1. NAME OF PROPERTY

Historic Name: JACKSON POLLOCK HOUSE and STUDIO

Other Name/Site Number: Krasner-Pollock House and Study Center

2. LOCATION

Street & Number: 830 Fireplace Road Not for publication:___

City/Town: East Hampton Vicinity:___

State: NY County: Suffolk Code: 103 Zip Code: 11937

3. CLASSIFICATION

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

Number of Resources within Property

Contributing	Noncontributing
2	3 buildings
1	___ sites
___	___ structures
1	___ objects
4	3 Total

Number of Contributing Resources Previously Listed in the National Register: N/A

Name of Related Multiple Property Listing: N/A

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official Date

State or Federal Agency and Bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria.

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

___ Entered in the National Register
___ Determined eligible for the National Register
___ Determined not eligible for the National Register
___ Removed from the National Register
___ Other (explain):

Signature of Keeper Date of Action

6. FUNCTION OR USE

Historic:	Domestic	Sub:	Single Dwelling
	Commerce		Professional (Artist's Studio)
Current:	Recreation & Culture	Sub:	Museum
	Education		Research Facility
	Domestic		Secondary Structure

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: Late Victorian
OTHER: L-Shaped Farmhouse: Queen Anne elements
Outbuilding: Barn

MATERIALS:	House	Barn/Studio
Foundation:	Brick	Cinderblock
Walls:	Wood shingles	Wood shingles
Roof:	Cedar shingles	Cedar shingles
Other:		

Describe Present and Historic Physical Appearance.

The Jackson Pollock House and Studio is made up of four buildings located within a 1.5-acre lot on the east side of Fireplace Road in the Springs, a section of East Hampton, New York. The two buildings of historic significance are a two-story, front-gabled, late-nineteenth century (constructed 1879) shingled house and a wooden, shingled barn. The three other freestanding buildings–a clapboard shed, a gray-shingled, flat-roofed, one-story garage, and a frame cottage which were all moved to the property in the mid-1950s for storage purposes–are not considered to have sufficient integrity or association to be meaningful to the property. The land in back of the house is open to the saltwater Accabonac Creek, and the fields behind the house are owned by the Nature Conservancy.

From 1945 to 1984, the property at 830 Fireplace Road was owned by the artists Jackson Pollock (1912-1956) and Lee Krasner (1908-1984), who used the house and barn as their primary living and working spaces. After Krasner's death, the site and its contents were taken over by the Stony Brook Foundation, a non-profit affiliate of the State University of New York, expressly to preserve and restore the house and studio and to convert the noncontributing structures into research facilities on Pollock, Krasner, and other artists who have lived and worked in eastern Long Island. Because the property passed intact directly from Krasner's estate, it accurately reflects the artists' living and working environment.

The house and barn are the greatest single site associated with the birth of Abstract Expressionism, the movement that catapulted American painting onto an international stage. First, because it was on the Springs property that Pollock, universally acknowledged as the pivotal figure of postwar American art,[1] developed the now-famous pouring technique that changed the course of twentieth-century painting and then went on to create the mature works on which his reputation rests. Second, the Springs was where Lee Krasner, Pollock's wife and widow, also emerged as a powerful figure in the art world and as distinctive artist in her own right. Third, as a center for scholars of the New York School, dedicated to documenting and preserving the artistic legacy of the region from the postwar era to today, the Jackson Pollock House and Studio continues its intimate connection with the creative process. No permanent changes other than necessary provisions for security and structural repairs have been made by the Stony Brook Foundation; the major alterations to the property were made by Pollock himself, or at his direction, and some subsidiary remodeling was instituted by Krasner, largely in the 1950s and 1960s. Because the premises remain much as Krasner left them, the Jackson Pollock House and Studio combines a respectful adaptive use that is a natural transition from its original function with an exterior and interior that have essentially retained the appearance and ambiance established by its most important occupants.

The house that was acquired by Jackson Pollock and Lee Krasner first appears in local records in 1888, when James S. Corwin, who bought the undeveloped lot in 1878, sold the property, which by then consisted of 1.25 acres and a dwelling, to Adeline H. King, a member of a long-established Springs family.[2] Assumed to be a residence for a farmer's or a

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[1] See, for example, Claude Cernuschi's *Jackson Pollock: Meaning and Significance* (New York, 1992), which summarizes the state of art-historical opinion on Pollock's reputation and continued claim to international importance.

[2] Title search of Suffolk County records on 830 Fireplace Road property conducted by Carleton Kelsey, Amagansett librarian and historian, 1989, with additional research by Ellen G. Landau, also in 1989, Jackson Pollock House and Studio Archives. Kelsey and Landau's research from legal and real estate documents appears to be accurate, and they have a sounder basis in fact than the only other statement of title, which appeared in F.W. Beers's 1894 *Atlas of Suffolk County*. Beers reported that the house was owned by Henry Hale Parsons and built

fisherman's family, the house was originally clad in clapboard. It was typical of many dwellings built in the area during the late nineteenth century.[3] The house was constructed along the standard lines of a late nineteenth-century farmhouse, with a basic L-shaped floor plan, although several pared-down interpretations of Queen Anne embellishments–a full-width, one-story front porch, a cantilevered wall extension with a bay window on the first story and double-rounded windows on the second, and roof finials on the main and two subordinate gables–were added, perhaps inspired by some of the better houses of East Hampton proper, which was already enjoying a reputation as a fashionable resort. (In contrast, the Springs, on the township's northern peninsula, was a hardscrabble, rural community populated by fishermen, farmers, mechanics, and other manual laborers.) The house also had an open back porch at the entrance to the one-story kitchen, which appears to be an addition to the original structure.

