-facing, rear side of the main block.

The south elevation is a second principal façade. It faces the drive that continues from the front of the house beyond the service wing and around and behind the connected carriage barn complex.

The south elevation includes the south wall of the ell. In its middle is a covered walkway that projects two bays from a central porch. The nearly flat three-centered arches and the paneling of the posts of the walkway are typical and reappear elsewhere in the house: the paneling in posts and pilasters that flank doorways and define corners, and the arches in several porches. The carriage porch, once also open, is now enclosed. The range of the windows along the south elevation shows the typical window detailing of flat-stock surrounds bordered with linear band moldings and crisp flat molded caps.

On the interior, the architectural spaces of the house and the artistic collections are blended together into a unified comprehensive whole. From the foot of the stairway in the central hall the drawing room and its ell room are visible on the right, the dining room is straight ahead, and the first and second libraries are on the left. The spaces flow freely from one room to another. The basic color scheme of wood-grained golden oak and butterscotch-brown woodwork combined with a variety of patterned wallpapers provides a background for, and contrast to, the pastel hues of the Impressionist paintings. The furniture and other decorative arts help establish the domestic setting for display and enjoyment of the paintings in a “non-gallery” environment, just as the Pope family planned, arranged, and lived with their treasures during the earliest decades of the twentieth century.

In the hallway, the wide and gracious stairway of easy rise and run has, on one side, a simple railing with volute terminating at the first tread, and on the other side, a dado of corresponding height. Along the stairway are hung

[44] The portico was modeled on that at George Washington’s Mt. Vernon. Theodate Pope’s Diary indicates she visited Virginia in March 1901 and a photograph in the museum’s archives shows her standing on the plantation’s lawn, with the mansion in the background. Hill-Stead’s portico has six pilasters, whereas Mt. Vernon’s portico has eight. Theodate incorporated the Chippendale-style balustrade that had been added to the mansion following George Washington’s death, and since removed for historical accuracy.

eighteenth and nineteenth-century prints by James McNeill Whistler, Jean Francois Millet, Charles Meryon, and others,[45] against a background of custom wallpaper in a block pattern of cream, green, and black.[46]

In the drawing room, the beamed ceiling, paneled dado, and fireplace mantel combine to give a Colonial feeling on a grand scale. This room has the greatest concentration of paintings with works such as *Grainstacks, White Frost Effect* and *View of Cap d'Antibes* by Claude Monet, *The Guitar Player* and *Toreadors* by Edouard Manet, *Dancers in Pink* by Edgar Degas, and others. The artworks are complemented by American and English furniture of the eighteenth and early nineteenth centuries, a custom-ordered Steinway piano (purchased three months after the Pope's moved into their new home in 1901), a sizeable assemblage of Italian maiolica ware, including two seventeenth-century urns from Abruzzi, and French bronzes by Antoine-Louis Barye. In the ell room beyond, *Grainstacks, in Bright Sunlight* by Monet, over the mantel, is at home with English Chippendale chairs and a Duncan Phyfe sewing table.

The dining room is the largest room in the house, thirty-four feet by forty feet. Its location is unusual, being at the rear of the central hall rather than to one side, and at the beginning of the rear ell rather than in the main block. Its paneled beams, dado, and other woodwork are painted to resemble oak graining. The Sheraton-style dining room table extends to just over nineteen feet long and seats sixteen comfortably. The carpet repeats in different colors the geometric design found in the hall and the drawing room. A pastel drawing by Degas, *Jockeys*, hangs over the large fireplace mantel that is elevated above standard height to be in better proportion with the narrow rectangular size of the artwork. On the mantel shelf are celadon porcelains of the Sung and Ming dynasties, color coordinated with the pastel, and an Early American shelf clock. Sconces and chandeliers modeled in an exuberant grape vine and leaf motif with the knobs to turn gas on and off in the form of grape clusters, are by Shreve, Crump and Low. A pass-through connects the dining room to the butler's pantry, which still has its original cupboards, warming oven, ice chest, silver safe, rubber flooring and a door glazed with etched glass.

In the first library, floor-to-ceiling paneling and bookshelves encircle the room. Its fireplace mantel is designed with shallow pilasters, wide frieze, and dentil course in a manner similar to others in the house. The cherry sofa is Biedermeier. The double entrance to the second library results from the enlargement of that room toward the front in 1907; the column between the doorways was the original corner of the house. The second library is almost a second drawing room, but its grained paneling and comfortable furniture, upholstered in warm hues of brown and tan, make it less formal. Whistler's *The Blue Wave, Biarritz*, occupies the important space over the mantel, visible from the entrance hall. The morning room, built in 1907 as Alfred A. Pope's den, is three steps below the floor level of the libraries and its grain-painted paneled walls were painted golden yellow when Theodate Pope Riddle made it her Morning Room in the 1930s. Monet's *Fishing Boats at Sea* hangs over the mantel, facing an eighteenth-century English mahogany secretary, whose front is embellished with numerous architectural details so that it resembles a building.

On the second floor, the central hall space is repeated. Three Albrecht Dürer engravings from the late fifteenth-early sixteenth-century are on one wall, facing a row of Piranesi prints from the eighteenth century. The bedrooms to the south, occupied by the Riddles after Theodate Pope's 1916 marriage to John W. Riddle (1864–1941), a career diplomat, display fireplaces, tester beds, and furnishings typical of rooms on this floor. East of the hall, Mrs. Alfred A. Pope's suite of two rooms is decorated with Japanese prints while north of the hall in the green guest room are a painting, *Sara Handing a Toy to the Baby*, and an aquatint print, *Gathering Fruit*,

[45] The grouping of thirty–two prints represents the Etching Rival of the second half of the nineteenth century. Other prominent artists in the grouping include Felix Bracquemond, Mario Fourtuny, and Francis Seymour Haden.

[46] The original, fugitive green dye has all but faded to tan. This present paper is the same pattern hung in 1901 when Hill-Stead was first built.

both by Mary Cassatt. In the mulberry suite a bathroom connects a large front bedroom and a much smaller rear bedroom.

