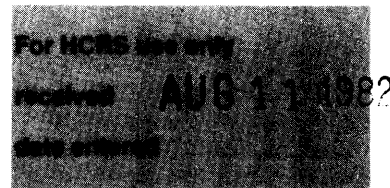


**United States Department of the Interior
Heritage Conservation and Recreation Service**

**National Register of Historic Places
Inventory—Nomination Form**

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections



1. Name

historic Tranquillity Farm

and/or common N/A

2. Location

W of Middlebury on CT 64

street & number Tranquillity Road N/A not for publication

city, town Middlebury *Vt.* east side of Lake Quassapaug
—x vicinity of congressional district fifth

state Connecticut code 09 county New Haven code 009

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input type="checkbox"/> occupied	<input checked="" type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	N/A	<input checked="" type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name The J.H. Whittemore Co.

street & number 327 Church Street

city, town Naugatuck N/A vicinity of state CT

5. Location of Legal Description

courthouse, registry of deeds, etc. Town Hall

street & number 1212 Whittemore Road

city, town Middlebury state CT

6. Representation in Existing Surveys

title State Register of Historic Places has this property been determined eligible? yes no

date 1982 federal state county local

depository for survey records Connecticut Historical Commission

city, town Hartford state CT

7. Description

Condition		Check one	Check one	
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved	date _____
<input checked="" type="checkbox"/> fair	<input type="checkbox"/> unexposed			

Describe the present and original (if known) physical appearance

Tranquillity Farm is a 300-acre tract of farm and woodland situated on the east shore of Lake Quassapaug, three miles west of the center of Middlebury, Connecticut. Several late 19th-century structures, ranging from a large, shingled, Colonial Revival style house to farm and recreational outbuildings, stand in a loosely-related complex in the western portion of the property along a high, open ridge overlooking the lake and distant hills (photographs 2,5,14). Much of the property's western section consists of a series of open, rolling, hillside meadows gradually descending toward the lake. The wooded eastern section is higher in elevation, and culminates in the highest point in Middlebury, Breakneck Hill (973 feet). Two town roads, Tranquillity and Whittemore Roads, pass in a generally north-side direction through the middle of the property, while several private and abandoned woods roads branch off of these, giving access to the lakefront and to the woods. In its plan, landscape, buildings, and general character, the property remains almost perfectly intact from the early period of its occupancy by John Howard Whittemore. The larger surroundings also have changed little, and development which has occurred is generally not within sight of the property. Some single-family homes have been built since 1910 on property belonging to the J.H. Whittemore Company, along the south shore of the lake, and a small, low-profile amusement park operates under the partial control of the Company in this area also.

The boundaries proposed include the entire parcel originally comprising Tranquillity Farm as it existed during the most significant period of its history, the 1894-1910 occupancy of John Howard Whittemore (Figure 1). While some additional areas purchased subsequently by the owners have also been included, none of the original Tranquillity Farm acreage as assembled by Whittemore has been excluded.¹ All of the land, except for a small piece at the north, belonging to a family member, is owned by the J.H. Whittemore Company of Naugatuck. Several Whittemore family members live in newer houses on the property. (See Item #10 for a more detailed boundary description.)

The entrance to Tranquillity Farm from Route 64 is marked by high stone walls which follow Tranquillity Road northward into the property. At the north-west corner of the turn-off is a two-story, Federal-period farmhouse with shingled barns (photograph 1). Lined by the stone walls and crossing a small, stone bridge, Tranquillity Road leads north through a variously open and wooded landscape which rises to the east and remains flat to the west before descending to the lake. Further north, a second complex of farm buildings appears on the west side of the road. This small cluster consists of two, modest, Colonial Revival, shingled cottages, and a large, three-story shingled barn standing nearby to the northwest (photographs 13 & 14). An unpaved driveway leads west through the complex and descends in a broad curve through the adjacent meadow to the lake. After passing the farm buildings, Tranquillity Road continues north, converging with Whittemore Road. At this point the landscape opens, revealing a broad, sloping field to the east. To the north, the land levels out onto a gently graded, but

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Heritage Conservation and Recreation Service

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flat lawn, which is visually defined by graceful, running lengths of stone wall, and a backdrop of trees (photograph 3). To the west, behind a high hedge and set back by a banked lawn, stands the summer residence built by Whittemore in 1894 (photographs 4 & 8). Designed by the architectural firm of McKim, Mead and White in a transitional Shingle Style-Colonial Revival scheme, the house is a compact, rectangular, shingled structure, sited atop a broad, sloping meadow, overlooking a panoramic view of Lake Quassapaug and hills beyond (photograph 2). To the immediate north of the house, and connected by a driveway, is a shingled, gable-roof carriage house (photograph 12). Northwest of the house is a tennis court.

The property to the east and west of the house is largely open, and features broad, sweeping lawns bordered by hedges near the house, and open, sloping meadows beyond. The area immediately fronting the house retains its original, stone-wall-terraced garden (photographs 4 & 5). The garden is formal in plan, featuring two, large, rectangular plots flanking the wide, stone steps leading to the front porch of the house, and a long flower bed in front, bowed outward in a semi-circular curve in front of the steps. Brick paths, laid in herringbone pattern, lead symmetrically in rectangular and semi-circular courses through the garden. A rose garden, bordered by stone walls, is set at an oblique angle off of the south corner of the main garden (photograph 5). A brick path from the upper terrace leads south along a winding hedge, parallel to the road, into a loosely-enclosed clearing containing an elliptical-plan flower garden. A vegetable as well as a cutting garden were also kept in this area between the house and the farm complex.

As Tranquillity Road approaches the north boundary of the property, the land begins to fall away. The stone walls terminate at the north boundary lines (Figure 1). This border is visually marked to the east of the road by the edge of the woods.

The larger, eastern section of Tranquillity Farm is almost entirely wooded, as it was originally. Standing near the edge of the woods on the hillside across Whittemore Road, is a considerably-altered, Colonial Revival, clapboard dwelling built in 1901 (photograph 15). There is an old water tower in the woods on the east hill (Figure 1). The property was originally planned with its own water system, served by a network of underground pipes leading to all the main buildings. The system was capable of pumping water in amounts sufficient to extinguish small forest fires. Another utility, the farm's telephones, also operated off of an underground system. The lines were buried in order to preserve the beauty of the views within the property.

The main house, or John Howard Whittemore's family summer home, was designed

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by McKim, Mead and White in 1893 and completed in 1895 (photographs 4-8). The house is a horizontally-oriented and compactly-massed structure, composed symmetrically of a two-and-one-half-story block with a gable roof, and large cross-gables rising over the end bays. A lower, two-story wing, added in two stages in 1910 and 1924, projects from the north end.² The west side, or front of the house, remains as it appeared when completed in 1895. The east side reflects several alterations made early in the building's history. While the principal wall material is shingle, the entire ground story is uncut fieldstone.

The front elevation has a six-sided, central entrance porch and a porch projecting forward from each of the end bays. The central entrance is set into an indented section of the front wall (photograph 6). The polygonal shape of the indented section is echoed in the five-sided, Doric-columned entrance porch. The doorway, now boarded over, consists of a large door of two panels flanked by full-length sidelights containing four-over-one sash.