At the eastern edge of the 830 Fireplace Road property stood a barn of rough wooden boards notable for the number and size of its doors, its loft in the south gable end, and its anteroom, an attached shed resting on a cinderblock foundation. Although the structure was said to have been used by the house's early owners as a dairy barn, it can be asserted with confidence that the building was constructed and employed for other purposes. David A. Howard, a fisherman, owned the property from April 1890 to September 1926, and his niece, who visited there often, remembers the barn functioning as a "seine house" for nets, anchors, fykes (fish traps), and other gear.[4] Because the barn was probably hauled from elsewhere and then set on a poured concrete foundation, it is impossible, given that concrete was not widely employed until the twentieth century, that it could have been added to the property before Howard purchased it. Furthermore, the barn lacked sluicing channels, an imperative for any building that houses farm animals, yet its doors were big enough to allow heavy equipment and boats to pass through. The next owner of the property was John Quinn, of unknown profession; his son Howard, who inherited it in the 1930s and was the last owner before the Pollocks took possession, was a road mender.[5] He too kept his equipment in the barn.

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about 1893. It is probable that the dwelling at 830 Fireplace Road was conflated with the one next door.

[3] Robert J. Hefner, Historic Preservation Report for the Town of East Hampton, 1989, Long Island Collection, East Hampton Library, East Hampton, N.Y., pp. 29-31.

[4] Pauline Field, letter to Francis V. O'Connor, undated (pmk 12 April 1988), Francis V. O'Connor Archives, New York City.

[5] Title search of Suffolk County records, Jackson Pollock House and Studio Archives.

When Pollock and Krasner bought the Fireplace Road property on November 5, 1945, the house was completely unimproved, and close to its late-nineteenth century state. Howard Quinn, who resided there until his death in 1944, lived in one or two rooms on the first floor; otherwise it had not been touched or attended to for years. There was no central heat or indoor plumbing. The only inroads made by modern "convenience" were electricity and on-site water, supplied by a manual pump in the kitchen sink. Meanwhile, the premises were stuffed with the possessions left by the Quinn family, and the new owners spent their first few months cleaning out and disposing of the house and barn's contents.[6]

During the first year or so of their residence, Pollock and Krasner were too poor to fix up the house, but in 1948 and 1949, sales of Pollock's paintings and the award of a small grant permitted some elementary modifications to be made, often by Pollock himself. The main floor of the house originally consisted of a kitchen, and three other small rooms. In late 1948, Pollock removed the walls separating the three small rooms to create a large open living room, giving onto a small front parlor.[7] Part of the wall separating the kitchen from the other spaces was removed as well, to bring the kitchen into the general living area. All the walls were whitewashed to take advantage of the light and create a gallery-like setting for the couple's paintings. The oak floors were stained and, in the main living-dining area, they were painted white. In 1946 or 1947, Harriet and Valentine Macy, a wealthy and sympathetic couple who had a house in East Hampton, learned that Pollock and Krasner had very little furniture. The Macys then gave them several massive pieces of antique furniture, including a seventeenth-century Spanish table, an English court cabinet of the same period, and some nineteenth-century side chairs. To these items, Krasner later added a Victorian sofa, a dining room table, and wood and wicker chairs and dressers purchased from local antique shops and estate sales. Yet overall, the number and disposition of objects remained sparse to preserve the effect of airiness and openness.

It is essential to understand that although Krasner became an extremely rich woman in the years following her husband's death, she had no drive to turn her house into a fancy estate. She was a radical child of the Depression, and anything that smacked of a bourgeois atmosphere would have elicited her disdain. Thus, the house remained very much as it was in the mid- to late-1950s. As the Pollocks' friend and fellow-artist Alfonso Ossorio observed, Krasner "had the choice of doing anything she wished, but she chose to live modestly. She never enlarged the house; she never changed her style of living there."[8] What the couple preferred to do with their money was to buy adjoining parcels of land as

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[6] Barbara Rose, "Pollock's Studio: Interview with Lee Krasner," in Barbara Rose, ed., *Pollock Painting: Photographs by Hans Namuth* (New York, 1980), unpaged.

[7] Jeffrey Potter, *To A Violent Grave: An Oral Biography of Jackson Pollock* (Wainscott, N.Y., 1987), p. 103. Potter was a friend and neighbor of Pollock and Krasner, and because much of the dating in his book is based on diaries he kept at the time, his chronicling of the history of the house is considered to be extremely dependable.

[8] Quoted in Avis Berman, "The Pollock-Krasner House: Inside the Artists' Long Island Residence," *Architectural Digest*, 45 (May 1988), p. 79.

they became available, and eventually Krasner owned approximately 5 acres surrounding her house. In the 1970s, she deeded the 2½ acres of marshland bordering on Accabonac Creek to the Nature Conservancy.

Similarly, the couple had no interest in ordinary decorative accessories for their house, but they loved scavenging on the beach for shells, stones, driftwood, and weathered artifacts washed ashore by the sea. By 1950, they had found a great iron anchor, which had a haunting sculptural presence when hung on the living room wall; Krasner also constantly gathered seashells and filled every room in the house with them. Describing a 1983 visit to Krasner, the art critic Barbara Rose noted Krasner's fecund "shell and rock collections," and said that her working and living environment was informed by "the incredible richness of natural forms that she collects."[9]

Today the downstairs living area looks very much as it did during the artists' residence there. The main room is dominated by a huge circular dining table with a complex arrangement of straight and wedge-shaped leaves. Made of mahogany in about 1840, the table is a rare example of a design by Johnstone and Jeanes, a London furniture manufacturer. The piece was spotted in an antique shop in the late 1950s by the artists Sheridan and Cile Lord, who told Krasner about it. Krasner, who liked to entertain, bought the table so that a dozen people could assemble there for dinner. Also remaining is the furniture presented by the Macys and a carved fruitwood and mirrored breakfront and an Empire card table purchased by Krasner. The corner near the bay window contains the anchor, arrangements of shells and rocks, a mahogany Sheraton table from the Macys, and an elaborate wicker chair. Near the kitchen is a large mixed media sculpture titled *Abraxas* (1966) that Krasner acquired from Ronald Stein, her nephew and next-door neighbor.