Both the first and second floors of the house display the Pope family's collections, not only the French Impressionist paintings but also furniture, European and Asian prints and engravings, porcelains, maiolica, bronze table-top sculpture, and over three-thousand books. Some two-thousand family letters and hundreds of photographs (twenty-five by Gertrude Käsebier), diaries, receipts, household inventories and account books round out the continued Pope presence in the house. The ell of the house continues east beyond the pantry, providing space for the kitchen, staff living quarters, and a laundry.

Connected Carriage-Barn Complex-Visitor's Center, 1908

This L-shaped range of buildings is joined to the rear (southeast) end of the Pope-Riddle House by a brick firewall. Located at a bend in the driveway as it passes south of the outbuildings, this assemblage of three interconnected wood-frame buildings designed in the Colonial Revival style stands on an eastward sloping site and adjoins the main house by means of a one-story, peak-roofed wagon shed. These buildings were rebuilt in 1908 after a fire destroyed the original outbuilding complex dating from 1898–1900. The entire group is clad in random-width clapboards, studded with large rosehead nails, painted white with doors in a contrasting dark green. The roofs are covered with asphalt shingles[47] and fitted with copper gutters and downspouts.

Oriented with its long sides to the northeast and southwest, the wagon shed stands on a mortared brownstone foundation, which is graduated in height so that it rises from ground level at the northwest end to about four feet above grade as it continues under the connected carriage-house complex to the southeast. On the shed's southwest side, the eaves of the peaked roof flare over twin wagon bays with beveled corners. The bays open to the interior, where the enclosing rear (northeast) wall has been left unfinished with the wood studs exposed. Large bluestone pavers cover the floor. At the southeast end of this rear wall, a flat-arched opening leading to the north lawn[48] is fitted with a pair of vertical-board wagon doors mounted on iron strap hinges; the west leaf incorporates a smaller, standard-sized door hung on similar hinges. Standard doors are also located in the northwestern firewall and southeast elevations.

The main portion of the barn complex comprises three peak-roofed barns, all oriented with gable ends to the northeast and southwest. The three buildings are arranged in an irregular Y-plan, with one barn centered to the northeast of two lower, flanking barns. Fenestration throughout is a mix of double-hung sash (six-over-six and eight-over-eight), and bottom-hinged, multi-paned sash in square and rectangular configurations.

The main, northeast barn is styled as a one and a half-story, three-bay English barn, with the wagon openings set on the customary long elevations. The enclosed central bay functions as a pass-through, and a triangular arrangement of faux dovecotes appears in each gable. The opposing wagon openings accessing the pass-through are topped by narrow multi-pane transoms and fitted with a pair of doors mounted on wrought-iron strap hinges. The door leaves are constructed with vertical tongue-and-groove boards braced on the interior sides in a double-Z pattern and accommodate pet doors at the base. The western pair of doors opens directly to the courtyard and the east doors open to an earthen ramp, outfitted with a bluestone walkway leading to the present-day visitor parking lot.

[47] The original roofing material was cedar shakes. The entire main complex was reroofed in 2016. Today the only building on the Hill-Stead campus with cedar shake roofing, replaced also in 2016, is the eighteenth–century farmhouse.

[48] This space was the original kitchen garden. In raking light, the planting quadrants can still be seen.

A sheathing of varnished random-width horizontal bead-board finishes the interior walls, and the floor is concrete. On the south wall of the central pass-through, a narrow vertical bead-board stair passage leads to the attic. The barn's north bay encloses two rooms located in its northwest and northeast corners. The northeast room is accessed by means of a track-mounted sliding door off the central pass-through. The loft above contains built-in cabinets designed to hold the Popes' off-season clothing, linens, and other household goods. The northwest room is accessed by means of a hinged exterior door opening to the adjacent wagon shed; cedar closets line the east wall. This room contains a set of stairs accessing a second-floor storage space. The south bay of the barn, originally housing the harness room, contains orientation space for Hill-Stead visitors, the museum shop, rest rooms, and a galley kitchen.

Projecting from the southwest corner of the English barn is a one and a half-story carriage barn/garage. Its gable end terminates in a brick firewall. Trimmed with copper flashing applied in a stepped pattern, the firewall's pitched parapet follows the slope of the roofline, terminating in corbelled stops at the eaves. The northwest side of the building is the principle elevation where a pair of semi-elliptical, arched carriage-door openings appear to the left (north) of the firewall. A pair of track-mounted, vertical-board sliding doors with rounded tops, strap hinges as ornamentation, and divided lights in the upper portions, conform to the profile of each opening. At the north end of the façade a single, flat-arched, hinged door of similar design is paired with a double-hung sash window. The original interior wall surface is dark stained horizontal boards of varying widths, just like the exterior, the ceiling surface is plaster and the floor is concrete. The room is equipped with a series of wall-mounted cast-iron radiators,[49] which were added in 1913 when the Popes updated the building as a garage.

On the southwest side of the firewall is a small peak-roofed extension, which was originally the tool house and today serves as a security office. A single door and a pair of double-hung six-over-six sash appear on its primary, west elevation, and a brick chimneystack rises from the roof. A pair of garage doors, one centered and one off-set to the right (east), each lit by a double square of twelve divided lights, accesses the balance of the interior at the south gable end.

The barn complex and wagon-shed connector are in excellent condition with scant evidence of exterior alterations. The interiors of the Makeshift Theater and carriage house are intact, complete with original horizontal wall boards and tack hangers still in place in the area that was once the harness room. The gift shop, galley kitchen, and restrooms were installed in the English barn in 1979. These changes were undertaken carefully in order to preserve the building's character; the varnished wood sheathing has been well maintained.

Connected Makeshift Theater, 1917

Behind the carriage barn complex (where the access road swings north to the Lower Farm and Route 4) is a one and a half-story building known as the Makeshift Theater, made over by Theodate Pope Riddle in 1917 for the purpose of showing motion pictures. A one-bay extension telescopes from the southwest gable, providing an interior connection between the two barns via a flat-arched entrance enclosed with an interior sliding door. Hinged, slatted gates located in each gable end front track-mounted sliding doors. The interior consists of a single open room finished with varnished wood paneling. The distressed pine framing timbers are exposed, and the ceiling is suspended from steel rods fastened to the underside of the beams with large bolts. Funnel-shaped, green painted metal light shades hang from the beams. The floor is hardwood. Reached by an enclosed stair at the north end, the attic is a large unfinished space with exposed trusses and beams.