The front ground floor wall of the main block has six, symmetrically-arranged window openings containing six-over-one sash. These openings are set directly below a second story overhang, and have granite sills and wood lintels. The windows of the three-bay north wing are of the same design. The shingled second story of both the main block and the wing overhangs the first in a slightly coved projection, a feature which is emphasized by the use of the shingles, and by the presence of supporting, stone ogee brackets between the first two and last two bays (photograph 6). The entablature is detailed by a fine dentil course, above which projects a molded, classical cornice.

The gable roof is steeply-pitched and covered with shingles. Three, regularly-spaced, gabled dormers project from the main slope between the large gables, indicating a half-story. A small, lunette window is set directly below the peak of both gables.

The south porch extends along the entire south end of the house, terminating in a gabled porch structure matching that of the front (photographs 5 & 7). Paired, Doric columns support a classical entablature molding, which is repeated on the inside of the porch. The porch floor is brick. Like the rest of the ground story, the lower wall of the south side is fieldstone. Two French doors flank a massive, stone chimney which ascends the middle of the wall. On the second story, a shed dormer containing three windows projects from the steeply-pitched roof (photograph 7).

The design of the east side, or back of the house (photograph 8), originally echoed the symmetry, massing, and form of the front, in having a second,

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large cross-gable near the north end. Also like the front, the wall between the gabled bays was set back slightly, creating a more plastic effect. In 1924 this section of the wall was brought out to the plane of the gabled bays, and the central bay extended further, presumably to make room for the new interior stairway and the vestibule beneath it (photograph 10). Also with this change came the installation of the present doorway, a Neo-Adamesque design with sidelights which replaced the original, gabled entrance porch. The present Palladian window was put in for the mezzanine stair landing, and a small, shingled pediment-form built above it at the cornice line (photograph 8). The alterations were designed by R. Brognard Okie, a Philadelphia architect.

The north end of the house consists of the two-bay end of the north wing and a section with a double-sloping roof extending off the east side. The ground floor of this section contains a servant's entrance porch, leading to the laundry and kitchen. The lower story of the north end is field-stone, the upper, shingled.^{3,4}

The plan of the house is organized along a single, longitudinal axis (Figure 2). A large entrance hall crosses the full width of the house near the middle of the block and opens freely into the living and dining rooms to either side. While the utility rooms are generally situated along the east side, the major living areas are aligned along the west side of the house to take advantage of the lake view. The original plan by McKim, Mead & White was only slightly affected in the 1910 and 1924 alterations. The earlier addition, for which the original architects were hired, merely extended the north wing to the west to provide a dining room, sewing room, and an additional bedroom for the servants. The later change required the re-orientation of the front stair, which had ascended the rear wall of the house in a straight line, and added the small, back-entry vestibule.

In general, the interior of the house is simple and has not been altered since 1924. Most of the ornamental detail is restricted to the stair hall and to the fireplace surrounds in the more important rooms. This decorative woodwork is mainly Neo-Adamesque in style (photographs 10 & 11).

The living room, which comprises the entire south end of the house, has a large, simple brick fireplace mantel and over-mantel (photograph 9). The whole design is framed by two, large, boxed posts, which join at the ceiling with two cross girders, boxed to look like Colonial summer beams. These extend across the ceiling and join with another set of posts to frame the opening of the entrance hall. The four post and beam junctures are bracketed by boxed, wood forms recalling Jacobean moldings. The exposed, second floor joists are framed into the cross-beams. The fireplace is flanked by two French doors which open onto the south porch.

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The most elaborate detailing of the interior is in the stairway remaining from the 1924 addition (photograph 10). The present Neo-Adamesque structure rises in an elliptical curve to a mezzanine landing, which features the Palladian window of the back wall of the house (photograph 8). The stair wall is curved accordingly, and has paneled wainscoting. The wall below the stairway is also paneled. The narrow, attenuated balusters stand three per step and support a dark wood, molded banister which terminates in a helical ease-off at the bottom of the stairs.

The dining room has diagonal corners, one of which contains a fireplace (photograph 11). The surround is Neo-Adamesque, displaying fluted pilasters "supporting" a delicately-molded, tri-paneled entablature. Beaded and fluted elliptical patera forms, carved in low relief, appear in the frieze. Above this is a low-relief dentil course and an elongated mantel molding, which projects forward toward the ends of the surround. There are similar fireplaces in three of the second-floor bedrooms.

Set at an oblique angle to the house and standing approximately 75 feet from its northwest corner, is the carriage house, probably also designed by McKim, Mead and White (photograph 12). The frame structure has one-and-one-half stories and is shingled. A gabled center section is flanked symmetrically by two side wings with gable roofs aligned at a right angle to the central gable. The front wall of the south wing retains original, segmental-arch, frame openings, and the central front its original, segmental-arch double-doors. The south and central gables are capped by polygonal, vented cupolas with tent roofs. A large, residential wing has been built onto the northwest corner of the building, and is not readily visible from the road.

The farm complex, situated on the west side of Tranquillity Road, includes two dwellings which stand opposite one another at the driveway entrance, and behind them, a large, shingled cow barn (photographs 13 & 14). The stone walls turn the corner into the driveway, and which continue westward, leading down the open hill to the lake. At the bottom of the road, in a clearing dotted with old trees, stand the beach house and boat house.

The south cottage of the farm complex was designed in the Colonial Revival style by McKim, Mead & White and is contemporaneous with the main house (photograph 13). The house, built as the farm superintendent's living quarters, is a one-and-one-half-story shingled structure with a broad, low-slung gable roof and a cross-gambrel block bisecting the main block. In the front, a full porch is formed by the projection of the roofline beyond the front wall of the first story. The eaves are finished with a classical entablature and supported by four, Doric columns. The front wall has a central door flanked by two, one-over-one paned windows. On

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the east side, the classical eaves molding is carried along the wall to form, with the end gable, a pediment form. The shingled gable is coved out over the upper-story windows. The symmetrical fenestration includes a small, lunette window in the attic, and an elliptical window at the center of the lower wall.

On the north, or back side of the house, the gambrel section projects several feet beyond the back wall, forming a rear wing (photograph 13). A small porch with a classical portico marks the back door. The design of the west side follows the east, with the exception of a tripartite, oriole window at the middle of the ground story wall.

The plan, which remains almost perfectly intact, consists of smaller rooms organized around a central hallway which extends halfway through the house from the front entrance. A living room and parlor occupy the front corners of the house, while a dining room, kitchen, pantry, and former master bedroom fill the back section. The bedrooms of the second story are aligned along the west side to take advantage of the lake view.

The interior of the cottage is simple. The only feature of ornamental interest is the stair, which features a straight run of Neo-Adamesque balusters, supporting a dark-stained, molded banister. The design is of the same type as the main stair of the big house.

A matching, saltbox-shape, shingled shed stands near the northwest corner of the cottage.