The front parlor was briefly used as a studio by Krasner during the first eight months of living in the house. It then became a social area again. The room holds a divan, a wing chair, and an étagere with some small sculptures by Stein, and it has been rearranged slightly to accommodate a receptionist's desk and work area. The most significant feature of the parlor is its built-in, floor-to-ceiling book shelves around the passage wall to the living room, presumably installed by Pollock in the early 1950s–they contain the couple's library of books, exhibition catalogues, periodicals, and clippings, an invaluable resource for scholars. Among the more important volumes on the shelves are W. E. Powell's *Publications of the Bureau of Ethnology*, published between 1881 and 1901 by the Smithsonian Institution, which Pollock used to study American Indian art and craft; books by his and Krasner's favorite writers, including Joyce (a first edition of *Ulysses* and an annotated copy of *Finnegan's Wake*), Fitzgerald, Dylan Thomas, and Dostoevsky (including an annotated copy of "Notes from the Underground"); and numerous books on ancient, medieval, Renaissance, and modern art.[10] The shelves also hold Pollock's hi-fi turntable and amplifier (ca. 1954) and the artists' collection of LP records. The rest of the parlor and living room is used as exhibition space; panels, lectures, and symposia are conducted at the dining room table.

In 1949, after being assured of a sale to the Museum of Modern Art, Pollock and Krasner were able to put heat and plumbing in the house.[11] A new stove, sink, and refrigerator were

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[9] Barbara Rose, *Lee Krasner: A Retrospective* (New York, 1983), p. 157.

[10] The entire library is catalogued in Francis Valentine O'Connor and Eugene Victor Thaw, eds., *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings, and Other Works* (New Haven, 1978), vol. 4, pp. 187-199.

[11] Potter, *To A Violent Grave*, p. 107. A checkbook recently discovered in the archives of the Jackson Pollock House and Studio corroborates that the plumber was paid for this work in December of 1949.

added to the kitchen, and by 1950 half of the back porch was enclosed to make a pantry for food and dishes.[12] The kitchen still contains the period appliances, the seventeenth-century Spanish side table and the English court cupboard from the Macys, the artists' every-day cutlery and plates, and two gifts from friends. On the south wall is a plaster cast of an ornamental detail from Louis Sullivan's Carson Pirie Scott and Company building (1899), a present to Pollock from the sculptor Tony Smith, who had been an architect. About 1970, Wayne Barker, a psychiatrist who lived in Amagansett and was close to many of the resident artists, made a *gyotaku* print of a huge striped bass caught by a local fisherman; he gave one print to Willem de Kooning and another to Krasner, who hung it in the kitchen, where it remains to this day.[13] Today the kitchen is used by the staff for their meals and for catering social events.

The second story of the house has three bedrooms and a bathroom. Pollock first worked in the north bedroom, which he used from late 1945 until mid-1946, when he moved his studio to the barn. *The Key* (1946; coll. Art Institute of Chicago), the first canvas Pollock painted on the floor, was executed in this room.[14] After Pollock vacated the north bedroom, Krasner transferred her studio there from the parlor. She worked in this space until the summer of 1957, when she could bring herself to make the barn her own studio. The densely impastoed "Little Image" paintings, one of her finest series, were done in this room from 1946 to 1949, and between then and 1957 she was creating color field works and collages. When Krasner took over the barn, her former studio became a spare bedroom. The room retains the wooden chest of drawers, built-ins, and other furniture from Lee Krasner; it also has the masonite squares that Pollock and Krasner received as a gift from one of his brothers and laid down as flooring throughout most of the upstairs by 1953. This bedroom, like the other two, has lath and plaster walls, painted white, like the floor. It is now used by the director of the Pollock-Krasner House as an office.

The south bedroom was always the master bedroom, and it has the country furniture (e.g., a maple dresser, a full-length cheval mirror, a marble-topped washstand, rattan chairs, and three tiers of seashells on a what-not) and built-ins added by Pollock and Krasner. Pollock and Krasner had separate brass beds (still in the collection of the house), but at the moment what is on view is the double bed bought by Krasner after her husband's death. Many of Krasner's personal belongings, such as her jewelry, her favorite knicknacks, and the contents of her bedside table are still *in situ*. This room is used as a guest bedroom for visiting scholars.

The west bedroom was a guest room during Pollock and Krasner's time, and there was probably not much in there besides a bed, a table, and a chair or two. Today, the room contains one of the couple's brass beds, a side table, and a mirror. It is used as a library and research area for visiting scholars, so modern bookcases, file cabinets, and desks have been installed.

The wide-eaved, wood-beamed attic was used by all occupants of 830 Fireplace Road, including Pollock and Krasner, as a storage space, and a number of their possessions are still there, including suitcases, a blanket chest, Pollock's shoes, and his collection of 78-RPM jazz recordings. The attic continues to be used as a storage area and it is off-limits to the public.

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[12] The house's new configuration is visible in Hans Namuth and Paul Falkenberg's 1950 film of Pollock, which was photographed on the property.

[13] Patsy Southgate, interview with Helen A. Harrison, 20 July 1990, Jackson Pollock House and Studio Archives.

[14] Barbara Rose, *Krasner/Pollock: A Working Relationship* (East Hampton, 1981), p. 16.

The 1949 installation of radiators and modern plumbing led to changes in the house's layout. On the first floor, the front porch was screened in and the front door and hall were closed off to make a small lavatory with a sink and toilet. A full bathroom was installed on the second floor. As for the exterior of the house, by 1950, the Pollocks had overlaid the white clapboard walls of the house with gray shingles; the roof was also reshingled. In 1953, for better insulation, two of the upstairs rooms were completely tiled in the 22¼" white masonite squares supplied by Pollock's brother, Sanford. This, along with the other renovations already described, constituted the bulk of the remodeling done by Pollock and Krasner; no other appearance-altering changes were or have been made to the house after that time.