[49] The radiators are no longer functional.

Stone Garage/Workshop, 1903/1908 (contributing building)

The garage/workshop is a Colonial Revival-style building that stands on the south side of the driveway opposite the southwest end of the upper barn complex with its main elevation facing northeast. This one-story, peak-roofed building with a cross-gable layout originated as part of a greenhouse complex erected in 1903 and was enlarged in 1908. The walls are constructed with polygonal fieldstones and sedimentary rocks known as redbeds, which are laid up in a random pattern and set in concrete mortar. The triangular gables are finished with white-painted clapboards in random widths and detailed with pronounced wooden cornice returns. The window and door trim is white and the doors are painted dark green.[50] Chiseled granite lintels and sills appear above and below each of the door and window openings. The flashing, gutters, and downspouts are crafted of copper. Connected to the southeast end of the building is a stone wall of the same masonry construction. The wall extension to the east incorporates an arched iron trellis, and another extension to the west has a built-in niche for a water hydrant.

The principle elevation consists of a pair of twin peak-roofed gables joined by a cross gable that connects through the valley of the adjacent roof slopes and continues as an ell extension to the east. The westernmost (right) gabled section of this façade constitutes the original structure, built as a potting shed and workroom for a greenhouse (since dismantled) to the south. A brick chimney rising from the westernmost roof face is a remnant of the old greenhouse heating system. The facade's left (east) gable front, the cross-gable section, and a perpendicular peak-roofed wing at the southeast corner are all part of the larger 1908 garage addition.

The 1903 workshop section of the building displays a symmetrical composition in which a central door is flanked by a pair of double-hung eight-over-eight sash set over tripartite basement windows. The wooden door is designed with twin panels situated below a grid of nine divided lights. The gable end to the east encompasses a wooden track-hung sliding garage door fashioned from vertical tongue-and-groove boards. Twin window grids of twelve lights each pierce the upper part of the door. An identical garage door appears in the east extension and a single eight-over-eight double-hung sash window is located to its right.

The rear elevation features a pair of south-facing gables corresponding to the twin front gables and a third clapboard-covered wing on the south end of the southeast corner wing. The fenestration consists of eight-over-eight, double-hung sash and a fanlight centered in each of the two west gables. The stucco outline of the former greenhouse gable is visible on the rear side of the workshop section, and the stone greenhouse foundation extends one hundred feet to the south. The building is in very good condition. Although only the foundation of the greenhouse remains, the integrity of the garage and workshop sections is intact. The garage interior retains the original 1908 rotating car-wash mechanisms and gasoline pump.[51]

Lower Farm Complex

This assemblage of estate outbuildings consists of five related farm buildings and is situated on the south side of Farmington Avenue (Route 4) at the north end of the driveway (the rear bus entrance to Hill-Stead). The

[50] The history of shutter paint colors, from analysis done by Brian Powell at Society for the Preservation of New England Antiquities [now known as Historic New England] in 1991 indicates the following sequence, matched where indicated, to the closest Benjamin Moore color: dark green (custom matched), black (BM 1603), dark green (BM 602), dark blackish green (BM 448), medium yellowish green (BM HC 121), medium dark green (BM 567), dark green (BM 602), medium bright green (BM 594), and medium bright blue (BM 775). The final color closely resembles Cabot's Harwichport Blue, selected by Theodate Pope Riddle in the early 1940s. The decision to paint the shutters green in 2001 stemmed from the fact that green was used so much more predominantly, with two instances in which dark green matched to BM 602, being the Popes choice. That is the color seen today, custom-matched using Muralo Exterior Latex Satin Ultimate Midgloss.

[51] Model T-99, Gilbert & Barker Company, Springfield, Massachusetts.

complex includes a house and horse barn associated with a pre-existing subsistence farm and two cottages and a hay barn built by the Popes as part of their improvements beginning in 1898. Of the five buildings, the farmhouse is the only one to front Route 4; the remainder, face inward to the estate. The smaller of the two cottages stands about fifteen yards to the west of the farmhouse. The remaining three buildings are located on the east side of the drive, where they form a U-shaped arrangement around a barnyard that opens to the west. The "Shepherd's Cottage," which stands directly opposite the lane from the farmhouse, borders the north side of the barnyard. To its east is the horse barn, and to the south stands the hay barn, which forms the third side of the U. A driveway extension off the lane runs east through the barnyard to the Shepherd's Cottage. Within the barnyard stands a mature American elm, one of two surviving elms on the estate. Farm pastures are located to the east and to the west, where a second elm is silhouetted in the otherwise open landscape.

Timothy North Farmhouse, ca. 1765 (contributing building)

The Timothy North farmhouse is a 2½-story, timber-framed English Colonial saltbox dating from ca. 1765. Fronted by an open lawn, the building is oriented with its gable ends to the east and west. The house rests on a foundation of fieldstone and brownstone that rises to about three feet above grade at the east end of the building due to the sloping site. White-painted clapboards sheathe the exterior and wood shingles cover the steeply pitched roof. A one-story peak-roofed wagon shed added ca. 1900 projects eastward from the house's southeast corner, where it rests on a brownstone foundation. This newer section of the building is clad in wide, random-width clapboards studded with large rosehead nails, similar to the carriage barn complex.

The north-facing façade displays a five-bay design with a symmetrical arrangement of six-over-six double-hung window sash and a centrally placed entry with a four-panel wood door. The simple entrance portico is composed of an open pediment resting on a pair of wood posts trimmed with moldings to suggest capitals at their tops. The second-story windows are tucked directly under the eaves, where a wood gutter runs the width of the building. A three-sided rectangular bay with a shed roof projects from the building's west gable end. On the east gable end a "coffin" door is located under a wood portico that appears at the northeast corner of the house. This side entry is located above the raised foundation and approached by a wood staircase. A cellar bulkhead with stone steps is located to the left (south).

