

HISTORIC NAME:		COMMON NAME:	Freeman house
LOCATION:	68 Eagle Rock Way	BLOCK/LOT	1103/09: 53-B/20
MUNICIPALITY:	Montclair	COUNTY:	Essex
USGS QUAD:	Orange	UTM REFERENCES:	Zone/Northing/Easting
OWNER/ADDRESS:	Freeman, Gerald & Sharon K. See above		

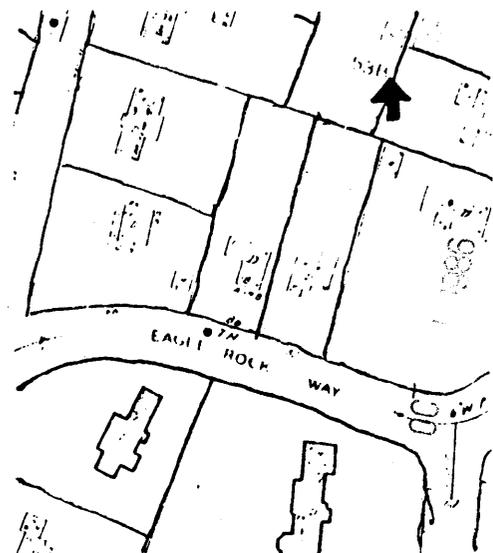
DESCRIPTION

Construction Date:	1894; 1904, alterations	Source of Date:	Tax Assessor
Architect:	Charles A. Platt, architect for main alterations.	Builder:	
Style:	Eclectic, Italian Villa	Form/Plan Type:	Rectangle
Number of Stories:	2, 3 in turret.		
Foundation:	Stone		
Exterior Wall Fabric:	Wide shingles		
Fenestration:	D. H. sash, 6/6 (horizontal emphasis) w/ louvered shutters, 5 bays 1st floor.		
Roof/Chimneys:	Hipped/interior chimney		

Additional Architectural Description:

Double glazed entrance door, wide surrounds; foliated console brackets, open pediment above in the 1st bay, Wrought iron lantern punctuates wall left (east). Windows bay 2 - 4 united below continuous top cornice; paired 1 light casements corner bays, single window in 2nd bay. Single window w/ bracketed cornice & recessed panel below, over entrance door. Shallow brackets below roof overhang. A square turret w/ low pitched bracketed roof projects slightly & defines the 2nd story west on the south elevation. Stucco finish 3rd floor turret wall, & 3' single windows w/ uniting top cornice & molded string course below, paired sash again w/ uniting cornice & large multi-light window on 1st floor level. Single light window 3rd bay south & a sq. portico w/ flat roof & cornice extends bay 4; above subdivided multi-light w/ double door at center. Portico becomes vine covered pergola w/ Doric columns extending east & west on extensive terrace above formal garden below.

PHOTO 83, 23 Negative File No. See "Comments" on reverse side Map (Indicate North) for alterations.



HISTORIC PRESERVATION SECTION, 109 WEST STATE STREET, TRENTON, NEW JERSEY 08625 (609) 292-2023

SITING, BOUNDARY DESCRIPTION, AND RELATED STRUCTURES:

House sited close to north property line w/ 2 car garage on north-west corner & formerly planted garden to the south, stone retaining wall. Lot size: 184' x 254'.

Plus one acre.

SURROUNDING ENVIRONMENT: Urban Suburban Scattered Buildings
Open Space Woodland Residential Agricultural Village
Industrial Downtown Commercial Highway Commercial Other

SIGNIFICANCE: While the massive square turrets & the bracketed roof relate to the Italian Villa mode, the other details are too eclectic to make it a pure example of the style. The most compelling aspect of the house is expressed in the spacious proportions of its living room where classical composite columns surround the roof, raising the ceiling w/ its carved plaster frame to a height of almost 20 feet. The architect, C. A. Platt, was also well known as a landscape painter & etcher. He designed the extensive gardens here with the wooden pergola, stone terrace and beautiful plantings which contribute to the distinctive character of the house.

The house is documented in the Montclair State Photographic Exhibition, "Villas, Cottages & Country Residences", held for the bicentennial in 1976. A long article featured in "American Homes & Gardens" of October, 1906, tells how the architect remodeled house for his brother & transformed what he described as a simple artistic house into the elegant Italian Villa residence we find today.

At this time the tower was added and three additional rooms. The large sunken living room was created & the classical details, including the composite columns, added to the building. House has recently been published again in an article which features the interior designed by the present owner ("Metropolitan Home", Nov. 1981).

ORIGINAL USE: Residence
PHYSICAL CONDITION: Excellent Good Fair Poor Residence
REGISTER ELIGIBILITY: Yes Possible No Part of District
THREATS TO SITE: Roads Development Zoning Deterioration
No Threat Other

COMMENTS: Continued from front: Alterations/modifications

Fenestration on 1st floor front elevation has been altered. Open porch filled in on north-west corner & square window 3rd bay south are other later changes. Main alteration of the original house carried out circa 1904. See significance.

REFERENCES:
Miller, D. L. Map of Town of Montclair. Philadelphia: D. L. Miller & Co. 1901.