In June of 1946, Pollock wrote to a friend that he was moving the barn on his property and then converting it into a studio.[15] Pollock had the barn hauled to a new location because in its original location the building had obstructed the view of the water. The barn as he found it was unheated, with widely spaced board walls that let in wind and cold. The double doors on the west wall of the outer room were unnecessary, as well as drafty, and by 1953, Pollock had covered them over, as he did with the window on the east wall; he did, however, put in a large high window in the north wall, which admits classic painter's light, and a pine floor to replace the barn's concrete slab. In 1953,[16] Pollock insulated the barn's interior, another action designed to make the building more usable during the winter months. Such measures were paramount, because once Pollock established a studio in the barn he would stop painting when the weather got too cold, and these dormant periods were times of depression and frustration for him.

Pollock and then Krasner both used the outer room of the barn for their art supplies and canvases. They installed racks for stretched canvases and drawers, flat files, and shelves to hold paper, paints, and brushes. Today, the anteroom, which still contains the racks, shelves, work tables, and most of the cabinets from the 1950s, displays Krasner's materials very much as she kept them when she was working. There is also a human skull, a typical

[15] Jackson Pollock, letter to Louis Bunce, undated (pmk 2 June 1946), Louis Bunce Papers, Archives of American Art.

[16] O'Connor and Thaw, *Jackson Pollock: A Catalogue Raisonné*, vol. 4, p. 171.

artist's prop, that once belonged to Pollock and appears often in photographs of him in his studio. The walls are hung with photos of the artists and their East Hampton friends, as well as an introductory text on the studio.

The studio proper, a unique historical document, is a perfect square, 21 x 21 feet, with a high window admitting north light. The walls are covered in homosote wallboard and painted white, which dates from 1953, and they bear the marks of Krasner's paintings, as she did not often use an easel. She pinned her canvases to the wall because she liked the resistant surface.

By 1946, Jackson Pollock famously eschewed easels. He unrolled his canvases on the floor, a preference he exploited to the fullest in the barn at the Springs, which offered him the largest working space of his career, unleashed his creative energies, and allowed him to develop the technique that brought him international acclaim. As he said in 1947, he preferred to work on the floor to "feel nearer, more a part of the painting, since this way I can walk around it, work from the four sides and literally be *in* the painting."[17]

As the films and photographs of Pollock painting demonstrate, he worked in a balletic manner as he swirled, flicked, and trailed arabesques of pigment over his canvases, rhythmically ranging over the length and breadth of the studio.[18] His all-over composition and full-body motion when applying paint meant that the arcs and patterns of a particular picture did not stop at the edge of the surface, but extended some distance beyond the canvas on the floor. Thus the floor of the studio, although not a work of art itself, resembles and evokes some of Pollock's most magisterial paintings.

On the floor is recorded a variety of gestures–skeins, puddles, streaks, webbings, slashes, curls, and encrustrations in red, yellow, black, green, orange, silver, pink, and brown. Also discernible from the palettes involved are identifiable "out-takes" of several of Pollock's most important masterpieces: e.g., *Blue Poles* (1952; coll. Australian National Gallery, Canberra); *Convergence* (1952; coll. Albright-Knox Gallery, Buffalo); *Autumn Rhythm* (1950; coll. Metropolitan Museum of Art); and *One: Number 31, 1950* (Museum of Modern Art, New York).

As he did in the house, in 1953 Pollock covered the floor of his studio with the masonite boards from his brother in a further effort to winterize his working area. But from 1953 until his death in 1956, Pollock became increasingly inactive, and the evidence of paintings executed on the new floor was comparatively slim. (In the final years, he also returned to vertical painting.) Some time after Krasner moved into the building in 1957, she had the second floor painted over. Her other major changes, completed by 1962, were the addition of flourescent lighting and full insulation so that the studio was habitable all year round. (The flourescent lights were replaced by track lighting when the studio opened to the public in 1988.) The barn was the only place where Krasner worked until the mid-1960s, when she took an apartment in Manhattan with studio space. From then on, she used the barn about six months of every year until about 1983, when age and ill health curtailed her ability to paint.

In 1987, Meg Perlman, the first director of the Pollock-Krasner House and Study Center, was studying Hans Namuth's historic photographs of Pollock working on the floor of the Springs studio. She saw that the original flooring was made of wooden planks, realized that

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[17] Jackson Pollock, "My Painting," *Possibilities*, 1 (1947/48), quoted in O'Connor and Thaw, vol. 4, p. 241.

[18] See *Pollock Painting: Photographs by Hans Namuth* for a fully illustrated catalogue and discussion of Pollock at work and the history of the pictures taken of him.

the masonite floor was part of the later renovation of the house and barn, and pried off a square or two. She discovered a layer of tar paper and, below that, the dazzling residue of Pollock's creative genius. Under her direction, conservators removed the tar paper and professionally restored the floor, which had not been seen for nearly 35 years. (Because the paint on the floor had been shielded from light and the elements for so long, the colors were in the brilliant state that Pollock intended them to be, whereas several of the key paintings, exposed to decades of light, have faded.)

Today, the studio floor has been exposed and cleaned, and visitors may examine it at their leisure; it is safe to say that without the recovery of the paint-rich floor, a fascinating piece of visual archeology bearing witness to seven years of effort, Pollock's studio would not be "so affecting a testament to his achievement."[19]

On the west and north walls is an interpretive photoessay that points out where certain of Pollock's paintings were positioned. Mounted across the north wall is an exhibition case containing eighteen open, partially-used pint and gallon cans of Devoe, Pittsburgh, Eagle, and Duco commercial enamel housepaint with their brushes, basting syringes, and sticks forever stuck inside them, left exactly as they were when last used by the artist. It was this panoply of materials that Pollock used to compose the classic "drip" paintings of 1947-1952. During her lifetime, Krasner always maintained that she had given Pollock's paints away, but apparently she had disposed of the unopened, usable cans. Whether she was able to admit it or not, she was impelled to preserve such potent visual proof of his imagination and innovation. At some point when she was cleaning out the studio, Krasner stashed the unopened cans and their accouterments on the top shelves of the anteroom and forgot about them. Now, in the long display case stretching across the studio, they form a comprehensive commentary on the range of Pollock's color schemes and on the tools of his art. As he said in 1947, "I continue to get further away from the usual painter's tools such as easel, palette, brushes, etc. I prefer sticks, trowels, knives and dripping fluid paint or a heavy impasto with sand, broken glass and other foreign matter added."[20]

The eastern section of the studio is devoted to Lee Krasner and her art: photographs show her at work, and splatters of her exuberant brushwork are visible all over the wall. Samples of her painting materials and her cart, as mentioned, are displayed in the outer room of the studio.