On the house's rear (south) elevation, the long sloping roof face that defines the distinctive saltbox profile drops to the first-floor level, characterized by an asymmetrical arrangement of doors and multi-paned windows. To the west, a shed dormer and brick chimney project from the roof. A small shed-roofed porch joins the house to the shed, which is accessed by an opposing pair of elliptically arched wagon doors—set off center to the east—opening from the long (north and south) elevations. Flagstone pavers cover the floor in a random pattern. A bluestone terrace backs up to the rear of the house, where a contemporary rail fence fitted with wire panels encloses a kitchen/perennial garden.

The farmhouse is in very good condition with a mixed level of integrity. The original saltbox profile is well preserved, and the window casings and front and east doors appear to date from the eighteenth century. The basic interior floor plan and detailing are much altered, although the original layout consisting of a central stair hall, rear kitchen, two front parlors, and corresponding upper chambers can still be discerned. Segments of the post-and-beam framing are visible in the modernized rear kitchen, in the parlors, in the front upstairs chambers (the beams in the west chamber are chamfered), and in the attic. Original chair rail molding distinguishes the east parlor, and both parlors feature paneled corner cupboards.

Alterations of the farmhouse correspond to renovations undertaken during the estate's period of significance. Around 1900 the Timothy North house was renovated as a farm superintendent's residence and during this

period gained its Colonial Revival styling. The double-hung window sash, door porticos, hardwood floors, and interior hardware likely date from that time, as do parlor closets built of feather-edged boards and fitted with clothes pegs. Distinctive tromp l'oeil painting depicting post-and-beam framing timbers—found on the plaster walls of the east parlor—is probably an early twentieth century work as well. At some point the original center chimney and fireplaces were removed from the house and a new chimney with a corner fireplace in the west parlor was added.

An interesting feature of the farmhouse roof structure is attic beams made from hand-hewn logs. The logs retain evidence of bark and were cut in half lengthwise so that sheathing could be attached to the flat surface. The rounded log form is visible inside the attic. Given the age and significance of this house, it was reroofed with cedar shakes in 2016, preserving a vestige of the once estate-wide use of this historic material on all the buildings during the period of Pope family residency.[52]

Shepherd's Cottage, ca. 1898–1901 (contributing building)

This two-story Colonial Revival style cottage, built ca. 1898–1901, stands on an open grassy site that slopes to the north (rear) and east. Oriented with its façade to the south, the peak-roofed building includes a main, two-story residential block and a one-story open-bay shed extension at the east gable end. Both sections are sheathed with wide random-width clapboards patterned with oversized nail heads. The building's fieldstone foundation increases to a height of about five feet as it adjusts eastward to grade, so that it appears as a substantial stone wall on the rear side of the shed extension where the slope is most pronounced. The foundation stones under the shed are laid dry.

The building originated as a workshop and was converted to residential use. The main block incorporates an overhang at second-story level. Located on the south elevation, the front door is centered between a ten-light window set over a bulkhead on the left and a garage/wagon bay with chamfered corners on the right. Three eight-over-eight, double-hung sash arranged at uneven intervals light the second story, and, to the east, three arched openings front the shed. A pair of barn doors secured with strap hinges is located on the rear wall of the main block, and three evenly placed louvers vent the north wall of the shed. A brick chimney top protrudes from the main roof ridge, and the roofs of both sections are clad in asphalt shingles.[53] The cottage is in good condition. A circa 1905 photograph indicates that the appearance is largely unchanged from that date with the exception of the removal of the original louvered window blinds and of the one-story shed-roofed workbench wing (taken down prior to ca. 1940) that once extended from the west gable end.

Horse Barn, Nineteenth Century (contributing building)

A good example of an extended English barn, this nineteenth-century peak-roofed timber-framed outbuilding with overhanging eaves is partially banked into a sloping site on the east side of the barnyard. The foundation, laid in random-sized brownstone, rises about four feet on the east side and incorporates fixed windows on the gable ends and an entrance on the north end, where the foundation is about eight feet high. A stone ramp is located at the southeast corner and the remains of a stone livestock gate leads to the south, where a secondary barnyard was once situated. Topped by a multi-pane transom, double wagon doors located on the west elevation hang on semi-circular roller brackets from an exterior track set under a shallow boxed hood; a second, hinged

[52] Roofing material on the Farmhouse is Pressure Treated Western Red Taper Sawn Shakes.

[53] All buildings with the exception of the Timothy North Farmhouse were reshingled, 2011–2016, with GAF Timberline Weathered Wood Natural Shadow Architectural shingles.

door is situated to the right (south) of the wagon entry. The entire barn is clad in red-painted vertical board siding applied with a shallow overlap at both gables.

This barn appears to have been built with a traditional three-bay layout, later extended to the south. During Pope ownership, the building was used to house workhorses and to store hay for their feed. Following the English barn layout, the main portion of the interior is divided into three sections, or bays, by two braced post-and-beam bents. With the exception of a few hewn members, the framing timbers are of milled lumber cut with a circular saw. The pegged mortise-and-tenon joints were cut using the square-rule method, evidenced by the shallow notches in the receiving timbers. The flanking bays have lofts, while the center, threshing bay is open to the roof. The left (north) bay contains two stables fronting the central drive floor; four box stalls are located in the south bay. Among the notable stall features to survive are beadboard paneling, iron stable grates, name plates of various horses on their stalls, and built-in cast-iron drinking bowls.

The horse barn is in poor, but stable, condition. The roof was replaced and re-shingled, with asphalt shingles in 2011 (see note 50), but the interior has not been touched. The red paint has weathered off the south gable end, where a section of siding is missing.[54] The floor planks have been removed.

Hay Barn, 1898 (contributing building)

The two and a half-story, gambrel-roofed hay barn was built in 1898 and is oriented with its gable ends to the east and west and its principle elevation to the north. Banked into an eastward and southward-sloping site, the building stands on a foundation of random brownstone ashlar, exposed on the north, west and east sides. The cladding is red-painted vertical board barn siding applied on the gable ends with two overlaps—one at the floor level of the loft and the other aligned with the secondary roof pitch. Asphalt shingles cover the roof.