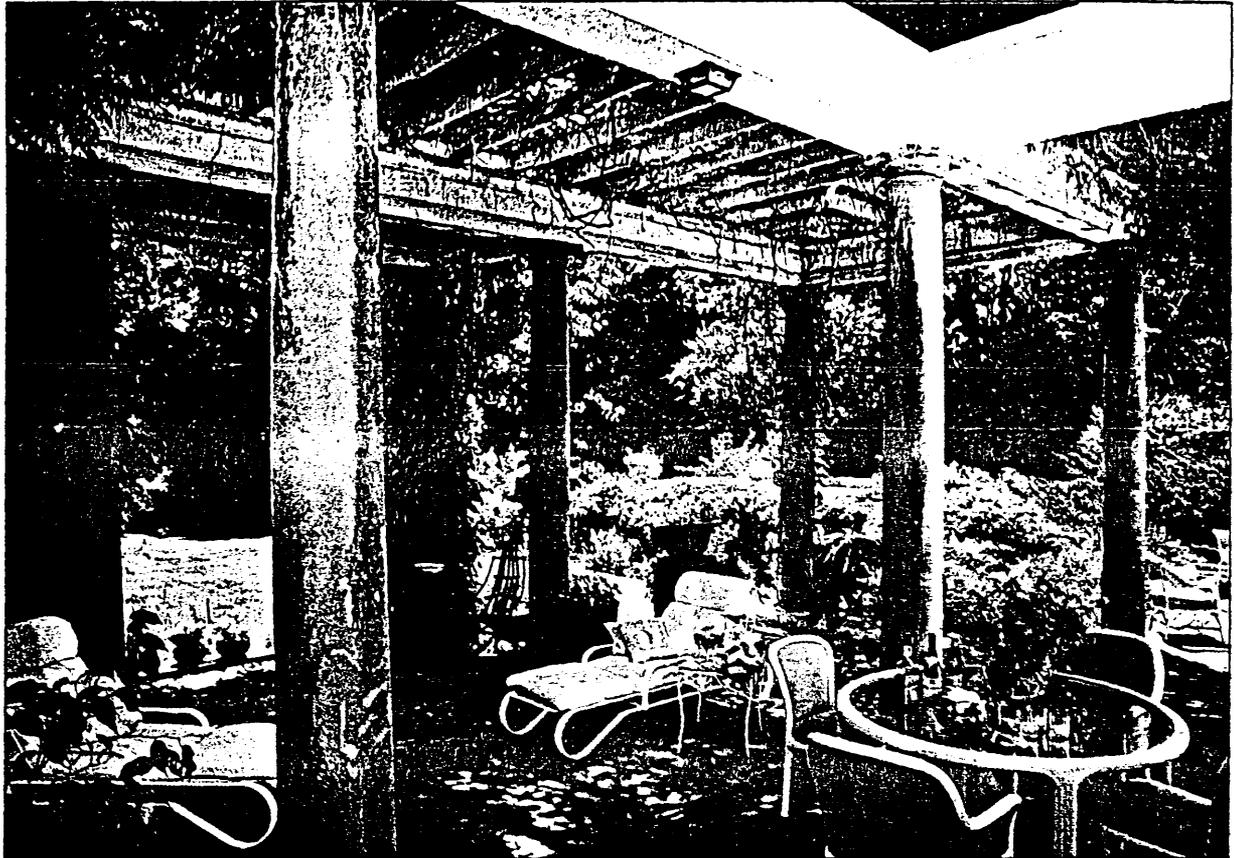
RECORDED BY: Eleanor Price
ORGANIZATION: Preservation Montclair

DATE: 6/7/81

Montclair Multiple Resource Listing

METROPOLITAN HOME OF THE MONTH

Modern Romance



Big, imposing, formal and architecturally important, this turn-of-the-century suburban "villa" has appeared once before in print—the 1902 *American Gardens*—after the Platt brothers, inheritors of Stanford White's mantle and clients, redesigned the house and gardens. Those are just the sort of credentials that intimidate new owners, fast. Either they opt for historic homage and furnish the place against their better taste, or worse, suffer

a crisis of confidence and abdicate to professionals. We think history needs to be served, but not obsequiously.

Comfort can go hand in hand with a venerable house without one being sacrificed to the other. Though the furnishings

may fail as period style, they pass as period scale with high marks. You, not history, are in charge.

Produced by Ben Lloyd and Donna Warner
Written by Donald Vining

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Metropolitan Home, Nov. 1981

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METROPOLITAN HOME OF THE MONTH

This is the kind of room that usually gets Louis-by-the-numbers French furniture

What an intimidating room! Who but a topflight designer could tackle it? Such space, such height, so decorative—double columns, moldings for miles, alcoves, massive fireplace. It's really hard to imagine such a room as cozy and comfortable, let alone contemporary.

But it is. A grand interior furnished with simple taste—for decompression, not impression. And there's no compromise on style.

Careful attention has been paid to the size of things rather than to their "period suitability." The pieces are large, even oversized (and, thus, up to date). In the fireplace end of the room, everything (except the obvious antiques) is newly made and all-American.

Though the Greek-style chaise has its roots in Napoleonic France, the all-over white upholstery and simplified lines bring it into this century (indeed, this decade), trailing its glory behind it.

By the fireplace (and attended by twiggy tables), the armchairs are new versions of the fat, rolled-arm club chair that's never out of style.

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METROPOLITAN HOME OF THE MONTH

