National Park Service
U.S. Department of the Interior

Vanderbilt Mansion National Historic Site
Hyde Park, New York

Vanderbilt Mansion National Historic Site Historic Furnishings Report

Historical Data Volume I: Public and Private Rooms

September 2015



NORTHEAST MUSEUM SERVICES CENTER

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Historic Furnishings Report

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JOHN G. WAITE ASSOCIATES, ARCHITECTS

384 Broadway, Albany, NY 12207 • 64 Fulton Street, Suite 402, New York, NY 10038

NORTHEAST MUSEUM SERVICES CENTER

National Park Service

Charlestown, MA

The architects thank the many National Park Service representatives from the

ROOSEVELT-VANDERBILT NATIONAL HISTORIC SITES

and the

NORTHEAST MUSEUM SERVICE CENTER

and the curators from

NEW YORK STATE DEPARTMENT OF PARKS, RECREATION & HISTORIC PRESERVATION
BILTMORE ESTATE
THE PRESERVATION SOCIETY OF NEWPORT COUNTY
SHELBURNE FARMS

JOHN G. WAITE ASSOCIATES, ARCHITECTS PLLC

384 Broadway, Albany, New York 12207• 64 Fulton Street, Suite 402, New York, New York 10038

John G. Waite, FAIA
Douglas G. Bucher
Amanda T. Gold
Chelle M. Jenkins

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JGWA	John G. Waite Associates, Architects PLLC
NPS	National Park Service
ROVA	Roosevelt-Vanderbilt National Historic Sites
VAMA	Vanderbilt Mansion National Historic Site

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MANAGEMENT SUMMARY

This historic furnishings report contains a history of the construction, ownership, occupancy, and use of Vanderbilt Mansion's public, private, and service areas. For two years, the research team investigated each room's furnishings and finishes, and studied photographs, inventories, and architectural drawings, most notably from the collections of the Roosevelt-Vanderbilt National Historic Sites. The report includes a room-by-room analysis detailing evidence of room use and furnishings, supplemented with historic photographs and relevant historic documents. The accompanying implementation plan will guide the furnishings installation and provide a permanent record of the object placement for the museum staff.

Vanderbilt Mansion is a country house designed by McKim, Mead & White for Frederick and Louise Vanderbilt. Built in 1896, the mansion is located in Hyde Park, New York, overlooking the Hudson River. The Mansion and its interiors are exceptional surviving examples of Gilded-Age design and decoration, created through the collaboration of architects and interior designers. Charles McKim was the primary architect; Stanford White purchased many of the antique furnishings and architectural salvage. The interior decorators and contractors Herter Brothers and A.H. Davenport were responsible for executing the McKim interiors. Other portions of the interior were designed by Ogden Codman and Georges Glaenzer. The Vanderbilts later hired Whitney Warren to make changes to the Living Room and central Halls in 1906.

Originally, the Vanderbilts selected McKim, Mead & White, the preeminent architectural firm of the time, to remodel the existing Langdon mansion. The renovation was to include a central mass with hyphens connecting to north and south wings. When the old mansion was found to be structurally insufficient, McKim, Mead & White designed a new mansion, one that rigorously compacted and simplified the first plan, to create a three-story structure anchored with a central block flanked by recessed north and south wings. The Vanderbilts gave up a few spaces—a billiards room, a breakfast room, a library—but they gained a full third floor and more guest rooms. The service areas retained most of their amenities; in fact, the housekeeper received better quarters.

The three primary firms that designed the architectural details in the mansion also provided the furnishings. McKim, Mead & White was given charge of the major public areas: the Living Room, Dining Room, Elliptical Hall, Foyers, and Main Stairs, as well as the detailing for the bathrooms, second and third floor guest rooms, and all of the service rooms. Georges Glaenzer was chosen for the "masculine" domains – the Den, Office, and Mr. Vanderbilt's Bedroom—and the French-inspired Reception Room. Ogden Codman worked with Mrs. Vanderbilt to create the epitome of eighteenth-century French décor for her Bedroom and her Boudoir. All of the designers made specific suggestions for the furnishings that would fit within their rooms, and Glaenzer and Codman's sketches of their concepts are still available for study.

Through these designers' influence and guidance, and with input from artisans, antiques dealers, and decorators, the Vanderbilts assembled an outstanding collection of contemporary,

reproduction, and antique furnishings from Europe and America. The collection's fine textiles and elaborate trimmings were manufactured by the best French firms of the time. Edward. F. Caldwell & Co. produced the magnificent Vanderbilt electrical lighting fixtures that are still in place in the public and private rooms.