On the barn's principle, north façade, the main wagon entrance is designed with a single sliding two-story door that extends from foundation to eaves. Mounted on an exterior track, the door incorporates a single human-sized door, also mounted on a track and a ten-pane window at grade level. A second exterior sliding door is located at the northeast corner. Four additional ten-pane windows, set in a horizontal configuration and pivoting from bottom hinges, light the main floor interior. A trio of similar ten-pane windows appears on the barn's south elevation. Two single exterior sliding doors, both braced in a Z pattern, are located at the east end of this rear side of the barn. A single hinged door opens at the west corner, and a pair of hinged loading doors is located near the center. On each gable end, a pair of widely spaced double-hung six-over-six sash windows appear at loft level, with a third double-hung sash centered in the peak above. A single door mounted on a pair of wrought-iron strap hinges appears at the south corner of the west gable end, and a wooden mount rising from the frame of the attic window holds a metal weathervane in the form of a dog.[55]

The barn's primary structural support consists of a post-and-beam frame constructed of milled timbers fitted with pegged mortise-and-tenon joints. The bents, which divide the space into three bays, are configured with two evenly spaced posts and a spliced tie beam supported on diagonal braces at the main level. At loft level, the secondary H-bents incorporate braced collar beams fitted with struts extending to the principle rafters and the purlins. A mechanized metal hay track runs along the underside of the east-west ridge. In the banked cellar level, hewn timber beams rest on brick piers and a supplemental iron truss system that supports the main floor joists.

[54] The siding was repaired minimally in 2011, in conjunction with roof repairs, but remains a significant opening in the structure.

[55] The original weathervane, faintly visible in a ca. 1905 photograph, is of two arrows, positioned one above the other. The top arrow has a standard fletching at its end while the bottom arrow appears to have a large letter S.

On the main level of the interior, the three-bay layout displays an asymmetrical format in which an elongated eastern bay and a shorter, enclosed bay to the west flank the central wagon bay. The floor is made of heavy planks. Lofts are located above the end bays, while the main wagon bay is open to the rafters. A bead-board hay chute stands at the east gable end, and a chute of similar design is located on the north elevation near the wagon bay. A plank-sheathed platform scale is embedded in the wagon bay. The west end of the barn is partitioned off and insulated with double wood sheathing as a cold-storage area. Records indicate that this end of the barn was used to store grain and apples.[56]

The condition of the hay barn is fair. The roof appears to be sound but gaps under the foundation are leaking in water and some of the window frames are deteriorating. The paint is weathered. A wing that originally extended from the south elevation no longer stands, but the integrity of the surviving barn appears to be otherwise good. Two cellar windows in the west gable end have been sealed with brick.

Cottage, ca. 1901 With Early Twentieth-Century Conversion for a Residence (contributing building)

The one-room cottage to the west of the Timothy North House is a one-story, peak-roofed, wood-frame building believed to have been erected around 1900 as part of the Pope's farm complex. It appears to have been built as a livestock shed and was converted to use as a cottage during the Popes' ownership. The simple vernacular structure stands on a fieldstone foundation, which adjusts to a slight northward sloping grade. It is oriented with its gable ends to the north and south and with the façade to the east. The main architectural feature of the east elevation is a recessed arch that rises above a foundation lattice to the roofline, where its corners bevel to meet the eaves. Set off center to the south and enclosed with vertical board barn siding, the arch incorporates a central front door, approached by a stone stoop with brick risers, and a twelve-pane rectangular window set to the left of the door. An eight-over-eight double-hung sash window appears to the right of the arch. Random-width clapboards sheathe the remainder of the building, which is painted white. Asphalt shingles cover the roof. The gutter and downspout are copper.

The cottage is in good condition and its integrity is also good. As part of the conversion, a small bathroom was installed at the north end.

Pump House, ca. 1898 (contributing building)

This small (approx. 6' x 12') peak-roofed masonry building stands adjacent to a stream in a meadow on the east side of Hill-Stead's rear lane, where it is located roughly midway between the lower farm complex down the hill to the north and the main house and carriage barn complex up the hill to the south. The one-room structure, built ca. 1898, is oriented with its gable ends to the east and west and its façade to the south. The walls are laid up with quarry-faced brownstone ashlar in random shapes and variegated shades of brown and rose. The roof is clad in asphalt shingles and a narrow, molded cornice encloses the eaves along the front, back, and gable ends. On the principle façade, a single door is located off center to the west and a three-over-six double-hung sash appears near the east end. A six-over-six double-hung sash is centered in the west gable. A divided ("Dutch") door is located in the east gable end. Rosehead nails stud the vertical board door, which incorporates a grid of six lights in the upper section. Chiseled brownstone lintels and sills trim the door and window openings.

The interior is a single open room with a concrete floor and exposed timber rafters and collar beams. The original hydraulic system was replaced in 1940, and the pumping equipment has been since removed, but otherwise the integrity of the building is excellent.

[56] Ravage, "Historical Architectural Resource Assessment," 23.

Designed Landscape (contributing site)

The Hill-Stead landscape comprises a 152–acre tract[57] consisting of gently rolling farm fields and cultivated grounds, which survive as a well-preserved designed landscape that was created for the estate in consultation with the noted landscape architect Warren H. Manning (1860–1938). The designed landscape includes, but is not limited to, the following major contributing features:

Carriage Drive (contributing structure)

The route of the original carriage drive is preserved by the path of the estate's driveway, which begins at Mountain Road, runs ¼ mile northeast through an allée of maple trees to reach the main house, doglegs southeast around the carriage-barn complex, then continues northeast another ¼ mile, passing down a gradual slope and over a wooden bridge and through more maple trees to end at the lower farm.