The north dwelling of the farm complex was built as a creamery around 1900, and was later converted as a dwelling (photograph 14).⁵ The diminutive, Neo-Classical building stands directly opposite the back of the superintendent's cottage. The creamery has a portico front, consisting of four, Doric columns supporting an oversize, flared gable which projects beyond the front wall to create the front porch. The walls of the house are constructed of fieldstone, presumably to insulate the interior for keeping dairy products cool. A one-story, gable-roofed, concrete-block addition extends to the west, and is not visible from the road. The tiled walls of the interior remain from the building's use as a creamery.

Close behind the creamery stands a large, shingled cow barn, which is original to the farm (photograph 14). While it is a plain, utilitarian structure, the shingle covering and white-painted, classical eave moldings relate the barn to the design of the cottages.

The Northrup house, which stands on a hillside overlooking the farm, is a two-story, clapboard structure with a gable roof (photograph 15).

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A shingled wing projects off the back. The house has been severely altered since its construction in 1901. The original appearance is not known.

The boat house, designed by the architect Henry Moeckel Sr. in 1896, is a simple, gable-roofed, shingled structure which stands directly on the shore of the lake. The building has an oversize, arched opening at its west end for the landing of small boats (photograph 16). A frame gallery spans the front wall across the upper part of the arched opening. The roof is capped by a poly-sided cupola.

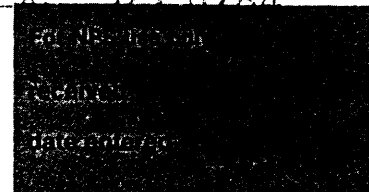
The beach house, which stands approximately 75 feet inland and to the south, is a single-story, shingled bungalow with broad, overhanging eaves and a shallow front porch. Modern, plate-glass windows alter the original appearance of the front wall. The structure appears to have been built between 1910 and 1920 (photograph 17).

FOOTNOTES

1. An exception is Whittemore, Tranquillity, and Spring Roads, which belong to the Town of Middlebury.
2. McKim, Mead & White's plans show this wing as a one-and-one-half-story structure with three large, full-length, segmental-arch openings in the west side. As the present wing was a later addition, it is probable that the original design was never carried out.
3. A live-in staff of 12 served the house during the summers, and were quartered in the north wing of the first floor and on the third floor. During the proprietorship of Miss Gertrude Whittemore, (J.H. Whittemore's daughter), a personal maid lived in quarters adjoining hers on the second floor. The service areas of the house are confined to the north wing, and include a separate stairway to the third floor. The first floor in the north wing includes a large, high-ceilinged kitchen, a butler's pantry, laundry room, ice room, and a flower room. An original inter-com system for calling the servants remains in the pantry, as does a doorbell box, which indicated to the butler which of the 11 doorbells was ringing.

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FOOTNOTES, CONTINUED

4. The "M" composition of the front of the Whittemore house, formed by the two, large cross-gables situated near the ends of the main block, appears as a popular arrangement in many elevations of residences designed 20 and 30 years later on the eastern Connecticut coast. Hence, the possibility arises that the Middlebury House served as a prototype for those, such as that designed by the architect James Gamble Rogers for himself in Niantic, Connecticut during the late 1930s. However, further study would be necessary before any such direct design relationships could be drawn.

5. The Creamery was designed by Milton Napier, an architect who was associated with the construction of the J.H. Whittemore Bridge in Naugatuck.

8. Significance

Period	Areas of Significance—Check and justify below			
N/A prehistoric	N/A archeology-prehistoric	N/A community planning	<input checked="" type="checkbox"/> landscape architecture	N/A religion
N/A 1400-1499	N/A archeology-historic	<input checked="" type="checkbox"/> conservation	N/A law	N/A science
N/A 1500-1599	N/A agriculture	N/A economics	N/A literature	N/A sculpture
N/A 1600-1699	<input checked="" type="checkbox"/> architecture	N/A education	N/A military	N/A social/
N/A 1700-1799	N/A art	N/A engineering	N/A music	N/A humanitarian
<input checked="" type="checkbox"/> 1800-1899	N/A commerce	N/A exploration/settlement	N/A philosophy	N/A theater
<input checked="" type="checkbox"/> 1900-	N/A communications	N/A industry	N/A politics/government	N/A transportation
		N/A invention		___ other (specify)

Criteria A, B, C

Specific dates 1895-1895 **Builder/Architect** McKim, Mead & White, Architects

Statement of Significance (in one paragraph) Charles Eliot and Warren H. Manning, Landscape Architects

Tranquillity Farm, in Middlebury, Connecticut, is historically important as the summer home of prosperous industrialist John Howard Whittemore, whose extensive civic benefactions and regional land-management projects at the turn of the century introduced to the mill town of Naugatuck and its environs the physical amenities of modern, urban life, and the monumental scale and visual order of Beaux Arts planning (Criterion A). Representing a kind of rural counterpart to the Naugatuck project, Tranquillity Farm is significant as a complex of architect-designed, farm and recreational buildings which are set within a planned, 19th-century landscape. The most outstanding component of the estate is the summer house (photograph 4), a transitional Shingle Style-Colonial Revival residence designed by McKim, Mead & White in 1894. The house is of unique importance as an extremely rare example of a McKim, Mead & White-designed, Shingle-type structure in inland Connecticut (Criterion C). In its clarity of form, details, use of materials, and siting on the property, the Whittemore house is also an excellent example of the transition from the Shingle Style to the Colonial Revival architecture of the late 19th-century. Tranquillity Farm is also important as a remarkably well-preserved, turn-of-the-century landscape designed by prominent landscape architects Charles Eliot and Warren H. Manning of Boston. An extensive area surrounding the main house and the farm complex is maintained closely to its original scheme and is significant as a vivid illustration of several of Eliot's specific views on landscape architecture (Criterion C). The complex, which also represents an important part of Whittemore's larger landscape program, is significant as one of the first attempts to actively manage land on a regional scale in the United States. In allotting certain sections of woodlands for timber cutting, and others for forest preserves, Whittemore was applying at Tranquillity Farm some of the principles of the early forestry movement, which by the 1890s was a well-established practice in Germany, but still largely untried in the United States.

John Howard Whittemore was born on October 3rd, 1837, the son of the Reverend Williams Howe Whittemore, minister of the Congregational Church in Southbury, and Maria Clark Whittemore, a descendant of old New England stock. Whittemore grew up in the town of Southbury, which borders on the east with Middlebury, and spent the free hours of his boyhood exploring the surrounding country. A particularly favorite haunt of Whittemore and his friends was Lake Quassapaug in Middlebury, which offered excellent fishing and miles of varied shoreline for swimming and long expeditions.