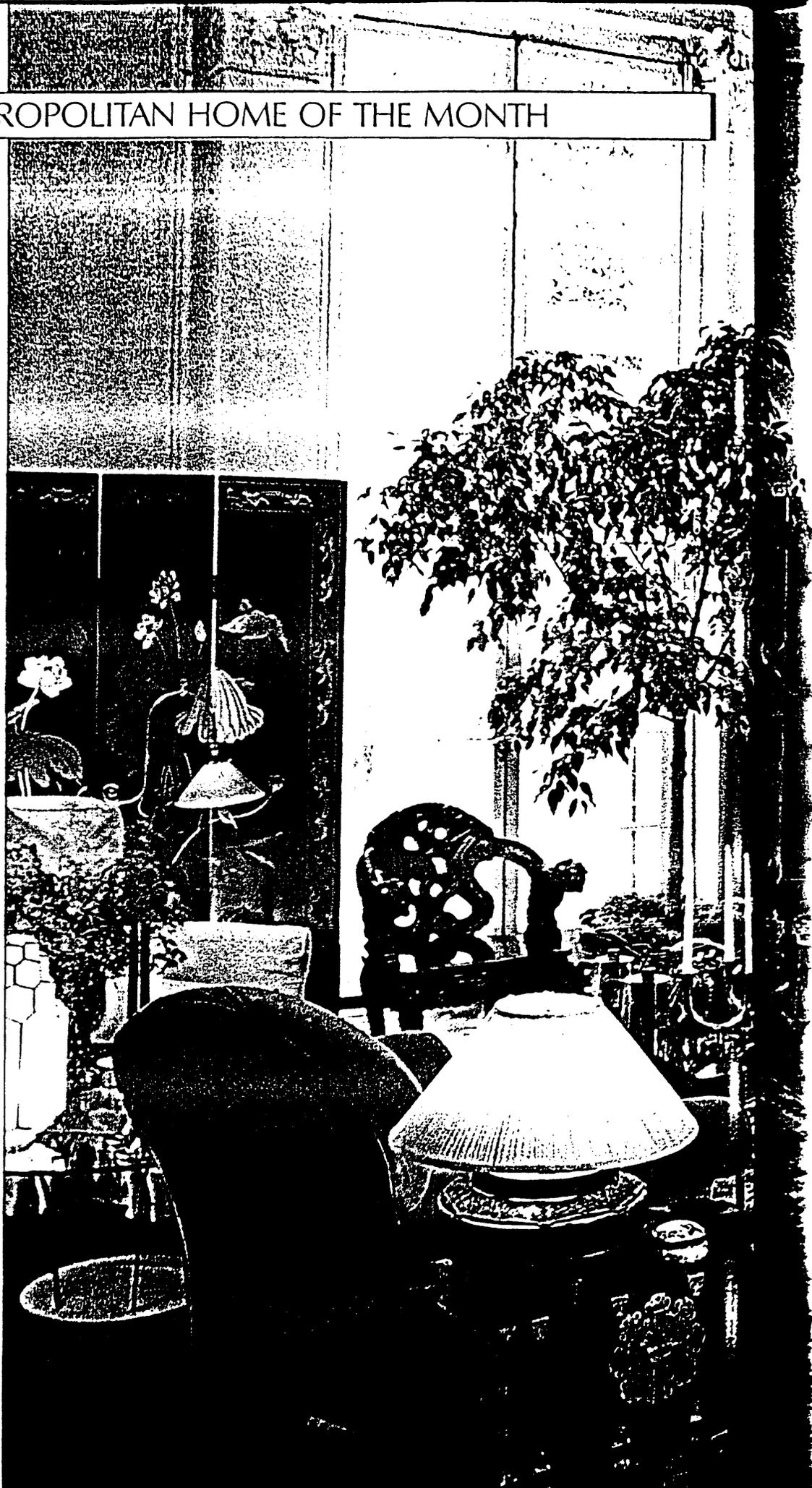
However public the space may appear, the room's focus is intensely personal

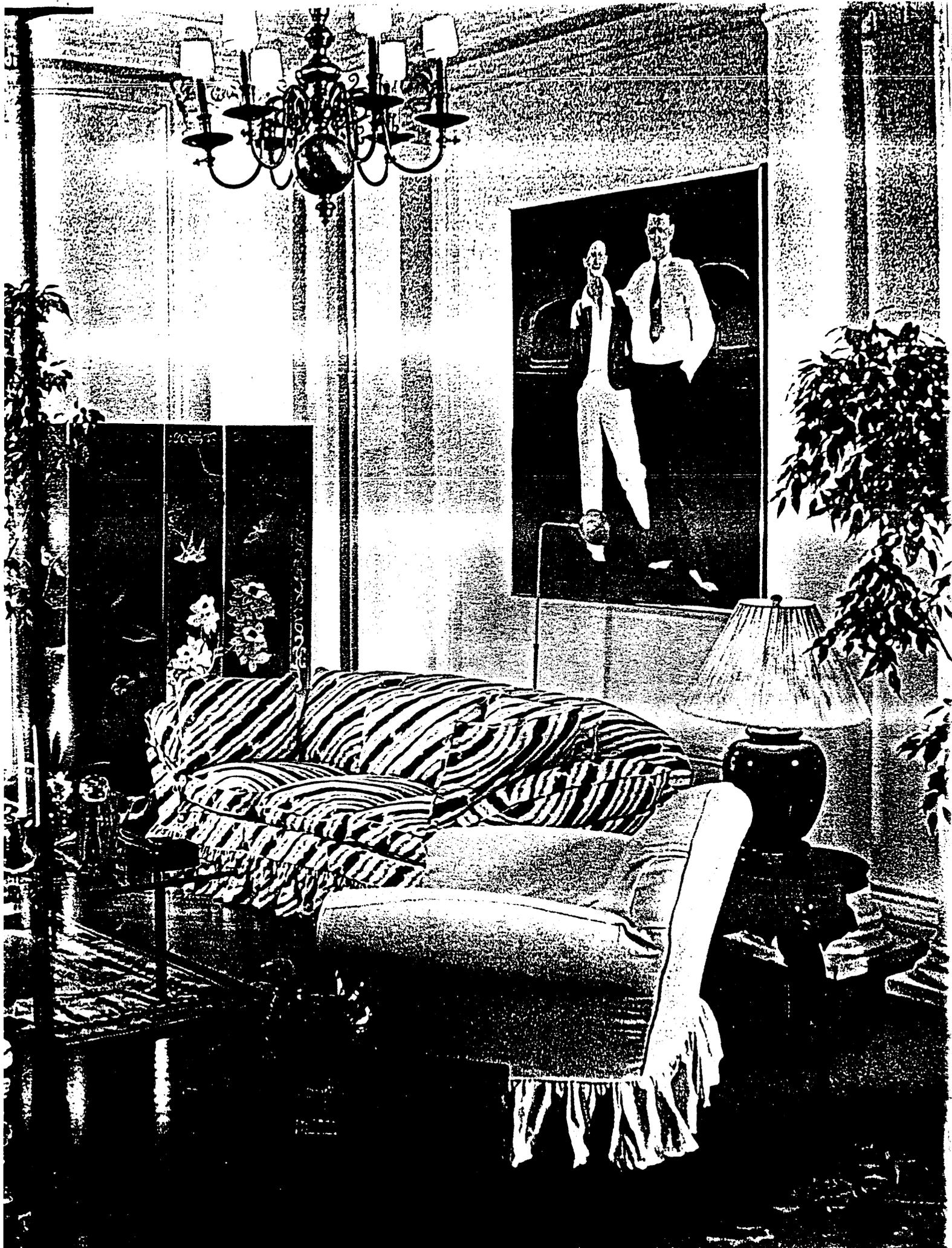
Carving out an intimate spot for conversation from the almost public-sized space of the living room takes some sleight of hand. The trick is to draw attention away from the twenty-foot ceilings—no mean feat—and focus it on a lower horizon. Enter the Chinese screens: Paired on either side of the floor-to-ceiling windows, their lacquered black contrasts sharply with the white of the room, defining a smaller space and displaying the fruits of heads-up collecting journeys. (Note: Even when shopping in good antique shops, it pays to root about, look under and behind *objets*, and assume that even the display pieces are for sale.)