Sunken Garden (contributing structure)

Set into a natural, asymmetrical depression, the Sunken Garden is located across the drive to the southwest of the main house and was reconstructed according to Beatrix Farrand's specification in 1968. It occupies a large, grassy square (120' on each side), enclosed by stone walls and a rail fence at the rear, or southwest, that borders a former sheep meadow. The garden, bordered by hemlock hedges angled in five sections, comprises seven primary beds (five polygons and two triangles), which are further divided into a total of thirty-six beds. Divided by a network of turf paths, the beds are arranged in a fan-like pattern around an interior lawn laid out as an elongated octagon. Low plants, primarily perennials, border the walks and increase in height as they are massed near the hedges. The garden also features brick walkways that are pointed with moss and edged with brick headers. The main brick walkway, lined with boxwood, bisects the garden on axis with the concrete entrance staircase (eight steps) in the north wall, and with a garden pavilion, or summerhouse (see below)—set slightly north of center—and a sundial to its south. A second brick walkway encircles the summerhouse at the front edge of the beds. A bronze sundial face is mounted on a brownstone, installed in 1901, inscribed with the Latin phrase quoted from the Roman playwright Lucius Annaeus Seneca: *ars longa vita brevis* ("art is long, life is brief"). The plinth upon which the base rests, is inscribed with the phrases, "Tyme wanes awaye/As fflowres decaye" (west); "See moon shall ryse/Above ye skyes" (east); "Beyonde ye Tombe/Fresh fflowerets blooms" (south); and "Amysset ye fllowres/I tell ye houres." (north). The replacement[58] bronze dial reads, "My noiseless shadow cries against delay."

Summerhouse (contributing structure)

Shaped as an elongated octagon (twenty-five feet long), the Victorian-style wooden garden pavilion (1901), or summerhouse, as it was known by the Popes, stands on a brick foundation with its long sides oriented to the southeast and northwest. Arched openings with lattice spandrels provide access at each end. Lattice fills the four angled corner panels and the base panels under the arched window openings on the long sides. A polygonal pavilion roof with a secondary venting level tops the structure. Wooden shingles cover both portions of the roof,

[57] The Hill-Stead estate comprised 250 acres in 1898 when the Popes purchased ten subsistence farms to amass their property holdings. The museum sold outlying portions of the property in the 1950s and again in the 1970s.

[58] Replaced ca. 1969. HSM Institutional Archives, Box F8, 1969–1975, Folder: July–August 1969. While no photographs exist that show the original sundial face, an album (#987, HSM archive) contains one photograph showing the elaborately pierced, original gnomen.

and a turned wooden spindle marks each end of the ridge. The floor is paved with brick, and a Windsor Style bench with corner spindles is built into the sides.

Wild Garden (contributing site)

This overgrown walking and shade garden, now a largely wooded area, is located to the south of the sunken garden. A few of the original trees remain. Accessible from three openings in the stone wall that surrounds this elongated rectangular garden (four hundred feet long on both the east and west facing walls), the space has been taken over by pachysandra, which was once planted only in select areas, and by other exotic invasive varieties of plants, including Asiatic bittersweet, multi-flora rose and barberry. Original gravel pathways that traverse and encircle the garden are visible beneath the overgrowth. Areas of fieldstone pathways and stone steps remain intact, though only partially visible. Remnants of a brick-and-timber pergola also remain. A corbelled stone archway in the southeast wall once defined a water feature.

Fieldstone Walls (contributing structure)

The extensive system of stone walls at Hill-Stead includes a network of eighteenth- and nineteenth-century farm walls as well as the formal walls added by the Popes as part of the ca. 1898–1901 landscaping.[59] The farm walls serve as fencing, retaining walls, and borders in the fields throughout the estate and are also found in a pasture south of the Timothy North farm complex. The low field walls (about two feet high) are laid dry, primarily with basalt (traprock) and a smaller percentage of redbeds, oxidized sandstone colloquially known as brownstone. Three segments of walls built as double walls with foundation stones and mortar (perhaps added later) are located in the barnyard to the south of the horse barn.

On the west side of Hill-Stead's front lawn is a system of walls (about three-and-one-half feet high and eighteen inches deep) designed as a divider between the cultivated grounds next to the house and the fields beyond. This system also incorporates flanking border walls for a broad, grassy lane leading west from the front lawn down a gentle slope to High Street in the village of Farmington. The neat stacking and the large, squared-off base stones flanking the lane's entrance distinguish these walls from the more rambling field walls, suggesting that they were rebuilt from existing farm walls.

The newer estate walls (ca. 1898–1901) delineate circulation patterns and lawn and garden areas in the cultivated portions of the estate landscape. The most extensive complex of them borders the entrance drive along its full length (about ¼ mile), running from Mountain Road north to the house and carriage-barn complex. These walls are about three-and-one-half feet to four feet high. The Mountain Road entrance is marked by an asymmetrical gate composition: two monumental stone piers (about eight feet high) are paired at the starting point of a paved foot path on the west side of the drive and a third pier is situated on the east side.[60] A slab of beveled granite tops each pier. The footpath, paved with bluestone slabs, runs from Mountain Road to the west lawn of the main house along the west side of a grassy border separating the wall from the drive. As the drive approaches the house, the wall bordering its east side connects to a secondary masonry system enclosing the sunken garden. The west wall connects to the wall system that encloses the front, or west, lawn. The north side of the garden enclosure contains the tallest wall on the estate, measuring about seven-and-one-half feet high. On

[59] For a detailed analysis of Hill-Stead's walls, see "The Stone Walls of Hill-Stead Museum, Farmington, Connecticut: Inventory, Measurement, Interpretation, and Recommendations," by Robert M. Thorsen, June 2006.

[60] The corresponding fourth stone pier from the east side was removed in 2006 to accommodate widening of the driveway in order that two cars can pass one another. The stones and concrete cap to the dismantled pier are stored at the barns.

the rear (north) side of the house, another stone wall forms a divider between the north lawn and the former laundry court and kitchen garden.

Although all of these walls have a naturalistic look and appear to be laid dry like the older farm walls, they actually contain a concrete core. The core is faced with an outer layer of stone in blocky, polygonal shapes laid up so as to appear in a random pattern. Throughout the wall system, this facing stone displays a fairly uniform construction template consisting of subtly differentiated tiers built onto a base of larger stones. The base is lower on one face than the other. A section of the wall on the west side of the driveway is notable for the careful placement of boulders to the masonry composition.