Whittemore began his career in 1853 as a clerk for the New York City

9. Major Bibliographical References

See continuation sheet

10. Geographical Data

Acreeage of nominated property 296

Quadrangle name Woodbury, CT

Quadrangle scale 1:24000

UMT References

A

1	8	6	5	5	8	5	0	4	5	9	9	8	5	0
Zone	Easting				Northing									

B

1	8	6	5	6	1	0	0	4	5	9	9	0	6	0
Zone	Easting				Northing									

C

1	8	6	5	5	6	3	0	4	5	9	8	4	7	5
Zone	Easting				Northing									

D

1	8	6	5	4	8	0	0	4	5	9	8	8	6	0
Zone	Easting				Northing									

E

1	8	6	5	4	6	7	5	4	5	9	9	3	4	5
Zone	Easting				Northing									

F

1	8	6	5	4	6	7	5	4	5	9	9	8	2	0
Zone	Easting				Northing									

G

Zone	Easting				Northing									

H

Zone	Easting				Northing									

Verbal boundary description and justification

See continuation sheet

List all states and counties for properties overlapping state or county boundaries

state N/A code N/A county N/A code N/A

state N/A code N/A county N/A code N/A

11. Form Prepared By

name/title Alison Gilchrist, edited by John Herzan, National Register Coordinator

organization Connecticut Historical Commission date February 1982

street & number 59 South Prospect St. telephone 203-566-3005


city or town Hartford state CT

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

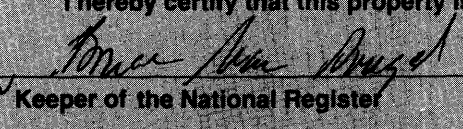
As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature 

title Director, Connecticut Historical Commission date August 6, 1982

For HCRS use only

I hereby certify that this property is included in the National Register

 date 8/23/82

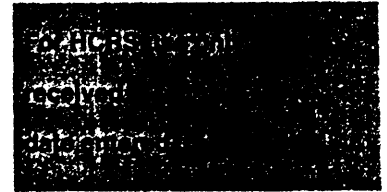
Keeper of the National Register

Attest: _____ date _____

Chief of Registration

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brokerage firm of Shepard & Morgan, where he worked for three years. Upon the firm's dissolution during the financial panic of 1857, Whittemore worked for Mr. Morgan, Sr., then the "war governor" of New York. Six months later, at the urging of a family friend, Whittemore moved to Naugatuck to accept a temporary position with the E.C. Tuttle Company, makers of farm implements. When the company factory burned the next year, Whittemore and Tuttle's son, Bronson B. Tuttle, formed a new company, Tuttle & Whittemore, for the development of hardware parts made from malleable iron. The enterprise was one of the first in the country to cheaply mass-produce commonly-used iron parts, such as hub reinforcements for carriage and wagon wheels, castings for farm tools, and parts for other items made of tough metal. The company's most lucrative product, however, was the Pratt washer, a part used in the booming railroad industry for securing the fish plates used in linking the rails.¹

For the next 50 years the company prospered and expanded, taking on foundrie in Bridgeport, Troy, Cleveland, Chicago, Indianapolis, and Toledo. Between 1871 and 1886, the number of employees rose from 90 to more than 370. Whittemore, who had invested extensively in real estate and railroads, was soon considered among the wealthiest men in the state of Connecticut.²

Whittemore was a staunch Republican and Congregationalist, and served on many corporate boards and as a President of the Colonial Trust Company of Waterbury. Whittemore shied from politics, but spent the latter 25 years of his life quietly and extensively providing sorely needed, modern public facilities for the town of Naugatuck. During the period from 1885 to 1910, Whittemore commissioned McKim, Mead & White to design ten buildings for the town, the majority of them public. Among these were a free library, a church, and two public schools. In conjunction with his building projects, Whittemore had the firm lay out a central green as a monumental setting for the new buildings. Leland Roth's study, "Three Industrial Towns by McKim, Mead & White" (SAH Journal, Dec. 1979), observes that the completed complex gave the town "the aspect of a small city", and may have been inspired by the visual order and clarity he (Whittemore) saw developing in Boston and New York.³ More importantly, Whittemore's project provided modern, public facilities which the rapidly growing town could not otherwise afford, and worked to attract new businesses and industries to Naugatuck.

As the Naugatuck scheme was a late-19th-century exercise in urban landscape management, Tranquillity Farm, eight miles to the north, would be a program in the management of the rural landscape. Whittemore's Middlebury plan was two-fold. Carried out under the direction of Boston landscape architect Charles Eliot, a member of the firm Olmsted & Olmsted, Whittemore's aim was to turn the property to its best advantage, both functionally and esthetically. Whittemore's long, personal associations with the Middlebury countryside, and his keen visual appreciation of the natural landscape

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(Whittemore had assembled an extensive collection of French Impressionist paintings), certainly played an influential part in his vision for the property.

Having three years before, commissioned McKim, Mead & White to design his Naugatuck home (Figure 3), Whittemore again called upon the prestigious firm to design a house for the Middlebury property. Completed in 1895, the house remains an outstanding illustration of the dual influences of the Shingle Style and the Colonial Revival in late 19th-century American domestic architecture. As revealed in its elevations and plans, the design merges elements of these two architectural movements to produce a scheme which is classical in its overall form, symmetry, and details, yet progressive in its strong horizontality, low-plunging gables, and extended, single-axis plan (Figure 2; photographs 4-8). The revival of 18th-century building forms, as in the two-story, five-bay, central doorway scheme, is made explicit in the front elevation (photograph 4). This effect is strengthened by the use of steeply-pitched, gable roofs (the cross-gables suggesting salt-box forms), and uniformly-spaced, projecting, gabled dormers. Neo-Adamesque forms, as in the interior, fireplace detailing, and in the stairway (photographs 10 & 11) emphasize the 18th-century sources for the design. However, the manipulation of these classical, 18th-century forms, as in the extended horizontality of the colonial block, and in the use of a shingle surface as a skin-like envelope to express the unified, compact massing of the house, reflects strongly the influence of the Shingle Style (photographs 4, 7, & 8). The planar quality of the exterior surface is also suggestive of the linearity of the plan. The house has shallow, front-to-back dimensions, requiring of the interior a rather loose flow of space along a single axis. The freeing of interior spatial flow became an important contribution of later Shingle Style design.

The Whittemore house is also architecturally significant as a rare example of a Shingle Style variant in inland Connecticut. In its architecture and its relationship to its site, the house visually recalls contemporaneous summer cottages built along the coast at Newport, Buzzards Bay, the north shore of Boston, and Maine. As in many of the coastal cottages, the use of fieldstone in the ground story and plunging gable lines acts to visually "anchor" the structure to its site. Also, the choice of a high setting with a commanding view of a body of water relates the Whittemore house to the promontory settings of many Shingle Style coastal cottages. Whittemore may have asked Stanford White to strive for such an effect, having chosen not to locate his summer home on the New England coast, as did many of his colleagues.

The Carriage House (photograph 12) and the Superintendent's Cottage (photograph 13) are also late, classical variants of the Shingle Style, and are

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additionally significant as the work of McKim, Mead & White also. Both are symmetrical structures, displaying low-slung, gable roofs bisected by crossing roofs. On the east side of the cottage, classical reference to a pediment is made in the closure of the end-gable, and its support at the ends by Doric column-posts, but its proportions and materials draw from the Shingle Style.

Other structures on the property of architectural interest are the Creamery (photograph 14) and the Boat house (photograph 16). The Creamery was probably built around 1915, or when dairying was begun on the farm. The architect is not known. The building is significant historically as part of the farm complex and in its architectural relationship to the superintendent's cottage located on the opposite corner of the driveway (photograph 13). The creamery shows fuller development of the Neo-Classical movement, displaying a Jeffersonian Classical temple-front, and little Shingle Style influence.