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[19] Helen A. Harrison, "On the Floor," *Long Island Historical Journal*, 3 (Spring 1991), p. 159.

[20] Pollock, "My Painting," quoted in O'Connor and Thaw, vol. 4, p. 241.

The grounds at 830 Fireplace Road are beautifully landscaped with a great variety of trees. They were put in by Lee Krasner, presumably with the guidance of Alfonso Ossorio and Edward F. Dragon, who owned The Creeks, the great East Hampton estate built by the Herter family, and who also specialized in cultivating unusual specimens of trees. The backyard has two towering mimosas, a rare Hinoki cypress, and the wild underbrush growth that Krasner, with her feeling for undulating natural forms, adored. The most magnificent tree, a blue Atlas cedar, grows there for the most touching reason–it was planted by Ossorio and Dragon in memory of Pollock and now spreads its branches protectively over the house and side yard.

Two other resources of note contribute to the grounds' interest. At the eastern edge of the property, the concrete foundation on which the studio barn stood until 1946 was the site of an important moment in Pollock annals. It was there in 1950 that Hans Namuth and Paul Falkenberg made their film of Pollock painting.[21] In order to capture the artist's extraordinary working methods most fully, they had him paint on a piece of glass mounted on a wooden scaffold while Namuth lay under the glass and shot the action from below. (*Number 29, 1950*, the mixed-media work Pollock created during the film, is now in the collection of the National Gallery of Canada, Ottawa.) Just behind the kitchen door of the house is a pile of rocks. They were gathered by a tractor shovel and arranged into a cairn under Pollock's supervision.[22] Their sculptural arrangement bespeaks his interest in molding the earth to fit his will.[23]

The contributing site on the property is the original concrete foundation of the barn, and the rockpile assembled at Pollock's behest is a contributing object.

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[21] Hans Namuth, "Photographing Pollock," in *Pollock Painting*, unpaged.

[22] O'Connor and Thaw, vol. 4, p. 120; see also Potter, p. 233.

[23] Jackson Pollock, letter to LeRoy Pollock, February 1932, quoted in O'Connor and Thaw, vol. 4, p. 119.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide:___ Locally:___

Applicable National Register Criteria: A X B X C___ D___

Criteria Considerations (Exceptions): A___ B___ C___ D___ E___ F___ G X

NHL Criteria: 1, 2

NHL Criteria Exception: 8

NHL Theme(s): XXIV. Painting and Sculpture
J. World War II to the Present, 1939-
1. Abstract Expressionism
2. Art Colonies

Areas of Significance: Art

Period(s) of Significance: 1945-1984

Significant Dates: 1945, 1947-1952, 1956-1957

Significant Person(s): Jackson Pollock
Lee Krasner

Cultural Affiliation: N/A

Architect/Builder: Unknown local builder; Jackson Pollock

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Jackson Pollock is considered one of the most revolutionary figures in the history of twentieth-century art, a key ingredient in what the art historian Irving Sandler has called "the triumph of American painting."[1] With Pollock taking his art to a transcendent level and other artists of talent seizing courage from his bold example, the locus of the art world shifted from Paris to New York. In the words of the critic Brian O'Doherty, "Pollock's breakthrough...divert[ed] the mainstream of modernist art history from Europe to America, making the artist an indispensable link, like Cézanne, or Picasso, or Mondrian. Pollock's breakthrough (in 1947) clarified the lines of formalist succession, removing in one stroke the American artist's provincial position."[2]

The Jackson Pollock House and Studio is the only extant site associated with the artist. He worked in only two studios–one at 46 East Eighth Street (demolished), where he lived from 1933 to 1945, and the one in the Springs. Of these two sites, the living and working quarters at Fireplace Road is of infinitely greater import as a creative environment, because it was there that Pollock truly realized his gifts and changed the course of modern art. As Krasner put it, "Springs allowed Jackson to work."[3]

Jackson Pollock and Lee Krasner's remarkable partnership was established in late 1941 when they met through the painter John Graham. In 1942, the couple started living together in Pollock's Eighth Street studio. They spent part of August 1945 with Pollock's old friends the sculptor Reuben Kadish and his wife, Barbara, who had rented S.W. Hayter's cottage in Louse Point.[4] This was Pollock and Krasner's first trip to the South Fork, and they couldn't help but notice that the countryside was beautiful and the living was cheap. Krasner, whose belief in Pollock's talent directed almost every move she made then, was perennially trying to curb his alcoholism and distract him from the siren complications of urban life. She became increasingly sure that transplanting him to a different, less competitive environment would be beneficial. She shared the view of Pollock's brother Sanford, who once wrote that if Jackson "is able to hold himself together his work will become of real significance."[5]

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[1] Irving Sandler's *The Triumph of American Painting: A History of Abstract Expressionism*, first published in 1970 and reissued in 1975, has become a standard text on the subject, and there are numerous references to the title in art-historical literature.

[2] Brian O'Doherty, *American Masters: The Voice and The Myth in Modern Art* (New York, 1982), p. 120.

[3] Quoted in Francine du Plessix and Cleve Gray, "Who Was Jackson Pollock?," *Art in America*, 55 (May-June 1967), p. 50.