Purchased together at a house sale, the upholstered parlor set is one of those shapely finds that everyone has considered a candidate for slipcovering—only these people really did it.

Redressed in a contemporary print, the sofa manages to look country-house chintzy and moderne at the same time. One chair, sheathed in white, is a study in pure, fat-and-Forties form, while the second one is "as was."

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METROPOLITAN HOME OF THE MONTH



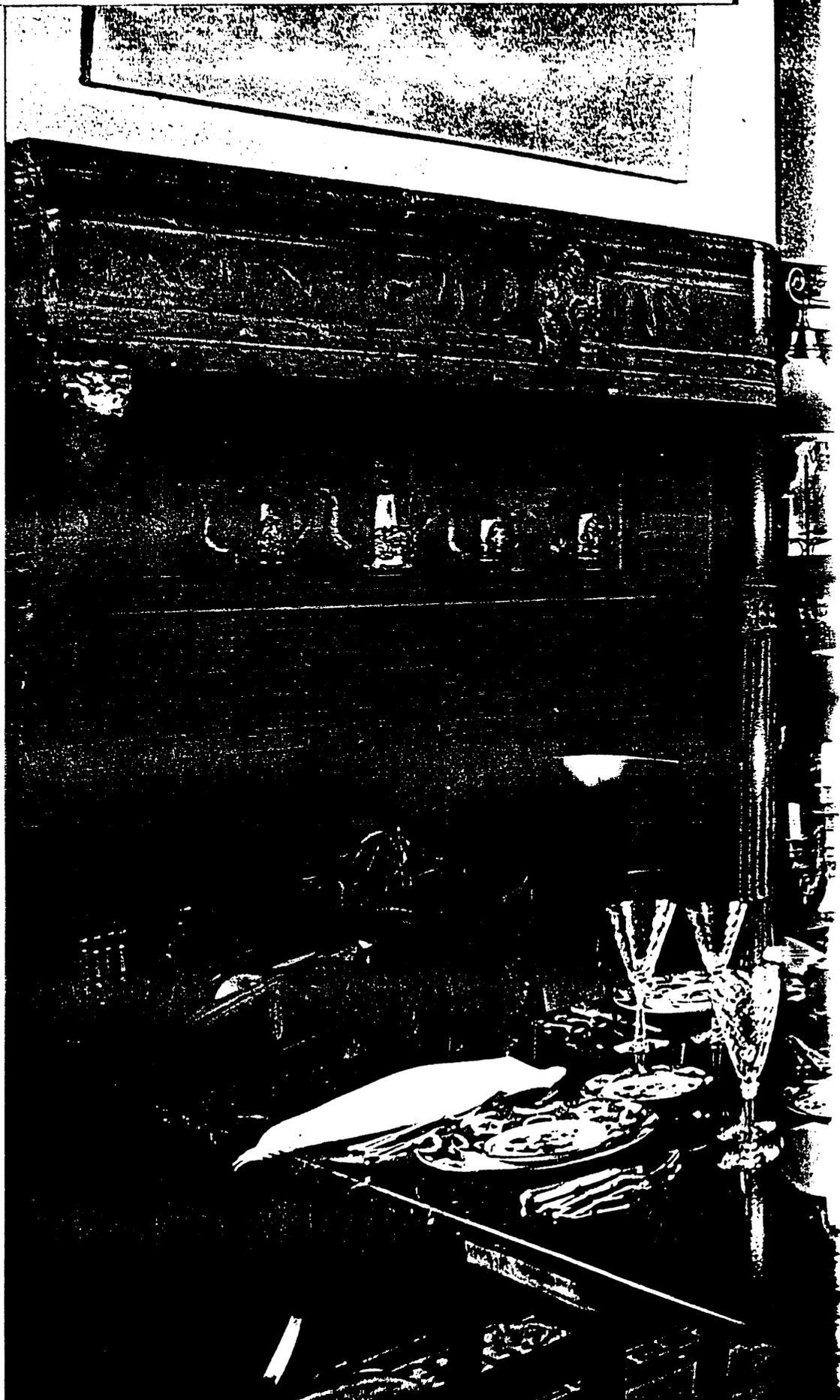
This historical hodgepodge mixes on a big scale

Installed during renovations in 1897, the fifteenth-century wooden mantelpiece was pulled from an Italian monastery. The current owners felt free to follow suit.

Look at the mix: contemporary black-marble table with new, Chinese-styled chairs; antique Chinese rug with modern painting; pre-WWI French theater posters and English teapots.

The booty of many antiquing trips (above) crowds the top of a pseudo-Sheraton server.

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METROPOLITAN HOME OF THE MONTH

As a basic design principle, pattern-on-pattern isn't limited to fabric-on-fabric

Relieved of the pressures of grand architecture and ornament, the private upstairs bedroom feels as warm and welcoming as a country inn on an autumn weekend. It demonstrates anew the sense of well being that comes with well-chosen, but widely assorted, furnishings.