In contrast, while the Vanderbilts could have filled the bathrooms in their mansion with the opulent plumbing fixtures widely available at the time, they instead chose relatively simple bathrooms and toilet rooms in consistently white glazed tile finishes, with finely made, pristine fixtures by Meyer-Sniffen Company and J.L. Mott.

The basement was devoted solely to service areas: the most public and busy areas, the Kitchen and Servants' Hall, at the north end, and bedrooms and Laundry at the south end. The areas in the northeast corners of the first and second floors housed the Butler's Pantry and the Linen Closet. The north end of the third floor was the domain of the female staff.

The majority of the servants' bedrooms were furnished with mass-produced oak furniture and iron single beds, similar to the service areas at the neighboring Ogden Mills mansion in Staatsburg, and at Louise Vanderbilt's Bar Harbor estate, Sonogee. Other rooms, such as the housekeeper's suite and the lady's maid's bedroom, had finer furniture. Most of these pieces are still in the collection. The major service rooms, such as the Kitchen and Laundry, retain most of their built-in appliances and architectural features, but the tools used in the rooms are largely gone. The best evidence for the use of these rooms was recorded in oral interviews of the Vanderbilt staff, and in contemporary household manuals that corroborate the details in those interviews.

The Vanderbilts did not simply hire their designers, have furniture delivered, and move in. The correspondence for their 1916 townhouse on 1025 Fifth Avenue is evidence of their involvement in the design and furnishing process. As the work on the townhouse commenced, Louise spent much of her time shopping with Henry and Joseph Duveen (and, presumably, other dealers), with decided opinions on fabrics, color, and style. Frederick worked directly with Caldwell, the lighting designer and supplier; he questioned Codman regarding the heating systems and their location; and he deliberately chose new furniture over antique furniture (despite Codman's recommendations).

1025 Fifth Avenue was only one of the houses that the Vanderbilts owned. Frederick and Louise rented, inherited, or built homes in the most fashionable neighborhoods of their time. When in New York City, they always lived on Fifth Avenue. They owned summer homes in Newport, in the Adirondacks, and later in Bar Harbor, and spent time in California and Florida. They spent part of each year (prior to World War I) in Europe and on one of Frederick's yachts, which were as well-appointed as their homes.

As they migrated from home to home, they always returned, eventually, to Hyde Park. They lived in the mansion during the late spring-early summer season, usually from Easter to July Fourth, and then from Labor Day to mid-November, when they would leave for the New York City winter social season. Even when living in New York City, they visited their country house as often as possible, staying in the Pavilion if the house was closed for the season. They usually spent Christmas at Hyde Park.

Mrs. Vanderbilt enjoyed entertaining, and the couple provided sumptuous amenities to guests who came for a country weekend in Hyde Park. Oral interviews with the Vanderbilt staff and a former guest tell of tours of the estate, tennis, golf, horseback riding, and winter sports, followed by evening dinners, dancing, and other entertainment.

The Vanderbilts changed little of the furnishings in most of the rooms. However, the couple was not satisfied with the central first and second floor Halls or with the Living Room. They purchased furniture to change the less-formal ambience of the McKim, Mead & White Living Room to a more formal drawing room as early as 1902. In 1906, the Vanderbilts commissioned the architect Whitney Warren to transform the entrance and second floor Halls. Warren took out the laylight that divided the two floors and added a double balustrade around the new opening; he also embellished the overmantels in the Living Room and added new, more formal finishes, to the second floor Hall. Eventually, a grouping of comfortable seating around the fireplace alleviated the marble formality of the elliptical entrance Hall.

The only other modifications included an expansion of the lavatory off of the Office in 1915 (which may have included removal of the built-in seat in the Den), and small changes to the third floor rooms to create better accommodations for the housekeeper and for the lady's maid. A few pieces of furniture were added to the mansion, through purchases or as other houses were closed and their contents dispersed.

Louise Vanderbilt died in 1926. Her death signaled the end of regular formal entertaining. Frederick dismissed the butler and chef. He still stayed at the mansion, and welcomed a few guests, but the heyday of Hyde Park as a country weekend destination was over. In 1935, he undertook a refurbishment of some of the rooms that entailed repapering the second floor guest rooms and perhaps replacing upholstery. Based on the archival evidence, he replaced what he could in kind, making few changes to the furnishings.