[4] Potter, pp. 80-81. For more details on Pollock and Krasner's first visit to the South Fork, see also Steven Naifeh and Gregory White Smith's *Jackson Pollock: An American Saga* (New York, 1989), pp. 499-500, and O'Connor and Thaw, vol. 4, p. 234.

[5] Sanford McCoy, letter to Charles Pollock, July 1941, quoted in O'Connor and Thaw, vol. 1, p. 43.

Realizing a few low-key months on Long Island might help Pollock hold himself together, Krasner suggested that they sublet the Eight Street apartment and lease a place in East Hampton for the winter. Pollock responded that she was crazy to even consider leaving New York.[6] But after brooding over it for two or three weeks, Pollock announced that they were going to buy a house in the country and get out of New York for good. Daniel T. Miller, a Springs grocer who befriended Pollock and knew him well, confirmed that Pollock, like Krasner, had concluded how destructive city life had become for him. Miller said, "Jackson Pollock didn't basically move to Springs–he was moving away from something more than he was moving to something. He told me that himself openly and hinted at it several times."[7]

It was then Krasner's turn to think that Pollock was out of his mind, for the two of them were penniless. After finding the house at 830 Fireplace Road, Pollock decided that since they were moving into a small, close-knit, conventional community, that he and Krasner should legalize their relationship. Krasner and Pollock were married on October 25, 1945, and on November 5 they closed on the house. (The property cost $5,000; the couple qualified for a $3,000 mortgage, and Krasner came up with the other $2,000 by negotiating a cash loan against future work from Peggy Guggenheim, Pollock's dealer.)[8]

Pollock explored eastern Long Island assiduously. He was content there, writing to a friend that he had been liberated from "eight [sic] grey years in the Village."[9] Household chores, gardening, swimming, painting, and friendships with such artists and writers as John Little, Alfonso Ossorio, Ibram Lassaw, Peter Matthiessen, Patsy Southgate, Harold Rosenberg, and Jeffrey Potter filled the early years. Improving his property and pursuing his work were the twin poles of Pollock's life then; for two years, from late 1948 until November 1950, he even stopped drinking. Ossorio, who met Pollock and Krasner in 1949, recalled that they enjoyed a pleasant existence in the Springs. "I never had a sense of them being isolated," he said. "There was a very busy telephone to New York. It had that nice air of house in which something was going on."[10] Similarly, the painter Julian Levi said, "[T]here was always a pot of coffee on the range, and a neighborly country feeling to the house."[11]

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[6] David Myers, "Artists of the Springs," in Ken Robbins and Bill Strachan, eds., *Springs: A Celebration* (East Hampton, N.Y., 1984), p. 57.

[7] Daniel T. Miller, interview with James Valliere, undated (1960s), p. 2, Archives of Francis V. O'Connor, New York City.

[8] Francis V. O'Connor, *Jackson Pollock* (New York, 1967), p. 35. This event is also recalled by Krasner in Francine du Plessix and Cleve Gray's "Who Was Jackson Pollock?," p. 50.

[9] Ellen G. Landau, *Jackson Pollock* (New York, 1989), p. 157. Pollock's memory was faulty; he had actually lived at 46 East 8th Street for some 13 years.

[10] Quoted in Avis Berman, "The Pollock-Krasner House: Inside the Artists' Long Island Residence," p. 79.

[11] Quoted in Potter, p. 93.

The effects of being in a rural environment influenced Pollock profoundly. In 1946, he was not only laying his canvases on the floor, but absorbing the color and open spaces of the winter landscape around him. The art historian Ellen G. Landau speaks of "his new, more expansive feelings" after his move to Long Island,[12] and Meg Perlman observed, "The interior light that radiates from the interstices of Pollock's paintings is similar to the light out here."[13]

Most crucially, the feeling of being at one with his environment and with his art, of being in his painting–when Pollock went from chaos to grace, when he stopped using conventional brushwork and united "the spontaneous and the accidental,"[14] and when he invented the technique of pouring and propelling paint through the air–took place in the Springs in 1947. During that year also, Pollock initiated his "unique...use of aluminum/silver paint, with its surface sheen and changing properties in different light."[15] With the emergence of the first true poured paintings and the exploitation of black and metallic paint, Pollock's years of search and experiment coalesced. From 1947 to 1951, he mastered larger surfaces and pursued monumental pictorial ambitions. "At their finest," wrote the art historian Sam Hunter, "the great silver paintings...breathe an easy, natural grandeur that has few parallels in contemporary American art."[16]

As the leader of a new movement, Pollock continued to create variations on his all-over compositions until 1953, when his deteriorating mental and physical condition, brought on by acute alcoholism, hampered his productivity. (Yet, by then international recognition was his, although financial success still eluded him.) From 1953-1956, Pollock returned to traditional painting methods, using the brush and palette knife; his output was spotty. On the night of August 11, 1956, Pollock was speeding north on Fireplace Road, about a half-mile from his house, when he lost control of his car. It skidded off the road and crashed into a tree. He and another passenger were killed instantly.

The dramatic significance of the Jackson Pollock House and Studio is equally bound up with Lee Krasner's life and renown. When Krasner met Pollock, she too was an inquisitive, adventurous painter well connected to the New York art scene. Yet, she was willing to subordinate her own prospects to her husband's because she saw that he had the superior talent. The distinguished art critic Clement Greenberg, who was Pollock's foremost champion, said, "I don't feel Pollock would have gotten where he did without her eye and her support," adding that he also had "learned plenty from her."[17] Krasner's nephew,

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[12] Landau, *Jackson Pollock*, p. 161.

[13] Quoted in Berman, 74.

[14] Sam Hunter, "Action Painting: The Heroic Generation," in Sam Hunter and John Jacobus, *American Art of the 20th Century* (New York, 1973), p. 228.

[15] O'Connor and Thaw, vol. 1, p. xv.

[16] Sam Hunter, "Action Painting," p. 227.

