

NHL

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(NATIONAL HISTORIC  
LANDMARKS) *Complete all entries complete applicable sections*

STATE: Connecticut
COUNTY: Fairfield
FOR NPS USE ONLY
ENTRY DATE

1. NAME

COMMON:  
Frederic Remington House

AND/OR HISTORIC:  
Frederic Remington House

2. LOCATION

STREET AND NUMBER:  
154 Barry Avenue

CITY OR TOWN:  
Ridgefield

CONGRESSIONAL DISTRICT:  
Fifth

STATE:  
Connecticut

CODE:  
09

COUNTY:  
Fairfield

CODE:  
001

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Object <input checked="" type="checkbox"/> Building <input type="checkbox"/> Structure 	<input type="checkbox"/> Public <input checked="" type="checkbox"/> Private <input type="checkbox"/> Both	Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered <input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress	Yes: <input type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input checked="" type="checkbox"/> No

PRESENT USE (Check One or More as Appropriate)

<input type="checkbox"/> Agricultural	<input type="checkbox"/> Government	<input type="checkbox"/> Park	<input type="checkbox"/> Transportation	<input type="checkbox"/> Comments
<input type="checkbox"/> Commercial	<input type="checkbox"/> Industrial	<input checked="" type="checkbox"/> Private Residence	<input type="checkbox"/> Other (Specify)	
<input type="checkbox"/> Educational	<input type="checkbox"/> Military	<input type="checkbox"/> Religious		
<input type="checkbox"/> Entertainment	<input type="checkbox"/> Museum	<input type="checkbox"/> Scientific		

4. OWNER OF PROPERTY

OWNER'S NAME:  
Mr. and Mrs. Griswold Forbes

STREET AND NUMBER:  
154 Barry Avenue

CITY OR TOWN:  
Ridgefield

STATE:  
Connecticut

CODE:  
09

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.:  
Ridgefield Town Hall

STREET AND NUMBER:  
Main Street

CITY OR TOWN:  
Ridgefield

STATE:  
Connecticut

CODE:  
09

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:  
Historic American Building Survey (5 photographs)

DATE OF SURVEY:  
1967

Federal  State  County  Local

DEPOSITORY FOR SURVEY RECORDS:  
Division of Prints and Photographs

STREET AND NUMBER:  
Library of Congress

CITY OR TOWN:  
Washington

STATE:  
D.C.

CODE:  
11

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**7. DESCRIPTION**

CONDITION	(Check One)					
	<input type="checkbox"/> Excellent	<input checked="" type="checkbox"/> Good	<input type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input type="checkbox"/> Altered	<input checked="" type="checkbox"/> Unaltered	<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site		

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

In and around Ridgefield, Remington swiftly became one of the most prominent citizens, and easily the largest--now 350 pounds. He entertained and traveled extensively and took an afternoon ride in the carriage around Ridgefield whenever he was there. The Remingtons built a large house with Fred overseeing every detail. As in the house in New Rochelle, he designed a big studio and a big stable. However, since he could no longer ride now, they kept only one small pinto pony and Remington called the new place "The One Hoss Farm."

Remington's Ridgefield home is much as it was when the artist died there in 1909. It is a two-story gambrel-roofed structure, with the first floor front wall made of large field stones. There are three dormer-like windows on the second floor and a stone chimney at either end of the house. The sides and back are shingled. A columned portico in front leads into a wide hallway.

Remington's studio is at the back of the house and off to the left of the hallway. The studio, the house's most interesting room, is a large, high ceilinged room that looks into the backyard. An unusual feature of the room is the great window in the back wall of the studio. Opposite the window is a massive fireplace, also made of large fieldstones. When Remington lived there, Indian costumes, cowboy clothes and military equipment cluttered the room. Today, there are no Remington articles in the studio or in the rest of the house.

A short distance to the west of the house is a group of five buildings, also built by Remington. They include a carriage house, now remodeled into an apartment, a cow barn, a chicken coop, a three-bedroom cottage and a shed, all have been only slightly altered since they were built.

Boundary

The present owner's grandfather bought this parcel of land from Frederic Remington's family, and as far as can be determined, it is the same parcel that Frederic Remington bought in 1909. The property is about 45 acres in size and, except for the main house and the outbuildings, the land is undeveloped.

Beginning near the driveway entrance, which is at the northwestern corner of the property, the boundary runs along the eastern side of West Mountain Road in a northerly direction for about 2000 feet, then easterly for about 600 feet, then northerly again for about 600 feet, then in a generally easterly direction along the southern curb of Ramapoo Road for about 900 feet, then in a southeasterly direction for 600 feet, then southwesterly for about 500 feet, then southeasterly for 800 feet, then in a generally southwesterly direction for about 1400 feet to the beginning point east of the driveway entrance on West Mountain Road.