Mr. Vanderbilt died in June of 1938. Because the couple had no children, he left almost all of his estate (with the exception of the Howard and Wales houses) to his wife's niece, Margaret (Daisy) Van Alen. Her inheritance from Frederick included the mansion and furnishings at Hyde Park, the New York townhouse and furnishings at 1025 Fifth Avenue, a commercial property, yachts, automobiles, and jewelry.[1] That same year, the P.J. Curry Company Appraisers of New York City prepared a detailed inventory of the contents of the mansion, and Rodney McKay Morgan photographed many of the rooms. These records are the earliest, and most complete, documentation of the furnishings.

Mrs. Van Alen removed most of the Vanderbilts' personal items and some of the furnishings and decorative items. A log of that period records the day-to-day shuffling of furnishings during that time; further evidence of the period is found in photographs and auction catalogs of Mrs. Van Alen's estate, as well as the collections donated back to the site by her descendents and by Vanderbilt employees.

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1. "F.W. Vanderbilt dies in Hyde Park," New York Times, June 30, 1938; and Charles Snell, "Historical Handbook Manuscript: Vanderbilt Mansion National Historic Site, Hyde Park, New York," Typescript, February 3, 1955, 15. Resource Management Records, ROVA Archives. Snell cites Abstract of the Will of Frederick W. Vanderbilt, 250.

Soon after inheriting the estate, Daisy Van Alen attempted to sell the properties. She also considered donating the Hyde Park estate to the State of New York, but the state had recently acquired the nearby Mills estate in Staatsburg and did not want to take on the additional property. In 1939, Daisy indicated to President Franklin D. Roosevelt that if she could not find a satisfactory buyer she would be willing to donate the estate to a worthy organization as a memorial to her uncle.[2] The National Park Service was reluctant to accept the property and take on the cost of maintaining the house and its interiors, but with the President's influence and personal involvement, Daisy Van Alen donated the house and a portion of the estate west of the Albany Post Road to the National Park Service. President Roosevelt became actively involved in the process of transferring the property to the United States government, establishing the national historic site, and the initial planning.[3]

On December 18, 1940 the two hundred acres west of the Albany Post Road were designated as the Vanderbilt Mansion National Historic Site through Executive Order 5 F.R. 5282. The enabling legislation appropriated funds for the operation and maintenance of the site.[4] The Vanderbilt Mansion property, house and furnishings were recognized as artifacts of the late 19th to early 20th century period known as the Gilded Age, as well as a significant example of work by master architects and designers of that time period.[5] It was the first National Park Service house museum to come with furnishings intact.[6] In its first years as a museum, Roosevelt's staff and security detail were housed in some basement and third floor rooms. It was not until 1945 that the house functioned solely as a museum. Recently, curatorial storage and park offices have been moved out of the basement and third floor spaces.

This history of occupancy and furnishings can be summarized in six periods:

- Period 1 (1899-1906) begins with the completion of construction and ends with the first significant interior alterations in 1906.
- Period 2 (1906-1926) represents the majority of Frederick and Louise Vanderbilt's occupancy and the height of the mansion as a Gilded Age residence.
- Period 3 (1926-1938) is the years after Louise's death when Frederick continued to live in the house, but adopted a quieter lifestyle.
- Period 4 (1938-1940) includes the two years after Frederick's death, when Mrs. Van Alen inherited the property. The inventories and photographs during this

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2. Charles Snell, "An Administrative History of Vanderbilt Mansion National Historic Site, Hyde Park, New York, 1939-1955." Typescript, June 9, 1956, 2. Snell cites letter printed in Elliott Roosevelt, ed., *F.D.R. His Personal Letters, 1928–1945*, Volume II (New York: Duell, Sloan and Pearce, 1950), 927-928.
3. *Historic Resource Study* 2000/2008, 190.
4. Snell, "Administrative History," 7, 11. Snell cites copy of order designating Vanderbilt Mansion a National Historic Site dated December 18, 1940, signed by Harold L. Ickes.
5. 1978 National Register of Historic Places Inventory - Nomination Form, Vanderbilt Mansion Historic Site.
6. Ralph H. Lewis, *Museum Curatorship in the National Park Service 1904–1982* (Washington, DC: Department of the Interior, National Park Service, Curatorial Services Division, 1993), 246. Other furnished mansions that followed the designation of Vanderbilt Mansion included Franklin D. Roosevelt's Springwood in Hyde Park (1943), the Adams Old House in Quincy, Massachusetts(1947), and Thomas Edison's house in West Orange, New Jersey (1955-62).

period provide the best archival evidence for the appearance of the house during the Vanderbilts' residency.