[17] Landau, p. 86.

Ronald Stein, explained how this worked out at the Springs: "It might have been unequal, but his genius had to come first. This was what she believed in. If he had been the lesser talent, she would have had the barn studio and he would have been in the bedroom."[18]

Krasner was willing to work in her husband's shadow and devote much of her time to save him from destruction, but the point was that she kept working. The peace and isolation of their bucolic state served her as efficiently as they did Pollock, and because he did occasionally make sales, she did not have to take a job to support him. Formerly a geometric abstractionist who had a been a member of the American Abstract Artists, from 1946-1949 she painted her "Little Image" series, all-over pictures that also made her one of the pioneering first generation of Abstract Expressionist painters. These were never shown, Krasner believed, "on account of the misogyny absorbed by the artists of the New York School."[19] In 1950 and 1951, she essayed "banded color field paintings,"[20] which bear comparison with the work of Rothko and Newman.[21] In 1954, Krasner began a new cycle of oil-and-collage paintings, cutting up and recombining most of the 1950-1951 work into larger abstractions. During this time, while Pollock was sinking into creative stasis, she was an active gestural painter, all within the confines of an upstairs bedroom in her house.

In the summer of 1957, a year after Pollock's death, Krasner felt ready to transfer her studio to the bigger, lighter, airier barn. The change in her work was soon apparent. She developed a transparent painting style and started using brighter colors and a lighter touch.[22] The backgrounds were left open so that the canvases seemed to breathe. One series, done mainly in raw umber, was mural-like in its conception, and signaled her power as an artist. Reviewing a show of Krasner's large-scale paintings of the 1950s and 1960s, Hilton Kramer wrote, "This is Abstract Expressionism of the 'classic' type–all energy and struggle and outsize gesture finally resolved in a pattern of hard-won coherence."[23] From about 1965 onward, in Manhattan and in the Springs studio, she continued to produce arresting paintings, collages, and drawings distinguished by their strong rhythms, radiant color, and dynamic brushwork.

Despite this long record of solid accomplishment, Krasner was often left out of accounts of the growth and flowering of the New York School.[24] As Pollock's wife and widow, she had successfully established high prices and a pre-eminent art-historical niche for her

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[18] Quoted in Berman, p. 78.

[19] Quoted in Barbara Rose, *Krasner/Pollock: A Working Relationship*, p. 9.

[20] *Ibid.*

[21] Barbara Rose, *Lee Krasner: A Retrospective*, p. 68.

[22] *Ibid.*, p. 108.

[23] Hilton Kramer, "Art: Elegaic Works of Lee Krasner," *New York Times*, 9 February 1979.

[24] She is not mentioned at all in Sandler's *The Triumph of American Painting*, nor in his sequel, *The New York School* (1978), a history subtitled "The Painters and Sculptors of the Fifties."

husband's work, and she continued to control the estate with an adamantine hand for the rest of her life. Resentment of her power in this sphere evidently caused dealers and curators to shortchange her elsewhere.[25]

It took until the mid-1970s, when the women's movement singled out Krasner (as well as many other deserving artists) as being overdue for recognition, that the tide began to turn. Her first show in an American museum did not occur until 1973, about which she commented, "My feeling is simply, move over, this is where I belong."[26] After that, the influential art critic Barbara Rose moved to correct that injustice, organizing two exhibitions, including a full-scale traveling retrospective that ran from 1983 to 1984. This event, wrote the critic Robert Hughes, fixed the matter of her stature "beyond reasonable doubt."[27] Even though her own acceptance was impeded by her husband's myth, Krasner did not shun her role as Pollock's guardian during his life or after his death. That she continued to achieve and grow "was a moral triumph of no small dimensions," said Hughes. It was no wonder that he called her "the Mother Courage of Abstract Expressionism."[28]

Jackson Pollock created the most challenging *oeuvre* of his time, and the forceful character of Lee Krasner's achievement has finally made itself felt, too. But both Krasner and Pollock were also responsible for shaping the social history of American art by their relocation to the Springs and their subsequent persuading of other artists to join them there. This development–that is, the attraction of significant advanced artists to eastern Long Island–has had vibrations that reverberate down into the present. A summer retreat has long been essential to artists, but the choice of that retreat has shifted over the years, and the East Hampton area's displacement of such established colonies as Woodstock, New York, Old Lyme, Connecticut, and Cornish, New Hampshire, can be traced to the roles Pollock and Krasner played as magnets, promoters, and avatars.

Less than 100 miles from New York City, the village of East Hampton has attracted artists since the mid-nineteenth century. When the Long Island Rail Road was extended to Bridgehampton in 1873, the area became far more accessible, yet it retained the picturesque attributes that the artists of the day admired. In 1878, the village was put on the artistic map by the New York City-based Tile Club whose members wrote a laudatory account of their visit there for *Scribner's Magazine*.[29] The town's blossoming as a true artists' colony can be dated from 1884, when, after six years as summer boarders, Thomas and Mary Nimmo Moran built a house and studio in East Hampton.[30] Artists such as Albert and Adele Herter and Childe Hassam followed in the 1890s along with many lesser-known landscapists and portraitists. These painters were genteel and social, fox-hunting and partying with the wealthy summer people; the inevitable result was that poorer artists were priced out of East

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[25] Krasner talked about this with anyone who asked her. See, for example, Roberta Brandes Gratz, "Daily Closeup: After Pollock," *New York Post*, 6 December 1973.

[26] *Ibid.*

[27] Robert Hughes, introduction to *Lee Krasner: Collages* (New York, 1986), unpaged.

[28] *Ibid.*

[29] Helen A. Harrison, "Guild Hall and East Hampton: A History of Growth and Change," in *Crosscurrents: An Exchange Exhibition Between Guild Hall Museum and the Provincetown Art Association and Museum* (East Hampton, 1986), p. 42.