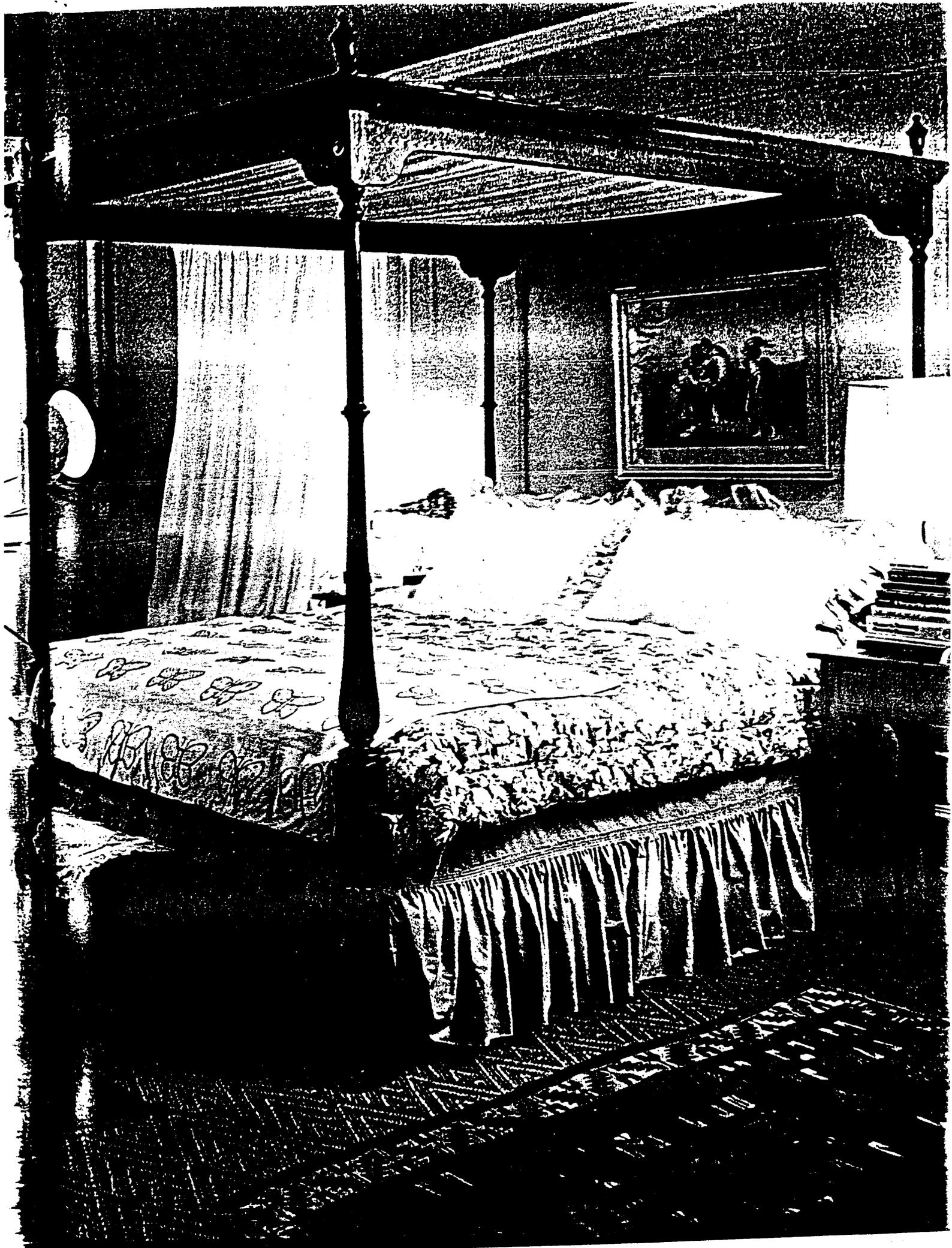
In this context, the bed's a teaser. Washington never slept here. Rendered venerable by association, it's right off the truck from Bloomingdale's. (We can't keep a secret.)

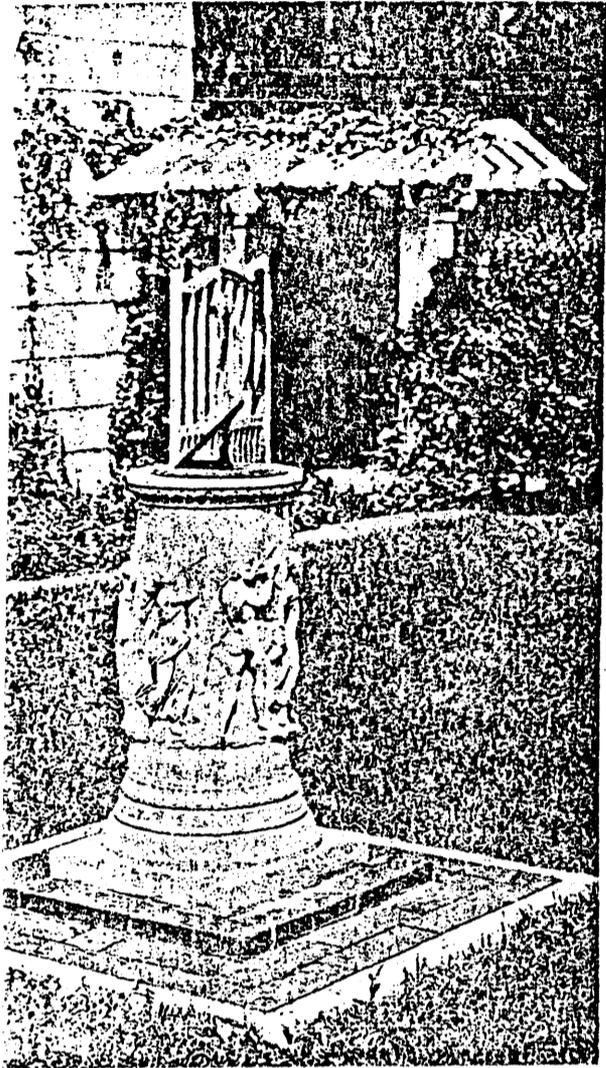
Certifiably antique, though, the cherry shaving stand, the upholstered bench at the bed's foot, the Victorian chest, and armoire give the room its woody glow, while the new white chaise—cousin to the living-room longue—plays a contemporary counterpoint.

The surprise is the sink-in seat in the foreground: Its original fabric, when accidentally revealed beneath a dowdy slipcover, looks stylishly provincial among the warm woods of the bedroom. The sisal wall-to-wall is unexpected—a neutral playground for the overlay of Oriental rugs. The jumble of patterns is rich and right.