- Period 5 (1940-1945) covers the earliest years of the National Park Service's operation of the site, including President Roosevelt's use of the house.
- Period 6 (1945-present), the Mansion as a house museum.

These periods of interpretation were presented to the Park in November 2014 during the Implementation Plan kick-off meeting. Because significant and irreversible changes were made in Period 2 (1906-1926), and important objects were introduced to the house during Period 3 (1926-1938), the Park determined to adopt a combination of Period 2 (1906-1926) and Period 3 (1926-1938) for a majority of the public and private spaces, as well as include Period 5 (1940-1945) in the Housekeeper's Suite to tell the story of Hyde Park's role during World War II and its association with President Franklin D. Roosevelt.

In some rooms, accurately interpreting these Periods will require recreating missing built-in fixtures, such as the sinks and wood counters in the Butler's Pantry and Service Pantry, and a closet in the third man's room (B05). Removal of the existing linoleum in the Butler's Pantry will uncover evidence for the configuration of the sink and its cabinet, and may reveal markings that indicate the size and shape of the refrigerator. The Service Pantry and Wine Storage retain their historic cabinets and wine racks, but these features need to be installed.

Many rooms, such as the Chef's Bedroom (B13), Wine Storage, and some second and third floor spaces, have plaster and/or wall finishes that are damaged from moisture infiltration. Exterior restoration work is planned to resolve the causes of the deterioration. After the completion of the exterior work, the finishes should be restored if the rooms are opened to the public.

RELATED NPS STUDIES

Andrae, Charles W. "Final Report on Improvement of and Repairs to Buildings and Facilities at the Vanderbilt Mansion National Historic Site, Hyde Park, New York," January 20, 1943.

Snell, Charles. "An Administrative History of Vanderbilt Mansion National Historic Site, Hyde Park, New York, 1939-1955." Typescript, June 9, 1956.

Master Plan for Preservation and Use of Vanderbilt Mansion National Historic Site. National Park Service, 1962.

NPS, "Vanderbilt Mansion Furnishings Plan," 1964. Resource Management Records, Curatorial Division Records, ROVA Archives.

Vanderbilt Mansion National Historic Site/New York Final Master Plan. National Park Service, 1976.

Rieley, Favretti and Rainey. *Cultural Landscape Report, Vanderbilt Mansion National Historic Site*. National Park Service, 1988.

O'Donnell, Patricia M., Charles A. Birnbaum and Cynthia Zaitzevsky. *Cultural Landscape Report for Vanderbilt Mansion National Historic Site: Volume I, Site History, Existing Conditions, and Analysis*. Boston, MA: National Park Service, 1992.

Albee, Peggy, Molly Berger, H. Eliot Foulds, Nina Gray, and Pamela Herrick. *Vanderbilt Mansion, A Gilded-Age Country Place: Vanderbilt Mansion National Historic Site Historic Resource Study.* Boston: National Park Service, Northeast Museum Services Center, US Department of the Interior, Research Complete 2000, Printed 2008.

Jane Clark Chermayeff & Associates LLC. "Comprehensive Interpretive Plan: Roosevelt-Vanderbilt National Historic Sites." National Park Service, June 2004.

Historic Structure Report: Vanderbilt Mansion, National Park Service (partial draft). Typescript. Staff of the Historic Architecture Program, Northeast Region, Lowell, Massachusetts, 2010. ROVA Archives.

General Management Plan: Roosevelt-Vanderbilt National Historic Sites. National Park Service, Boston, Massachusetts, 2010.

Futral, Frank. "Vanderbilt Mansion National Historic Site Scope of Collection Statement" National Park Service, Hyde Park, New York, 2011.

Warren-Findley, Jann. "Vanderbilt Mansion National Historic Site, Administrative History" [draft]. 2011. ROVA Archives.