SEE INSTRUCTIONS

**8. SIGNIFICANCE**

PERIOD (Check One or More as Appropriate)

- |  |                                       |                                       |  |
|--|---------------------------------------|---------------------------------------|--|
| <input type="checkbox"/> Pre-Columbian | <input type="checkbox"/> 16th Century | <input type="checkbox"/> 18th Century | <input checked="" type="checkbox"/> 20th Century |
| <input type="checkbox"/> 15th Century  | <input type="checkbox"/> 17th Century | <input type="checkbox"/> 19th Century |  |

SPECIFIC DATE(S) (If Applicable and Known) **February-December 1909**

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- |   |   |   |  |
|---|---|---|--|
| <input type="checkbox"/> Aboriginal     | <input type="checkbox"/> Education              | <input type="checkbox"/> Political            | <input type="checkbox"/> Urban Planning        |
| <input type="checkbox"/> Prehistoric    | <input type="checkbox"/> Engineering            | <input type="checkbox"/> Religion/Philosophy  | <input type="checkbox"/> Other (Specify) _____ |
| <input type="checkbox"/> Historic       | <input type="checkbox"/> Industry               | <input type="checkbox"/> Science              | _____  |
| <input type="checkbox"/> Agriculture    | <input type="checkbox"/> Invention              | <input checked="" type="checkbox"/> Sculpture | _____  |
| <input type="checkbox"/> Architecture   | <input type="checkbox"/> Landscape Architecture | <input type="checkbox"/> Social/Humanitarian  | _____  |
| <input checked="" type="checkbox"/> Art | <input type="checkbox"/> Literature             | <input type="checkbox"/> Theater              | _____  |
| <input type="checkbox"/> Commerce       | <input type="checkbox"/> Military               | <input type="checkbox"/> Transportation       | _____  |
| <input type="checkbox"/> Communications | <input type="checkbox"/> Music                  |   |  |
| <input type="checkbox"/> Conservation   |   |   |  |

STATEMENT OF SIGNIFICANCE

Through his drawings, paintings and sculpture, Frederic Remington (1861-1909) documented in a realistic manner the people, the animals, and the land of the post-Civil War West. An important artist, his action-filled works captured the spirit of the era.

Remington moved into this new home in Ridgefield, Connecticut on May 17, 1909. Here, in the house he had designed and whose construction he had supervised, he worked long hours during the summer, producing some of his finest works--such as the sculpture, "The Stampede," and the painting "The Love Call," before his premature death several months later.

Biography

As a child Remington showed a strong penchant for art and an enthusiasm for athletics. At 17 he entered Yale to study art and became an excellent football player and a fine boxer. Leaving after two years, he studied drawing for a short time at the Art Students League in New York and then went west. Traveling through the Dakotas, Montana, Wyoming, and Kansas, he soon determined to spend his life in recording the life of the Old West, which was already rapidly disappearing.

Remington returned to the East in 1883, married, and by 1886 had begun to achieve success as an artist. Although his knowledge of the West was quite extensive, and his work improved after another trip west, he suffered many rejections until Harper's Weekly accepted a drawing of his for the cover of its January 9, 1886 issue. Entitled "The Apache War," the illustration portrayed Indian scouts following the trail of Geronimo.

After the artist's initial success with Harper's Weekly, Remington's pictures began to appear regularly in that magazine, and by 1887-88 he had exhibited a number of paintings. A painting of his won a silver medal at the Paris Exhibition of 1889. In the following year, Harper's Weekly, Harper's Monthly, and Century Magazine published a total of 173 of Remington's illustrations. From 1888 until his death, he visited the plains at least once each year, refreshing memories and gathering new impressions.

(Continued)

SEE INSTRUCTIONS

**9. MAJOR BIBLIOGRAPHICAL REFERENCES**

Anderson, La Vere. Frederic Remington, Artist on Horseback. Champaign, Ill., 1955.  
 Cortissoz, Royal. American Artists. New York, 1923.  
 McCracken, Harold. Frederic Remington's Own West. New York, 1960.  
 McCracken, Harold. Frederic Remington, Artist of the Old West. Philadelphia, 1947.  
 McKnown, Robin. Painter of the Wild West, Frederic Remington. New York, 1959.  
 Stewart, John. Frederic Remington; Artist of the Western Frontier. New York, 1971.

**10. GEOGRAPHICAL DATA**

LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees	Minutes	Seconds
NW	UTM 18.623950;4571980	' ' "		'	'	"
NE	° 18.624430;4571980	' ' "		'	'	"
SE	° 18.624430;4571180	' ' "		'	'	"
SW	° 18.623950;4571180	' ' "		'	'	"

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: **45.259 acres**

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE:	CODE	COUNTY	CODE

**11. FORM PREPARED BY**

NAME AND TITLE:  
**Blanche Higgins Schroer, Landmark Review Project**

ORGANIZATION: **Historic Sites Survey, National Park Service**      DATE: **Dec. 9, 1974**