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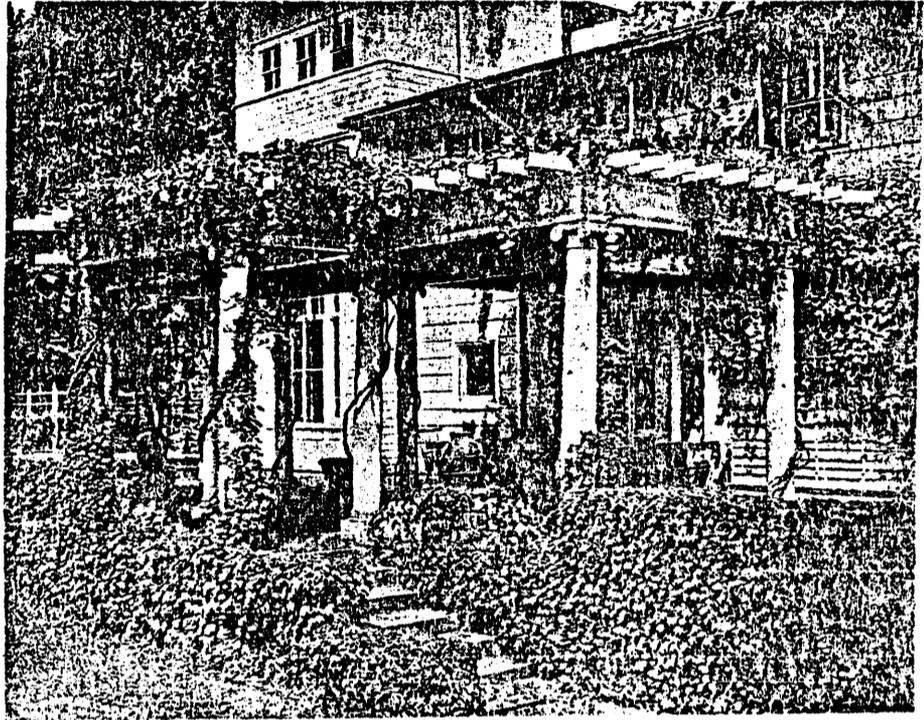




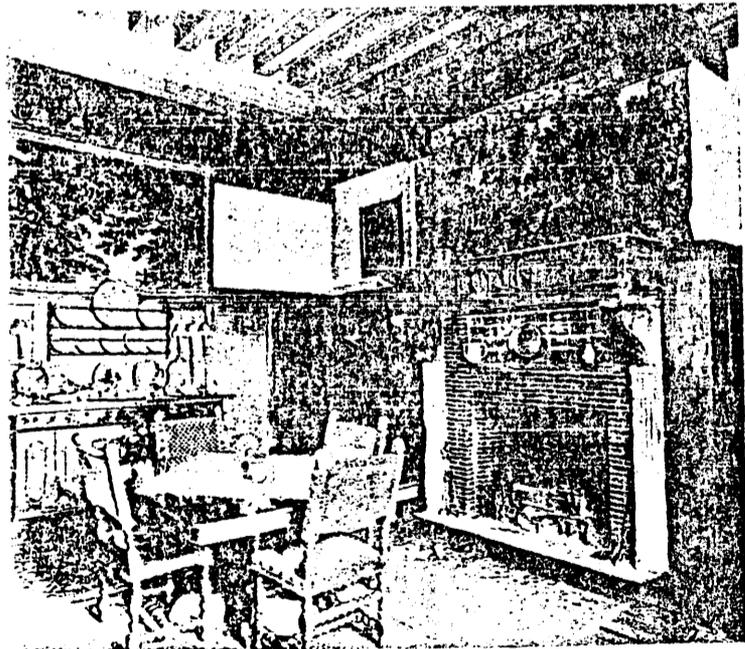


A Handsomely Carved Pedestal Stands on the Lawn in Front of the House

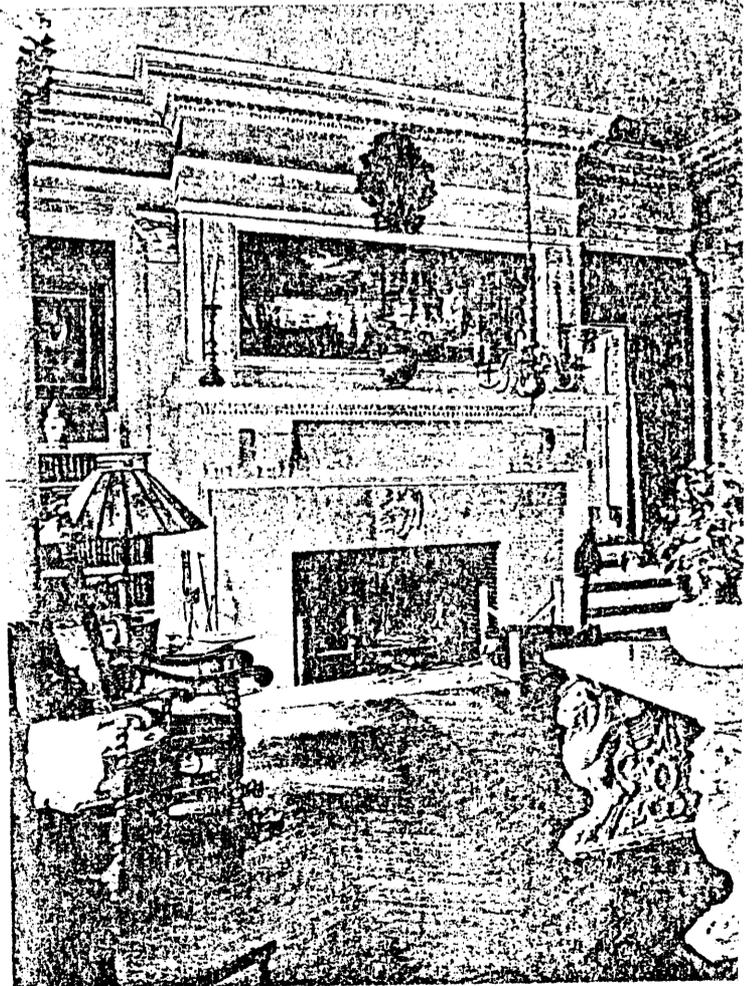
WHEN Mr. John Cheney Platt purchased the simple, artistic outlines the possibility of transforming it into a model to express this scheme was the addition of the tower but also added dignity to the exterior. The grounds contain an approach quite close to the north line of the property.