NATIONAL PARK SERVICE ADMINISTRATIVE BACKGROUND

On December 18, 1940 the two hundred acres west of the Albany Post Road were designated as the Vanderbilt Mansion National Historic Site through Executive Order 5 F.R. 5282. The enabling legislation appropriated funds for the operation and maintenance of the site.[7] The Vanderbilt Mansion property, house and furnishings were recognized as artifacts of the late 19th to early 20th century period known as the Gilded Age, as well as a significant example of work by master architects and designers of that time period.[8] It was the first National Park Service house museum to come with furnishings intact.[9]

Vanderbilt Mansion National Historic Site was opened to the public on July 29, 1940. The first operational funding was provided for fiscal year 1941 with an appropriation of $17,000 for the administration, protection, and maintenance of the estate.[10] On July 9, 1940 Gertrude Cooper, a friend of the Roosevelts, was appointed as the first Superintendent. The early staff of Vanderbilt Mansion National Historic Site consisted of the Superintendent, one historical aide, one seasonal historical aide, one housekeeper, two laborers, and one clerk.[11]

President Roosevelt made initial site planning recommendations regarding building use, landscaping, interpretation, and site operation. As documented in correspondence from First Assistant Secretary of the Interior E.K. Burlew to Acting Director Demaray, President Roosevelt strongly believed that the mansion furnishings and art objects should be provided with identifying cards and that certain parts of the house should be roped off with brass posts and cords for protection. The National Park Service did not agree, however, leaving rooms open to visitors and relying upon tour guides to provide information about the furnishings in place of labels or cards.[12]

A probate inventory prepared in 1938 to settle Frederick Vanderbilt's estate, which listed all of the contents of the buildings on the estate, was made available to the National Park Service in 1941.[13] This document, along with photographs taken at the same time, is still the main source of information on all furnishings in the mansion. The first official analysis of the Mansion interiors and furnishings was conducted in April 1940 by Ned J. Burns, Chief of Museum Division. In his report, he commented on the unusually high artistic merit of the contents of the house and its architectural features, and the serious nature of the responsibility

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7. Snell, "Administrative History," 7, 11. Snell cites copy of order designating Vanderbilt Mansion a National Historic Site dated December 18, 1940, signed by Harold L. Ickes.
8. 1978 National Register of Historic Places Inventory - Nomination Form, Vanderbilt Mansion Historic Site.
9. Lewis, *Museum Curatorship in the National Park Service 1904–1982*, 246. Other furnished mansions that followed the designation of Vanderbilt Mansion included Springwood (Franklin D. Roosevelt's house, 1943) (, the Adams Old House in Quincy (1947), and the Edison house (1955-62).
10. Snell, "Administrative History," 7. Snell cites "Congressional Record – House," March 5, 1940, 3656.
11. Snell, "Administrative History," 12. Snell cites Acting Director Arthur. E. Demaray to First Assistant Secretary of the Interior E.K. Burlew, June 27, 1940.
12. Snell, "Administrative History," 13. Snell cites 1st Assistant Secretary Burlew to Acting Director Demaray, July 2, 1940.
13. P.J. Curry Company, "Inventory of Personal Property at Hyde Park, New York," 1938.

that the U.S. Government was undertaking to properly care for them. He noted the need for daily maintenance, humidity control, pest control, and fire hazard elimination. Finally, Burns stressed the immediate need for a detailed inventory of each item in the Mansion. An inventory was completed in July, 1940 by Dr. Alfred F. Hopkins, Museum Curator of Morristown National Historical Park.[14] Coordinating Superintendent Dr. Ronalds personally interviewed Margaret (Daisy) Van Alen and obtained a considerable amount of information on the contents of the mansion, including interior and exterior photographs and a color motion picture of the exterior of the estate that had been prepared when it was offered for sale. Snell noted that the interview documents went to the Morristown Park files.[15]

Prior to opening the site to visitors, Superintendent Cooper closed the third floor of the Mansion to tours citing that it would be anticlimactic to the first and second floor experience. She also determined that the Pavilion would house comfort facilities, administrative offices, and serve as a gathering and starting point for group tours.[16]

In 1942, as the United States entered World War II, changes came to the Vanderbilt site. Superintendant Cooper donated 2,800 pounds of copper and 50,215 pounds of steel to the American Red Cross; she may have donated the pot rack in the kitchen, the copper sink from the Butler's Pantry, and the cast-iron beds from the servants' bedrooms.[17]