The Boat house was designed by Henry Moeckel in 1896, and is significant historically as part of the original built complex and architecturally as an outbuilding reflecting the influence of the Beaux Arts movement (photograph 16). While too small and simple a structure to be termed an example of the trend, the Boat house does make reference to the Beaux Arts movement in its oversized, front arch. Such an interpretive use of a Renaissance form is characteristic of Beaux Arts architecture, and its application to a tiny, country outbuilding is charming and unusual.

Tranquillity Farm is significant as both an esthetic and a utilitarian landscape which are successfully combined in a single, unified complex (Criterion C). The 19th-century grace of the immediate surroundings of the main house remain an unusually well-intact illustration of Charles Eliot's stylistic approach to the design of the landscape. In his view, the various disciplines of landscape gardening, forestry, architecture, and engineering were interrelated and integral parts of landscape design. The Tranquillity Farm grounds are significant particularly as a graphic example of Eliot's specific views on landscaping a house on a large estate. The property is an unusual and important illustration of Eliot's ability to successfully integrate the formal grounds of the main house with the rustic, working surroundings of farm and woodland.

Work on the grounds was begun in the summer of 1894. By 1897, the year of Eliot's untimely death from heart attack, the landscape had taken its present form. An 1898 landscape plan made by Eliot's successor, Warren H. Manning, indicates that the 300 acres were divided according to use. The area west of Whittemore Road was kept largely open for the grazing of farm

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animals and the raising of vegetables and hay. By contrast, the eastern half of the property was largely wooded and penetrated only by numerous, winding dirt roads leading to the hilltops. The 1898 plan carefully indicates the many natural and man-made landscape features, reflecting the complete integration of the working and the recreational functions of the property. The woods roads, for example, had been cut for both horse-back riders and for access for lumberjacks and fire vehicles, if necessary. Camp fireplaces were built for the woodsmen as well as for family. Distinctive vegetation, such as stands of pine, birch, and walnut, and major patches of native shrubbery, such as laurel and ferns, are pointed out in the plan.

In comparing descriptions of Eliot's thinking as presented in his father's book, Charles Eliot, Landscape Architect, with the 1898 plan and the present appearance of the property, it is apparent that the landscape has changed very little, and that the existing layout specifically reflects Eliot's own thinking. In his father's book, a plan strongly similar to the final layout of the Whittemore house appears under the subtitle, "Scheme for a Hill-top Estate".⁴ The plan is described as follows:

... the south front (of the house) would naturally become the living front, where a terrace will offer fine views toward the south. The western end of the house would naturally become the garden front ... (The scheme calls for) ample views while fitting the house into the levels of the land. The highest hill-top of the estate will be found at but a short distance, and on this ... may be placed the necessary water tower to which it will be pleasant to resort from time to time for the sake of obtaining the complete panoramic view of the whole horizon ... (There is a) view over a descending lawn, which ... will be framed on either hand by woods to be faced by flowering Dogwoods, Sassafras, and others of the smaller trees.⁵

In his writings Eliot advocated the sloping and clearing of the land surrounding the house, and the terracing of adjacent gardens. Both treatments are specifically reflected in the house grounds at Tranquillity Farm. Eliot's hill-top scheme, which also called for broad, sweeping lawns and open meadows to exploit the views, reflected the general movement away from the Victorian tendency to break up open areas with gardens, shrubbery, fountains and pavilions. The grounds at the Whittemore house clearly reflect Eliot's scheme, featuring large, open expanses which expose both the natural topography and the views from the ridge (photo-

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graphs 2,3,4,5 & 7).

The importance of the vista is reflected also in Manning's 1898 drawing in which the various vantage points in the landscape are marked with the word "view" and several arrows pointing in the appropriate direction. Telephone lines were planned underground, hence preserving the beauty of the natural landscape. The notion of the vista as an integral part of the immediate landscape was underscored by Whittemore's purchase of the land which comprised his view across the lake. As a result, this property (and the view of it), which remain in the possession of the J.H. Whittemore Company, has not changed.

Finally, Eliot emphasized that the landscape and the building should be considered as a single design unit. In light of this, it may be inferred that Eliot and Stanford White consulted on the siting, orientation, and design of the house. The relationship of the house to its surroundings would support this, as do the comments of a close friend and frequent visitor to the farm, who in 1908, wrote:

The gentle slope to the edge of the lake on the west permits such adjustment of the piazza as allows the setting sun to say "good night" to a large company of sitters and seal the pleasure of a happy day with its golden benediction, while the gentle ascent to the east fringed at its extremity by forest growth is a protection against the rude winds from that quarter, and prevents the sun god in the heat of summer from making too early an attack on the slumbering guests.⁶

This effort to harmonize the man-made features with the existing landscape and topography extends to the design of the property's private roads. In general, the drives and paths of the farm tend to follow the contours of the existing landscape. For example, the driveway (marked by the lighter fence) leading to the Upson house and up the slope to the east is sited so that the field through which it passes remains a visually unbroken expanse (photograph 3).

Eliot had also advised the use of walls or trees as a means of "obliterating boundaries"⁷, to achieve a graceful, naturalistic effect. The roads at Tranquillity Farm are lined by either high, stone walls or by trees, and wherever possible, the road is graded so as not to be readily visible from certain, important vantage points, as from the back of the main house (photograph 3). In the photograph, the road is obscured from

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view by the nearer walls and the grading of the site.

Tranquillity Farm's importance lies also in the development and management of its larger landscape as a productive farm, forest preserve, and commercial woodlands. The concept of systematically controlling the harvest of trees for timber, while assuring forest regeneration and the preservation of other areas, was already in practice in Germany and in certain British territories by the late 19th-century. While long recognized in the United States, the theory was not to be applied until 1895, when George Washington Vanderbilt hired a German forestry expert, Carl A. Schenck to develop a forestry plan for Biltmore, Vanderbilt's 7,000 acre estate outside of Asheville, North Carolina. Earlier attempts at establishing a forestry program for Biltmore had been made by an American, Gifford Pinchot, who had studied forestry in Germany. Another figure associated with early forestry efforts in the U.S. was Frederick Law Olmsted, Sr., who had also visited forestry operations in Germany. In 1888 Olmsted had been hired as landscape architect for Biltmore, and according to Schenck, promoted forestry as a way of productively managing the largely wooded estate.⁸

In the meantime, forestry had gained important American recognition through an exhibition at the 1893 Chicago Columbian Exposition, for which Pinchot had written a pamphlet. In 1901 Pinchot would be named director of Theodore Roosevelt's newly-created U.S. Forestry Bureau.

The most likely source of Whittemore's interest in forestry and woodland conservation for Middlebury is Charles Eliot, owing to his association with Frederick Law Olmsted as a member of the firm of Olmsted & Olmsted from 1893.⁹

The extent of the Tranquillity Farm forestry program is not known, although it appears that small-scale timber cutting lasted well into the first decades of the 20th-century. The logs were cut at a water-powered saw mill located at the mouth of the lake on the property and sold locally. As with other Tranquillity Farm produce, such as eggs, dairy products, and chickens, profits made from the sale of the wood were restricted only to that amount needed to meet the operating costs of the farm.