Pond (contributing site)

This elongated, irregularly shaped manmade water feature is nestled into a natural depression about midway between the main house and the lower farm complex. The stream running past the pump house connects into the pond's southeast end.

West Lawn and Greensward (contributing site)

Extending northwest from the primary façade of the house and sloping westward down a gentle incline toward High Street where Theodate Pope's eighteenth-century cottage was located, these open spaces are bordered by stone walls and trees. A former gardener recalled in an oral history interview that "Mrs. Riddle objected to mechanized lawn mowers, and insisted that all lawns be cut by hand mowers, and that the grass be kept shaggy, or around 2" high, which was her idea of a proper British lawn." The west lawn was once densely planted with trees, many of which were elms. The Elm trees began to perish ca. 1940–60 from Dutch elm disease and the space that was once quite shady is now predominantly open to full sun.

Former Sheep Pasture (contributing site)

Located southwest of the main house and bordered by the Sunken Garden to its north and by the Wild Garden to its west, the sheep pasture is clearly delineated on the 1908 map titled "Approximate Map of Hill-Stead Farm." An undated photograph in the archives shows the pasture, with Hill-Stead in the distance, in use with at least seventeen sheep visible.

Former Six-Hole "Golf Grounds" (contributing site)

Alfred Pope was an avid sports fan, though according to letters in the HSM archive, he often did not have as much time as he wished to enjoy sporting events, especially during his business heyday while living in Cleveland, Ohio. Once moving to Farmington, however, he appears to have had more leisure time to enjoy golf and taking in an occasional baseball game. The golf links were developed between November 1900 and July 1901 and are clearly delineated on the 1908 property map titled "Approximate Map of Hill-Stead Farm." Theodate Pope wrote in her diary on Sunday, November 25, 1900: "the Baily's came Friday. Had a busy day showing them over the house – having the golf grounds staked out…" On July 17, 1901, she wrote "Harris Whittemore and Father went over the golf course for the first time Saturday after tea, Mother, Justine [Harris' wife] following." The golf grounds occupied a depression in the land, surrounding the pond, between the house and the farm complex. Several archival photographs, taken by Theodate Pope ca. 1910, indicate the appearance of tee boxes and can be located on the property based on topography or buildings evident in the distance. The grounds reverted to nature following Alfred Pope's death in 1913.

Former Grass Tennis Court (contributing site)

The tennis court, located to the west of the Sunken Garden, along the opposite side of the entry drive, was constructed between 1900 and 1901. The grass court was arranged to run in a north to south orientation in order to avoid as much as possible playing into the rising or setting sun. Though built earlier, the court is indicated on an undated, red-line revision of the 1908 property map titled "Approximate Map of Hill-Stead Farm." There is no documentation as to how long the tennis court was actively used or maintained.

Noncontributing Resources

Caretaker's Cottage/Staff Residence, ca. 1960s (noncontributing building)

This structure was a greenhouse built sometime during period of family residency. Aerial photography of the state of Connecticut taken by Fairchild Aerial Survey Co. in 1934, shows the greenhouse in context with the main house and carriage barn complex. An undated, red-line revision of the 1908 property map titled "Approximate Map of Hill-Stead Farm" shows this structure labeled "new greenhouse." After Hill-Stead became a museum, the greenhouse was converted to use as a staff residence in 1962. Plans for the conversion are in the archives.

Parking Lot (noncontributing structure)

The staff and visitor parking lot was developed as late as the early 1970s in the area southeast of the carriage barn complex on the opposite side of the internal roadway leading to the lower farm complex. The lot was enlarged to its present size ca. 2000.

Inventory of Nineteenth-Century European Paintings

Mary Cassatt	*Sara Handing a Toy to the Baby*, ca. 1901
Edgar Degas	*Jockeys*, 1886
Edgar Degas	*The Tub*, 1886
Edgar Degas	*Dancers in Pink*, ca. 1876
Edouard Manet	*The Guitar Player*, 1866
Edouard Manet	*Toreadors*, 1863
Edouard Manet	*The Absinthe Drinker*, ca. 1860
Claude Monet	*View of Cap d'Antibes*, 1888
Claude Monet	*Grainstacks, White Frost Effect*, 1889
Claude Monet	*Grainstacks in Bright Sunlight*, 1890
Claude Monet	*Fishing Boats at Sea*, 1868

Pierre Puvis de Chavannes	*Peace,* ca. 1861
Eugene Carriere	*Head of a Woman,* ca.1890
Eugene Carriere	*Maternity,* ca. 1880
Eugene Carriere	*Child at Table,* 1887
James McNeill Whistler	*The Blue Wave, Biarritz,* 1862
James McNeill Whistler	*Symphony in Violet and Blue,* 1893
James McNeill Whistler	*Carmen Rossi,* ca. 1895
William Nicholson	*Morris Dancers at the Gates of Blenheim Palace,* ca. 1903

Note: Alfred A. Pope acquired additional paintings during his lifetime. He traded or sold several, and several were sold by Theodate Pope Riddle. Contrary to the terms of Theodate Pope Riddle's Last Will and Testament, James McNeill Whistler's *The Beach at Selsey Bill* (ca. 1865), was sold in 1948. Through a circuitous route, via a Hartford art gallery, the painting is now less than ten miles from its former home, in the collection of the New Britain Museum of American Art, New Britain, Connecticut, on display in the permanent galleries. Jacob Maris' *View of Dordrecht Cathedral and Harbor* (1903) was sold in 1947. There is little documentation as to why the paintings were sold against Theodate's final wishes.

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Previous documentation on file (NPS):

__ Previously listed in the National Register (fill in 1 through 6 below)
__ Not previously listed in the National Register (fill in **only** 4, 5, and 6 below)

1. NR #:
2. Date of listing:
3. Level of significance:
4. Applicable National Register Criteria: A__ B__ C__ D__
5. Criteria Considerations (Exceptions): A__ B__ C__ D__ E__ F__ G__
6. Areas of Significance:

__ Previously Determined Eligible for the National Register: Date of determination:
_X_ Designated a National Historic Landmark: Date of designation: July 17, 1991
_X_ Recorded by Historic American Buildings Survey: HABS No. CT-472
__ Recorded by Historic American Engineering Record: HAER No.
__ Recorded by Historic American Landscapes Survey: HALS No.