The mansion took on a new role: housing Franklin D. Roosevelt's staff and Secret Service detail. New, more extensive security was needed for the President, and the Vanderbilt Mansion played a part in that system, as a private, safe location for his staff to stay. In January of 1943, the President's Secret Service detail (from sixteen to thirty-five men) and staff moved into the third floor and perhaps the basement rooms of the mansion; more of the detail moved into the Coach House. One of his secretaries, William Hassett, kept a journal of his stay, providing fascinating details of that period.[18] Louise Hackmeister, Roosevelt's telephone operator, stayed in the housekeeper's quarters, where her switchboard was set up for twenty-four-hour monitoring; the telegrapher slept and worked next door.[19]

The need to adequately house the Roosevelt entourage led to the President's Emergency Project No. 1, to create sleeping quarters for forty-five people on the third floor, and ten people in the basement. In the midst of war, available craftsman or materials were not readily available, and the project took months to complete. Modifications were made to the Butler's

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14. Snell, "Administrative History," 19–20. Snell cites Burns to Supervisor, Research and Information, April 19, 1940, 4-6 and Alfred F. Hopkins, "Inventory of Furniture and Furnishings in the Vanderbilt Mansion," July, 1940.
15. Snell, "Administrative History," 67.
16. Snell, "Administrative History," 17. Snell cites Regional Supervisor of Historic Sites R.E. Appleman's "Report on Visit to Vanderbilt Mansion NHS," July 18, 1940.
17. Receipt from Hyde Park Chapter of the American Red Cross, November 18, 1942. Resource Management Records, Maintenance Division Records, "Repairs to Vanderbilt Mansion 1942–1951," ROVA Archives.
18. William D. Hassett, *Off the Record with F.D.R. 1942–1945* (New Brunswick, New Jersey: Rutgers University Press, 1958).
19. Transcript of interview with Louise Hackmeister, September 6, 1951. Sound Recordings Collection, ROVA Archives.

and Servants' Pantries; the bathtubs were removed from the basement and third floor bathrooms, and showers installed; new electrical fixtures installed; and the plumbing and heating were upgraded, and the roof drainage reworked.[20]

The staff and agents slept on a combination of the Vanderbilt brass beds, army cots, and bunks. Eventually, Superintendent Cooper ordered forty-five beds, mattresses, and springs from Sears, Roebuck and Company.[21] The secretarial staff stayed for just one year, but the Military Police remained at the Vanderbilt site until the end of the war, leaving in November of 1945.

On April 12, 1945 President Roosevelt died, which resulted in a significant change to the administration of Vanderbilt Mansion National Historic Site. Superintendent Cooper resigned and was replaced by George A. Palmer, who had been the Superintendent at the Statue of Liberty from 1937 to 1945. With the change in administration came the development of the nearby home of Franklin D. Roosevelt as a National Park Service unit. On March 5, 1946 the management of President Roosevelt's Home and the Vanderbilt Mansion was joined under one staff.[22]

In 1953, the mansion nearly changed hands again. Mrs. Van Alen Brugiere and her husband expressed interest in reclaiming the mansion, and the National Park Service briefly considered accepting their offer and taking over The Breakers in Newport.[23] However, visitation had increased at the Vanderbilt site, and the Regional Director discouraged the idea.[24]

Vanderbilt Mansion National Historic Site was listed in the National Register of Historic Places on October 6, 1980.[25] The site has been in public stewardship for nearly 75 years. The National Park Service currently administers 212 acres of the former 684-acre Vanderbilt property.[26]

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20. Charles W. Andrae, Architectural Engineer, "Final Report on Improvement of and Repairs to Buildings and Facilities at the Vanderbilt Mansion National Historic Site, Hyde Park, New York," January 20, 1943. Repairs to Vanderbilt Mansion, 1942–1951, ROVA Archives.
21. Memorandum from Gertrude S. Cooper, Superintendent, August 1, 1942. "Repairs to Vanderbilt Mansion, 1942–1951."
22. Jann Warren-Findley, "Vanderbilt Mansion National Historic Site, Administrative History" [draft], 2011, "Chapter 2: Opening the Home of FDR, 1945-1948," 50. Warren-Findley cites Justification, Estimates of Appropriation, Department of the Interior, Fiscal Year Ending June 1946, 1.
23. To Regional Director from Superintendent, Morristown, Personal and Confidential, September 10, 1953, Folder H-1415 Legislative History – Home of FDR and Vanderbilt NHS, ROVA, Hyde Park; as cited in Warren-Findley, "Chapter 3: The Administrative History of Roosevelt-Vanderbilt NHS, 1948–1962."
24. Regional Director to the Director, Confidential Memo, September 11, 1953, Folder H-1415 Legislative History – Home of FDR and Vanderbilt NHS, ROVA, as cited in Warren-Findley, Chapter 3.
25. Though privately owned, many of the historic buildings and features of the Farm were also identified in the nomination for the Vanderbilt Farm Lane Historic District.
26. *General Management Plan: Roosevelt-Vanderbilt National Historic Sites,* 2010, 19.