[30] William H. Gerdts, "East Hampton, Old Lyme, and the Art Colony Movement," in *En Plein Air: The Art Colonies at East Hampton and Old Lyme, 1880-1930* (East Hampton, N.Y., 1989), p. 17.

Hampton. Moreover, the artists who could afford to live there tended to be conservative and mediocre, thus making the place doubly unattractive to more forward-looking spirits. By the 1930s, East Hampton was artistically moribund, a home to six or seven provincial renderers.

Some aesthetic stirrings did occur during World War II, when several of the European artists in exile, among them Fernand Léger, Salvador Dali, Max Ernst, and André Breton, spent some time in East Hampton and Amagansett, but as they left the United States after peace ensued in Europe, their stay was temporary and provisional.

In the postwar years, the first painters who really established themselves in eastern Long Island and attracted others there were Pollock and Krasner. Furthermore, they did not wish to live in tonier East Hampton, but gravitated toward the non-resort areas like the Springs, a hamlet within the township populated by farmers, woodcutters, boatmakers, and fishermen. By doing this, the couple showed other young and struggling artists that it was possible to obtain a simple, inexpensive studio in eastern Long Island, provided that they looked for it in the unmanicured outskirts of the more fashionable demesnes.

Pollock, wrote Brian O'Doherty, "developed a great affection for his small holding and wanted to extend it in ways clearly symbolic. He showed signs of wanting to belong to his community and was well up on its current events."[31] Acceptance by the local Bonackers was of primary importance to Pollock, but so was the stimulating company of friends in the art world. Just because they had been the first artists to make the exodus to the country, they did not want to be the last. To this end, both Krasner and Pollock did their best to get the artists they knew to rent or buy in the area. Robert Motherwell may well have been inspired by the Pollocks to build a house in East Hampton, but one of their first certain converts was the artist John Little, who bought a nearby farm in 1948 and later co-founded the Signa Gallery, a provocative but short-lived (1957-1960) cooperative in East Hampton. James Brooks, who had taken over Pollock's studio in the city, followed him to Long Island in the late 1940s with his wife, the painter Charlotte Park; Pollock lured the artists Conrad Marca-Relli and Wilfrid Zogbaum to the vicinity by locating houses for them.[32] In 1952, Pollock and Krasner learned that The Creeks was for sale, and they successfully urged Alfonso Ossorio to buy it.

It was not merely because these artists were connected socially to Pollock and Krasner that they were meaningful; rather, it was that they themselves were in the modernist vanguard, often swimming in the tumultuous wake that Pollock had created. To have innovative (and sometimes indecorous) artists on the South Fork again reinvigorated the colony, so much so that in 1949, when the starchily conservative Guild Hall mounted a summer exhibition of artists in the region, it had to acknowledge the newcomers' presence with invitations to participate.[33] "17 Eastern Long Island Artists," as the 1949 show was called, reflected the incursion of a younger generation of painters in East Hampton's midst by showing examples of Pollock, Krasner, Balcomb Greene, Ray Prohaska, Geri Pine, Nat Werner, and George Sakier. By 1951, when the now-legendary photograph of the "Irascible Eighteen," denoting those artists protesting the Metropolitan Museum of Art's attitude toward contemporary art, appeared in *Life*, almost everyone in the picture had a house on eastern Long Island or visited there frequently.[34] For the first time, the East Hampton colony was a permanent

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[31] Brian O'Doherty, *American Masters*, p. 116.

[32] David Myers, "Artists of the Springs," p. 58.

[33] Helen A. Harrison, "Guild Hall: A History of Growth and Change," p. 46.

[34] B.H. Friedman, "Crosscurrents: East Hampton and Provincetown," in *Crosscurrents*, p. 11.

gathering place for the American avant-garde. What Pollock and Krasner set in motion has snowballed, from the arrival of Adolph Gottlieb and Willem de Kooning to artists of each succeeding generation, from Roy Lichtenstein, Andy Warhol, Larry Rivers, William King, and Jane Freilicher to Chuck Close, Lynda Benglis, Susan Rothenberg, Donald Sultan, and Alice Aycock. All have chosen to live seasonally or year-round in the East End, not only for the pastoral scenery and the convenience to New York City, but for the company of their cosmopolitan peers.

Pollock and Krasner's love of eastern Long Island and the Springs community has informed the mandate of the Jackson Pollock House and Studio. Along with exhibiting and administering the premises, the Stony Brook Foundation sponsors a scholar-in-residence program, dedicated to research in twentieth-century art, with a special concentration on artists of stature who have also resided in the area. Lectures and symposia are offered, and vigorous efforts have been made to collect and preserve papers, photographs, memorabilia and other pertinent documentation of local figures in the art world.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

UNPUBLISHED MATERIALS

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Previous documentation on file (NPS):

___ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
___ Previously Listed in the National Register.
___ Previously Determined Eligible by the National Register.
___ Designated a National Historic Landmark.
___ Recorded by Historic American Buildings Survey: #_____
___ Recorded by Historic American Engineering Record: #_____

Primary Location of Additional Data:

___ State Historic Preservation Office
___ Other State Agency
_X_ Federal Agency: Archives of American Art, Smithsonian Institution
___ Local Government
___ University
_X_ Other (Specify Repository): Jackson Pollock House and Studio Archives; Archives of Francis V. O'Connor, New York City

10. GEOGRAPHICAL DATA

Acreage of Property: 1.573 acres

UTM References: Zone Easting Northing
A 18 4545080 739180

Verbal Boundary Description:

The nominated property is bounded on the north by Fort Pond Boulevard Extension (not open), and on the west by Fireplace Road. The eastern boundary is Park Place, another unopened town road, and land deeded to the Nature Conservancy by Lee Krasner in about 1976. On the south it is bounded by the private property of Dr. and Mrs. Harry Potter.

Boundary Justification:

The boundaries are based on a site survey and map prepared by George H. Walbridge Company for the Stony Brook Foundation in July 1990. (attached.)

11. FORM PREPARED BY

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