The Pergola Covered with Grapevines From Which Steps Lead to the Sunken Garden



Antel of the Sixteenth Century, Rare Old Tapestries and Old Italian Furniture Are the Features of the Dining-room



Italian Characteristics Prevail in the Drawing-room. The

approach to the house is from the main road, passing in a straight line to the front door, beyond which, separated by a latticed screen, it extends to the service porch and to the stable.

68 Eagle Rock Way
Montclair, N.J.

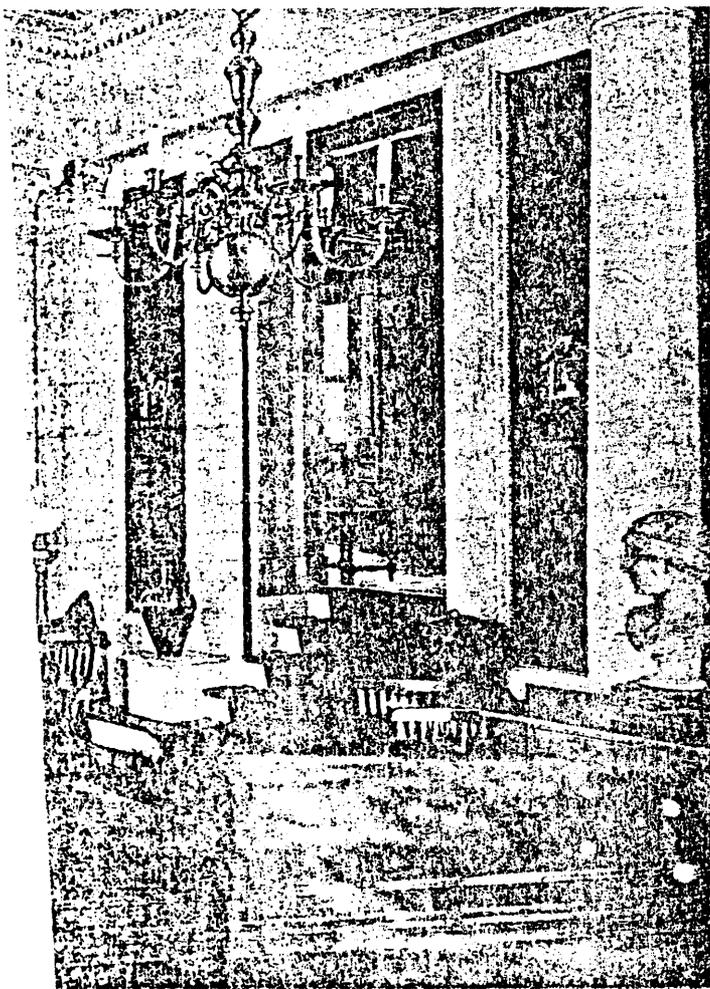
on the Eagle Rock Way, Montclair, New Jersey, he observed in its Italian Villa," and the paramount suggestion which was presented corner of the house, which not only gave three additional rooms, 5 acres and the house is placed edgewise to the street, with the



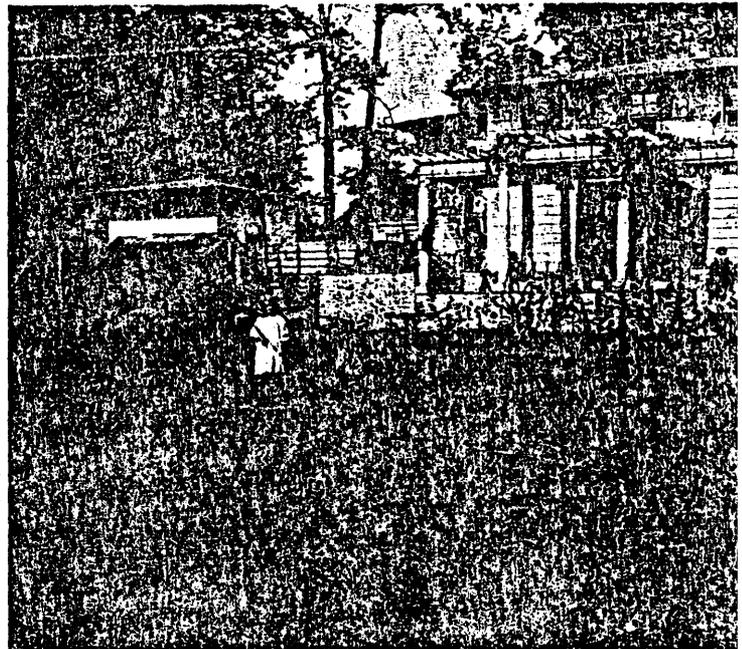
The Alteration was not Excessive But the Tower Adds the Charm of Italian Characteristics