John Howard Whittemore's early efforts to secure and protect scenic tracts of land have been since sustained by the family's leasing of extensive acreage on the west side of the lake to a local nature preserve, and other areas to neighboring farms. Whittemore's broad vision, capable of viewing the larger landscape as a resource worthy of protection, is highly unusual for its time, and is cogently symbolized today in the unspoiled grounds and vistas of Tranquillity Farm. Whittemore's small-scale forestry plan,

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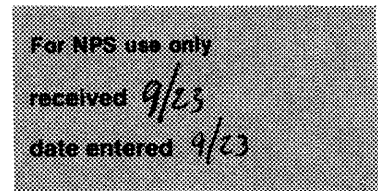
and his appropriating of scenic areas for the enjoyment of both his family and the public, link his efforts at Tranquillity Farm with those of the early forestry movement in the U.S., and anticipate the national recognition of forestry and land conservation in President Theodore Roosevelt's administration beginning in 1901.

FOOTNOTES

1. Leland Roth, "Three Industrial Towns by McKim, Mead & White", p. 336
2. Unidentified newspaper clipping, c. 1900, "Consolidated's New Director", courtesy of the J.H. Whittemore Company
3. Roth, p. 345
4. Charles William Eliot, Charles Eliot, Landscape Architect, p. 633
5. Ibid. p. 633
6. W.C.W., "Tranquillity Farm", booklet courtesy of J.H. Whittemore Company, p. 10
7. Eliot, Op. Cit., p. 29
8. Carl A. Schenck, The Biltmore Story, p. 24
9. Eliot, p. 275

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A D D E N D U M

(revised 23 Sept. 1982)

to
INVENTORY-NOMINATION FORM FOR TRANQUILLITY FARM,
MIDDLEBURY CONNECTICUT

Item 7, paragraph 2: The "additional areas purchased subsequently" refer to four parcels of land which form part of the south section of the current property, between Tranquillity Road and the east perimeter of the property (see revised U.S.G.S. map). Two of the parcels, situated east of Tranquillity Road, were annexed by J.H. Whittemore in 1895. Whittemore purchased the other two tracts, lying east of Whittemore Road, in 1896.¹

1. Interview, Mr. Robert N. Whittemore, President, The J.H. Whittemore Company, Naugatuck CT, 9/23/82

Item 7, pg.7:

There are three structures contained within the revised bounds of the nominated property which were overlooked in the discussion of the farm. These are:

1. a two-and-one-half story, three-bay, gabled roof, frame dwelling which stands on the north side of Spring Road, approximately .1 mile east of the intersection of that road with Tranquillity Road;
2. a two-and-one-half story, three-bay, shingled dwelling with a gable roof, which stands on the north side of the unimproved, or original east segment of Spring Road.

Both houses are simple, clapboard farm dwellings dating to c.1850; hence present at the time of J.H. Whittemore's purchase of the various tracts east of Lake Quassapaug. Because these structures are relatively intact and visually represent a facet of the historical use of the property prior to as well as during Whittemore's occupancy, they may be said to be "contributing" structures. The houses are also significant as they were probably the homes of families who worked for Tranquillity Farm during J.H. Whittemore's occupancy.

3. a relatively large, one-and-one-half story, U-plan ranch house located on the west side of Whittemore Road, set overlooking the southwest corner of the farm. The house is considered to be "non-contributing" because as a structure built within the last 20 years it lends no meaning to the interpretation of the historical or architectural

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ADDENDUM, TRANQUILLITY FARM NOMINATION, MIDDLEBURY CT 23 Sept. 1982

significance of the property.

None of the above three structures was the product or part of J.Howard Whittemore's physical development of the property.

Item 10, p. 2, paragraph 3:

The northeasterly boundary is current and also follows the original line to a point approximately due east of the Great Hill lookout tower (see map) whereupon the line follows the current line in a southeasterly direction toward route 64. The revised boundary borders briefly on route 64, then turns west and later south, following the north side of the unimproved, or original eastern segment of Spring Road. The south line continues in a westerly direction along the north side of Spring Road to the point at which it meets the east side of the driveway of Mr. Robert N. Whittemore, or the southwest corner of the nominated property.

(See revised U.S.G.S. map and UTM coordinates)

Revised UTM References:

A	18/ 655830	4599860	J	18/654700	4599150
B	18/ 655725	4599540	K	18/654760	4599250
C	18/ 656140	4599100	L	18/654710	4599460
D	18/ 656140	4599000	M	18/654660	4599500
E	18/ 656020	4599000	N	18/654630	4599840
F	18/ 655780	4598900	O	18/655080	4599875
G	18/ 655725	4598450	P	18/655100	4599750
H	18/655450	4598650	Q	18/655260	4599900
I	18/654800	4598860			

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Newspaper clippings, courtesy of the J.H. Whittemore Company.

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Plans McKim, Mead & White.
"Farmhouse for J.H. Whittemore, Middlebury, Connecticut"
plans and elevations. Courtesy of J.H. Whittemore Company.

Warren H. Manning. "Plan of Estate". Feb. 28, 1898.
Courtesy of J.H. Whittemore Company.

Maps Tax Assessor's Office, Middlebury Town Hall,
Middlebury, Connecticut

Interviews: Harris T. Whittemore, III, J.H. Whittemore Company,
October 13, 1981.

Don Whittemore, J.H. Whittemore Company, October 13
and October 30, 1981.

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The boundaries include the full parcel originally comprising Tranquillity Farm as owned by John Howard Whittemore in 1898. This area sufficiently represents the entire area as it existed during J.H. Whittemore's occupancy, the period 1894-1910. This period is considered the most significant of the property's history. The following boundary definition was drawn based on lines from an 1898 map of the property and from current property maps.

The boundaries are composed mainly of the 295 contiguous acres presently owned by the J.H. Whittemore Company, on the east side of Lake Quassapaug (see map). The south and west lines are formed mainly by roads and by the lake front, and conform to current J.H. Whittemore Company property lines. The north boundary borders on land owned by Gertrude Whittemore Upson. This area forms the north line of the J.H. Whittemore Company lot.

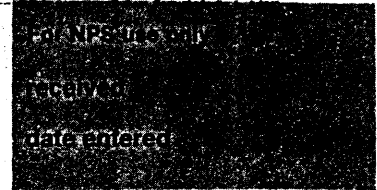
The northeasterly boundary is current and also follows the original line to a point approximately due east of the Great Hill lookout tower (see map), whereupon the line follows the current line in a south-southeasterly direction to Route 64. This deviation from the original boundary, which turned west and lead south to Spring Road, adds a newer piece, or the southeastern corner of the present property owned by J.H. Whittemore Company.

No original acreage has been excluded in the nominated area. All of the land belongs to the J.H. Whittemore Company.

Roughly 50 acres of the included area retains a well-preserved area remaining from an extensive landscaping scheme originally two or three times the size. The remnants of this program, developed under the original ownership, are concentrated toward the north sections of Tranquillity Road, linking the farm buildings and the summer house, and spreading out to the northeast. Some old woods roads and a family picnic ground remain in the Great Hill portion of the property.