Location of additional data:

State Historic Preservation Office:
Other State Agency:
Federal Agency:
Local Government:
University: Beatrix Farrand Papers, Environmental Design Archives, University of California, Berkeley
Other (Specify Repository): McKim, Mead & White papers (PR 042, Correspondence Box 366, Pope, A. A. folder; Correspondence Box 511 Pope House M-13 Folder; Tube 718A), New York-Historical Society, New York City, New York.

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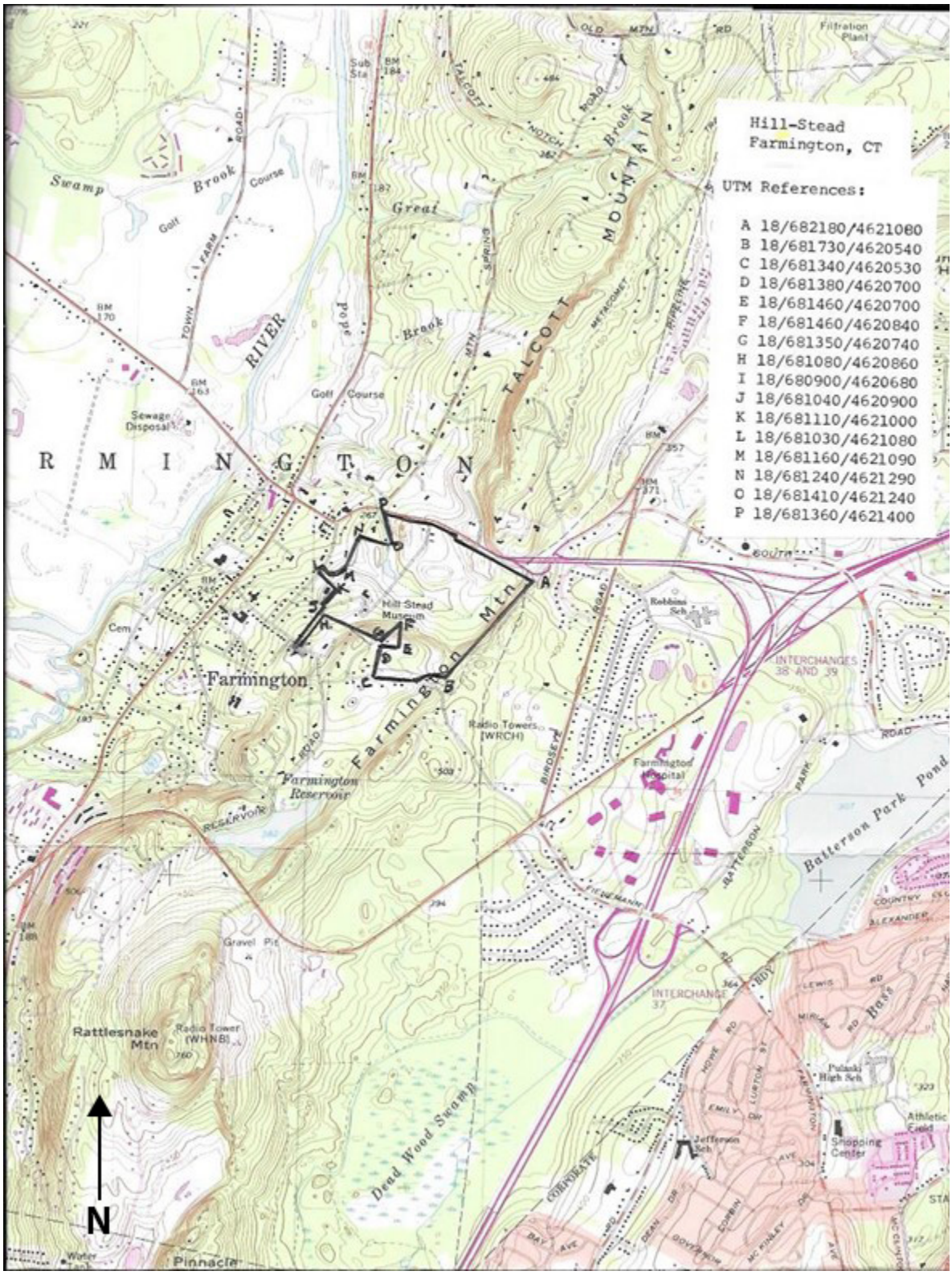

New Britain Quadrangle
7.5 Minute Series
1:24,000
Datum: NAD27

HILL-STEAD MUSEUM PROPERTY MAP

Photo 1. General View of Hill-Stead (Pope-Riddle House)—complex and landscape from east/northeast. HABS CT-472-1, 2006.

Photo 2. Perspective view of Hill-Stead from west on carriage drive.
HABS CT-472-A-77, 2006.

Photo 3. Landscape view looking north/northwest from Hill-Stead.
HABS CT-472-19, 2006.

Photo 4. Landscape view to north across meadow from Hill-Stead.
HABS CT-472-8, 2006.

Photo 5. Sunken garden and summer house, looking northeast toward Hill-Stead. Photograph by Hill-Stead staff, 2011.

Photo 6. View of sunken garden from northeast.
HABS CT-472-12, 2006.

Photo 7. View of former wild garden from east with stone wall along carriage drive on right. HABS-CT-472-b, 2006.

Photo 8. Farm complex from east.
HABS CT-472-B-1, 2006.

Photo 9. Shepard's Cottage, looking southwest. Photograph by Hill-Stead staff, 2011.

Photo 10. Horse Barn, looking south with end of hay barn on right.
Photograph by Peter Aaslestad, September 2007.

Photo 11. Hay Barn (left) with end of horse barn on right, north view.
Peter Aaslestad photo, September 2007.

Photo 12. Summer House, looking northwest. Photograph by Hill-Stead staff, 2011.

Photo 13. Pump House, looking northwest. Photograph by Peter Aaslestad, September 2017.