The Stately Columns in the Drawing-room Were From Italian Villas



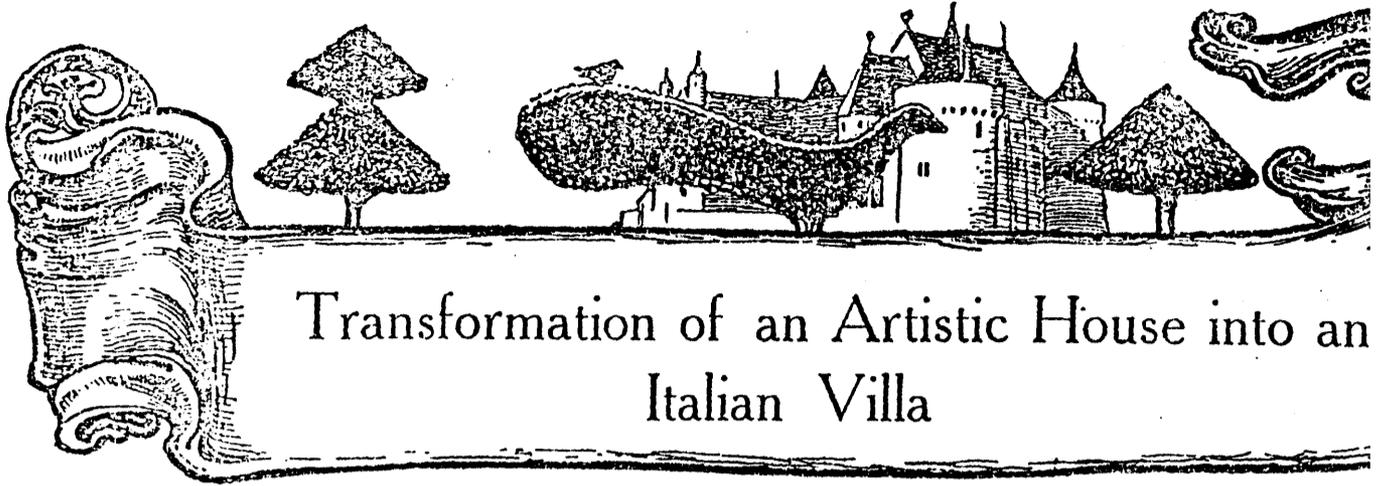
Copy of One of Puvis de Chavannes' Paintings



The Grassed Lawn and the House Before the Alteration. View with that of the Altered House

THE exterior of the house is covered with hewn of the old-fashioned type, treated with white while the trim throughout is painted white, except the which are painted an apple-green.

68 Eagle Rock
Montclair, N. J.



Transformation of an Artistic House into an Italian Villa

By Francis Durando Nichols



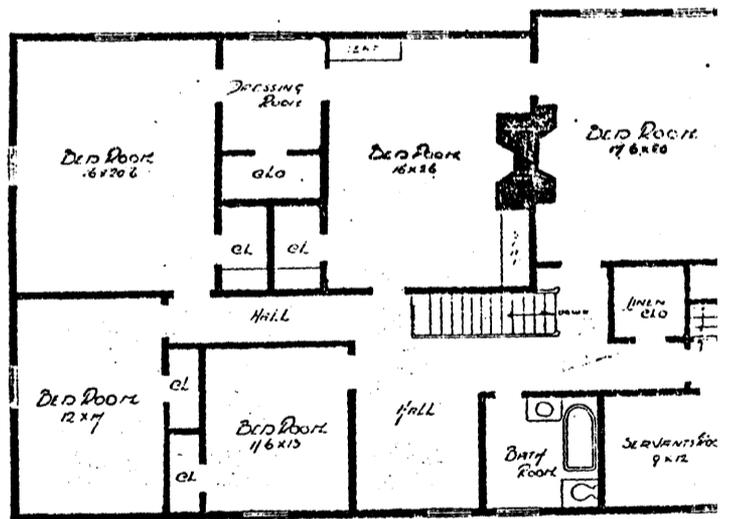
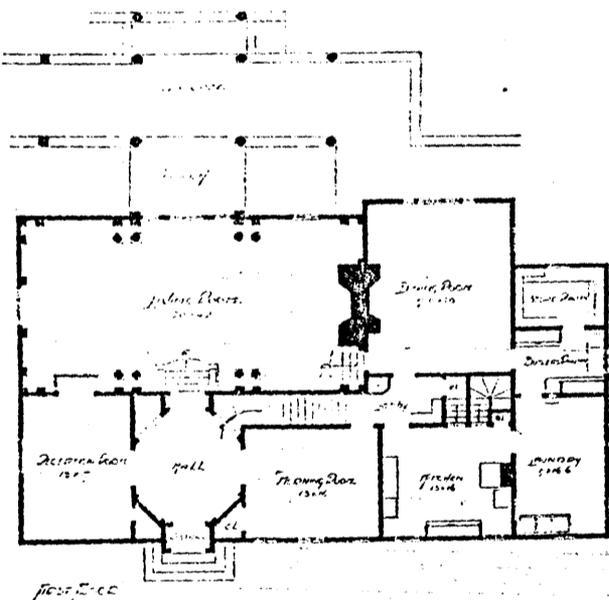
WHEN Mr. John Cheney Platt purchased the simple, artistic house on the Eagle Rock Way, Montclair, New Jersey, he observed in its outlines the possibility of transforming it into a modified "Italian Villa," and the paramount suggestion which was presented to express this scheme was the addition of the tower at the corner of the house, which not only gave three additional rooms, but also added dignity to the exterior. The grounds contain over two acres and the house is placed edge-wise to the street, with the approach quite close to the north line of the property. The main entrance to the house is

which extends around the hall at the interior wall and ceiling.

To the left of the hall is the reception-paneled walls, ivory-white painted trim and tapestry wall-covering.

To the right of the hall is the old dining room now used for a study for the children.

The drawing-room, which is also the living the main part of the house, and is built at a level the floor of the rest of the first story. The green and ivory-white. The walls are panel spaces between hung with green velour, o



from this side, leaving the broad expanse of lawn and garden to the south side, of which broad vistas are obtained from the living-rooms.

The approach to the house is from the main road, passing in a straight line to the front door, beyond which, separated by a latticed screen, it extends to the service-court and to the stable.

The exterior of the house is covered with hewn shingles of the old-fashioned type, treated with whitewash, while the trim throughout is painted white, except the blinds, which are painted an apple-green. The roofs, which are doubled with air space between, are covered with canvas, painted gray.

The hall is octagonal in plan. The woodwork is of handsome design, the trim of the door and the parts formed by the octagon rise like pilasters to a massive carved frieze

while the frame to the panels is painted ivory. The length of the room is broken into three distinct groups of columns placed at intervals along the room. The columns have composite capitals taken from one of the beautiful Italian villas. There are eight of these columns; four on each side of the room. At one end of the room is a broad wall with facings of Indiana limestone.

The new dining-room, which is in the tower, is reached from the living-room by a short flight of steps. The walls are paneled to the height of eight feet, above which they are covered with a rough-plaster coat, left in its natural state. This panel-work and the beamed ceiling are of oak, a wood seldom used—and is treated with a very effective, and brownish in color, like mahogany. The fireplace has Roman brick facings and