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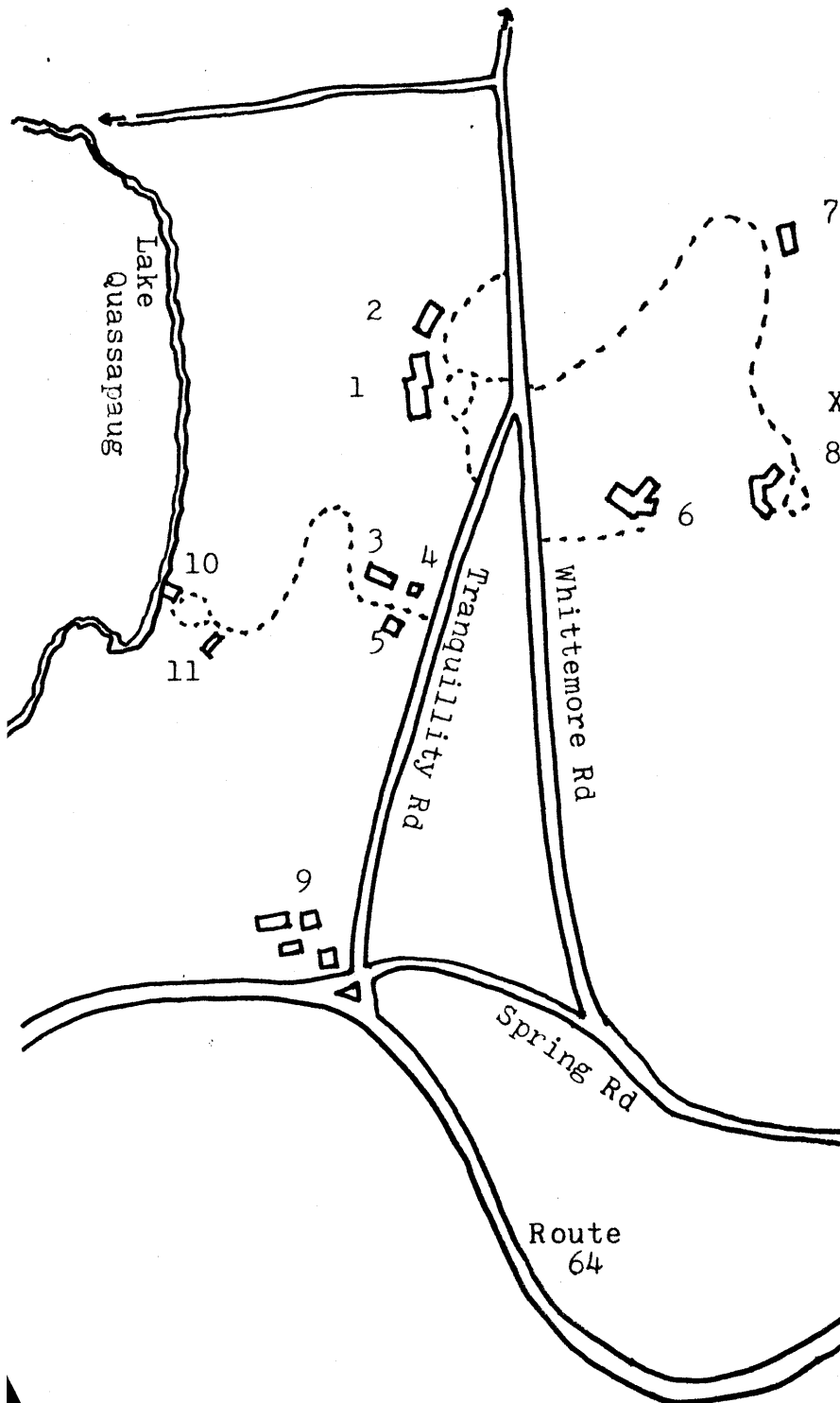


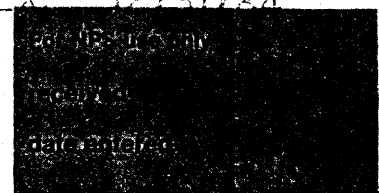
FIGURE 1 SITE PLAN

TRANQUILLITY FARM
MIDDLEBURY CT

- 1. JH Whittemore summer house
- 2. carriage house
- 3. barn
- 4. creamery
- 5. superintendent's cottage
- 6. Northrup (orig. H. Whit.)
- 7. Upson house (recent)
- 8. H. Whittemore (recent)
- 9. True-Quality Farm
- 10. boat house
- 11. beach house
- X. water tower