STREET AND NUMBER:  
**1100 L Street NW.**

CITY OR TOWN: **Washington**      STATE: **D.C.**      CODE: **11**

**12. STATE LIAISON OFFICER CERTIFICATION      NATIONAL REGISTER VERIFICATION**

<p>As the designated State Liaison 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 National Park Service. The recommended level of significance of this nomination is:</p> <p>National <input type="checkbox"/>    State <input type="checkbox"/>    Local <input type="checkbox"/></p> <p style="text-align: center;">((NATIONAL HISTORIC LANDMARKS))</p> <p>Name _____</p> <p>Title _____</p> <p style="text-align: center;">((NATIONAL HISTORIC LANDMARKS))</p> <p>Date _____</p>	<p>I hereby certify that this property is included in the National Register.</p> <div style="border: 1px solid black; padding: 5px;"> <p style="text-align: center;">((NATIONAL HISTORIC LANDMARKS))</p> <p>Designated: <b>Dec. 21, 1965</b></p> <p style="text-align: right;">date</p> <p style="text-align: center;">Boundary Certified:</p> <p style="text-align: center;">((NATIONAL HISTORIC LANDMARKS))</p> <p>Date _____</p> <p style="text-align: center;">Chief, Hist. &amp; Arch. Surveys</p> <p>ATTEST: _____</p> <p style="text-align: center;">Boundary Affirmed:</p> <p style="text-align: center;"><i>Atkinson</i> 7/24/75</p> <p style="text-align: center;">Director, OAHIP National Register</p> <p>Date _____</p> </div>
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(Continuation Sheet)

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(Number all entries)

8. Statement of Significance: (1)

Frederic Remington House

Although he had begun as an illustrator, Remington developed as an artist until his death. His early drawings are not outstanding, but they helped to develop his skill in portraying action. His first paintings may have lacked good technique, but as time passed his pictures reflected a growing ability to handle colors. The artist's night scenes, such as "The Winter Campaign," especially displayed the maturing of his painterly qualities. At the very end of his life, Remington produced some lovely landscapes that showed a further increase in his ability to handle whites and russets. Only his premature death at age 47 stopped his artistic growth. Remington portrayed what he observed sympathetically and honestly. He knew the Indian and the white man of the West and he reproduced them simply and directly. The Indian appeared both in all of his dignity and bravery and in his defeat and degradation at the hands of the white man. The soldier and cowboy also were drawn realistically. Remington was particularly precise in the accuracy of detail and his studio was always crowded with Indian gear, cowboy clothing, Army equipment and numerous on-site sketches done on his travels. Remington was particularly talented in capturing the magnificent spirit and movement of the horse, such an integral part of the West. Perhaps his best known sculpture, "The Bronco Buster," shows a bucking horse in unrivaled fashion.

Working quickly and easily in pencil, ink, watercolor and oil, he produced thousands of sketches and paintings. Over 2,700 of these were published, making him by far the most widely reproduced illustrator of his time. In 1895 Remington began to sculpt, and, although entirely self-taught, he was even more successful than in painting. His pieces of sculpture, like his paintings and drawings, were filled with action and portrayed the subjects in realistic detail. His sculpture was perhaps so successful because it was so spontaneous and unacademic in style. Remington experimented with molding on his own and was able to capture the movement and lightness of his drawings in bronze. His subjects, such as the bucking broncos and the horse rearing away from a rattlesnake, split second action of rearing horse and rider, caught in bronze, nearly defy gravity.

Remington was also a writer of both fiction and non-fiction and he served as his own illustrator in such works as Pony Tracks (1895), Crooked Trails (1898), Stories of Peace and War (1899), and The Way of an Indian (1906).

Early in 1909 Remington and his wife, Missy, moved from their home, "Endion," in New Rochelle, New York, where they had lived for 19 years and moved to land which they bought in a rural area of Ridgefield, Connecticut. There, in a rustic setting of nearly fifty undeveloped acres, they designed and built their dream house. In the midst of construction and painters, carpenters and paper-hangers, Remington found time to do some lovely paintings, turning to softer hues, experimenting with pastels. In his new studio, cluttered with models and sketches, he completed "Apaches Listening," "Sun Dance," "Hauling in the Gill Net," "The Sentinel," and his last painting, "Around the Campfire."

(Continued)

STATE	Connecticut	
COUNTY	Fairfield	
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(NATIONAL HISTORIC  
LANDMARKS)

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(Continuation Sheet)

(Number all entries)

8. Statement of Significance: (2)

Frederic Remington House

Early in December 1909 he opened an exhibit of 23 paintings at Knoedler's galleries in New York City and critics hailed his newest work. He made great plans at Ridgefield for future work, including his dream of doing a figure of an Indian in heroic size to be placed on Staten Island where the island extends farthest out into the Atlantic. Then in late December he died from appendicitis.

At the time of his death he had completed more than 2700 works of art, which appeared in more than 40 magazines. He sketches and paintings, used as illustrations and published in collections, appeared in 142 books, eight of which he wrote himself.

As Theodore Roosevelt described his achievement:

He has portrayed a most characteristic and yet vanishing type of American life. The soldier, the cowboy and rancher, the Indian, the horses and the cattle of the Plains, will live in his pictures and his bronzes, I verily believe, for all time.