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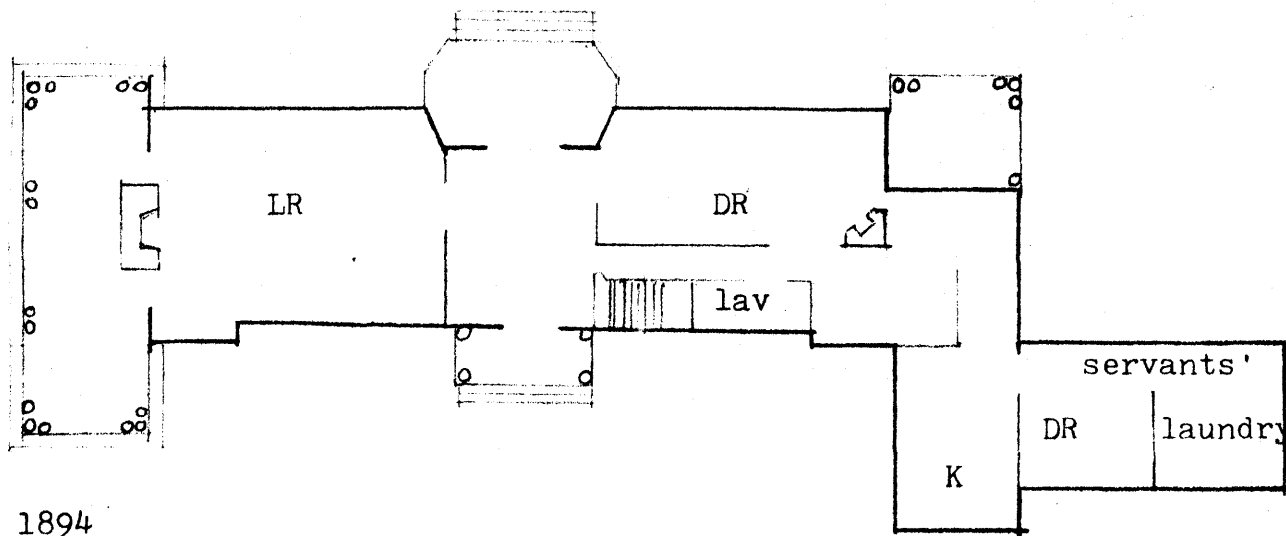
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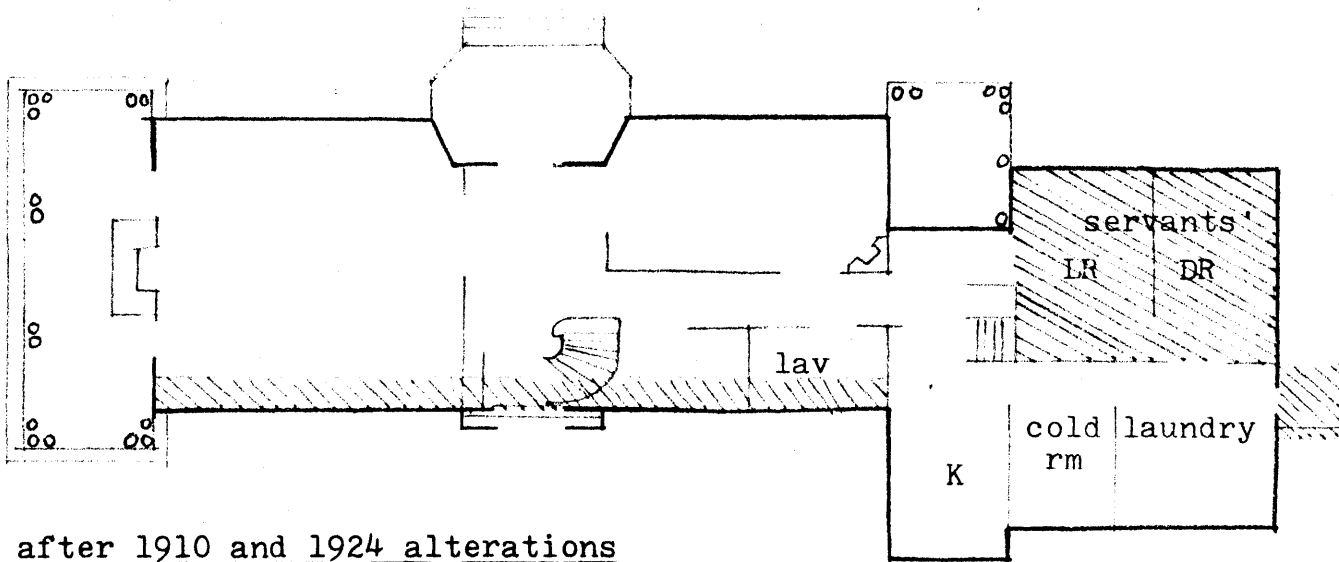
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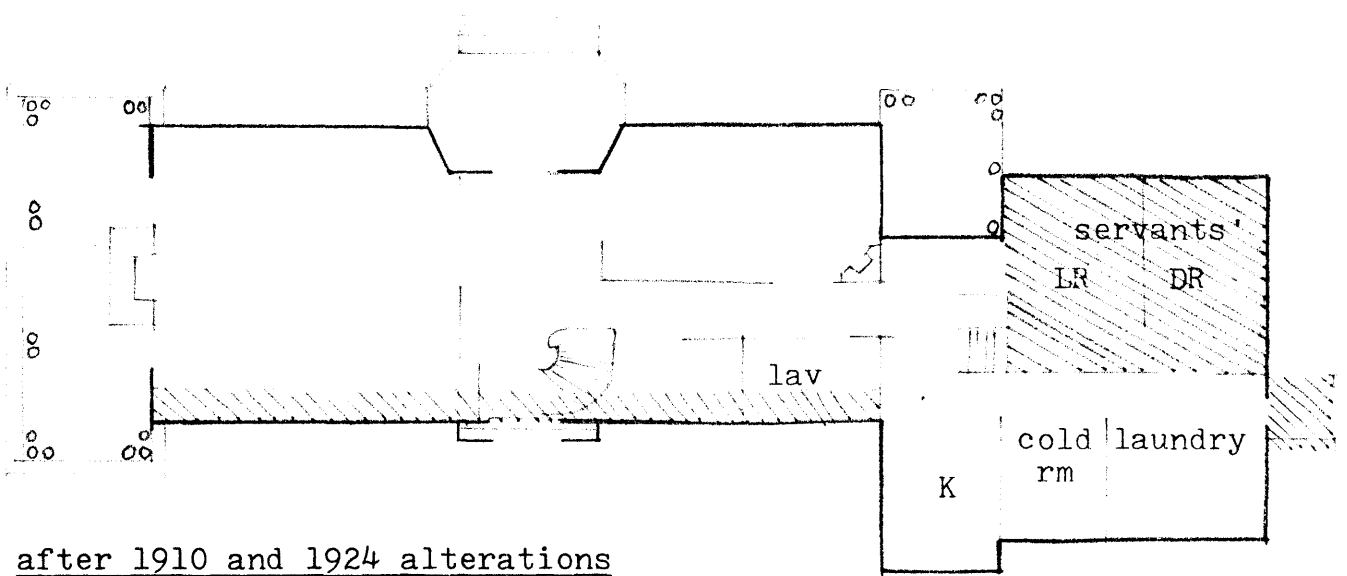
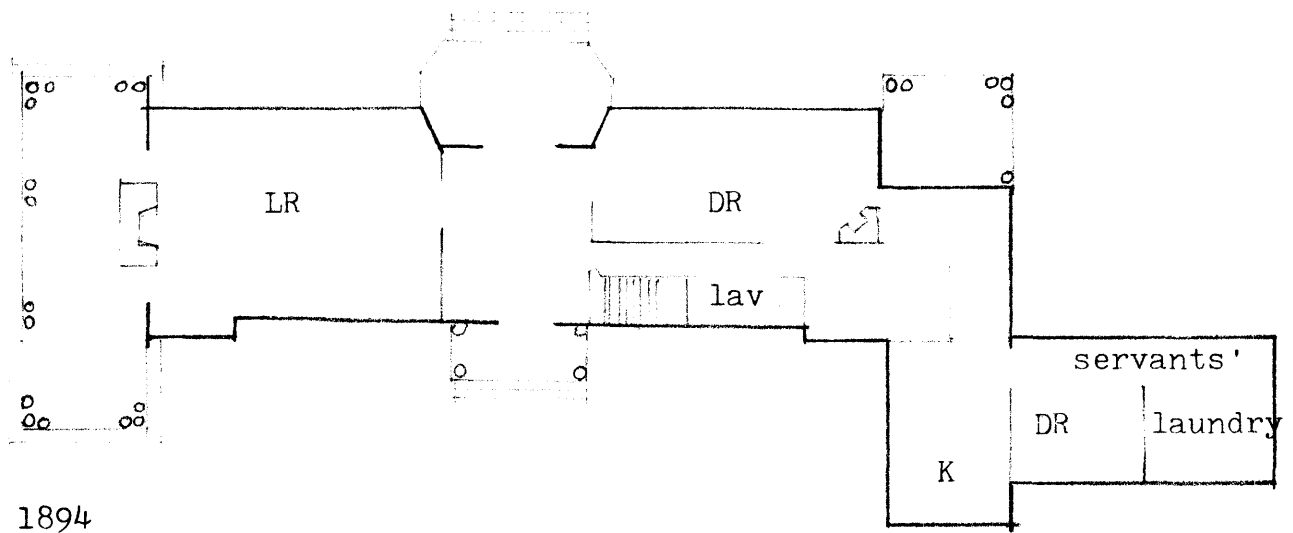
1894



after 1910 and 1924 alterations



FIGURE 2
J.H. WHITTEMORE SUMMER RESIDENCE
GROUND FLOOR PLAN



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FIGURE 2
 J.H. WHITTEMORE SUMMER RESIDENCE
 GROUND FLOOR PLAN