SITE SIGNIFICANCE

National Register Significance

In order for a historic site to qualify for listing on the National Register of Historic Places, it must be considered significant under at least one of the National Register Criteria. The Criteria are defined by the National Park Service as, "The quality of significance in American history, architecture, archeology, engineering, and culture as present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

A. That are associated with events that have made a significant contribution to the broad patterns of our history; or

B. That are associated with the lives of significant persons in our past; or

C. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or

D. That have yielded or may be likely to yield, information important in history or prehistory.[27]

Vanderbilt Mansion National Historic Site was established in 1940 for its significance as a representative example of a late nineteenth-century country property with national significance within the economic, sociological, and cultural history of the United States. The property, buildings, and furnishings were recognized for their importance as representative works by master architects, designers, and craftsmen. The designation of Vanderbilt Mansion National Historic Site occurred early in the American historic preservation movement. The site's significance fell under National Register Criterion C, although the National Register Criteria had not yet been established in 1940.

The National Register of Historic Places nomination for Vanderbilt Mansion National Historic Site was prepared in 1978. The National Register documentation was approved on June 29, 1979 and certified on October 6, 1980.[28]

The 1978 National Register nomination and 1980 amendment designated the historical significance of Vanderbilt Mansion National Historic Site under National Register Criterion C. The areas of significance were listed as architecture, economics, and landscape architecture for the period of 1896–1899. The property was described as a representation of Gilded Age economic, social, and cultural history; a "…splendid artifact of the period between the Civil War and World War I when financiers and industrialists lived in a style which consciously emulated European pomp." The statement of significance described the Beaux-Arts mansion

27. National Park Service, *National Register Bulletin: How to Apply the National Register Criteria for Evaluation*, 1995.

28. 1978 National Register of Historic Places Inventory - Nomination Form, Vanderbilt Mansion Historic Site.

as representative of the palatial architectural style of the late nineteenth century, as well as prestigious for having been designed by the architectural firm McKim, Mead & White.[29]

Expanded Significance: Historic Resource Study (2008)

According to the National Register Bulletin *How to Apply the National Register Criteria for Evaluation*, historic contexts are those patterns or trends in history by which a specific occurrence, property, or site is understood and its meaning (and ultimately its significance) within history or prehistory is made clear. The historic context may relate to events or activities related to an area's development (Criterion A); association with the life of an important person (Criterion B); a building form, architectural style, engineering technique, or artistic values, based on a stage of physical development, or the use of a material or method of construction that shaped the historic identity of an area (Criterion C); or a research topic (Criterion D).[30]

The *Historic Resource Study* noted that although the 1978 National Register nomination and 1980 amendment listed the architects, landscape designers, and interior decorators associated with the site they did not provide any analysis or placement of the estate's cultural resources within specific historical contexts, which are critical to evaluating a historic property's significance.

In response to its criticism of the 1978 National Register nomination, the *Historic Resource Study* offered an expanded definition of the significance of Vanderbilt Mansion National Historic Site that considered the social and economic context of the late nineteenth century, the Vanderbilt family and its patronage of architecture and interior design, and the historical context of the site in comparison to other Gilded Age estates. The historical significance was expanded to include the following:

- The patronage of the third generation of the Vanderbilt family in building grand houses of the Gilded Age (Criterion A);
- Gilded Age country places in the context of Gilded Age residences of other types (Criterion A);
- Gilded Age domestic life for elite families and their domestic staff (Criterion A);
- the body of domestic architectural design of McKim, Mead & White (Criterion C);
- the body of interior decoration of Charles McKim, Stanford White, Georges Glaenzer, and Ogden Codman (Criterion C);
- the body of landscape design of Charles Greenleaf (Criterion C);

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29. 1978 National Register of Historic Places Inventory - Nomination Form, Vanderbilt Mansion Historic Site.
30. National Park Service, *National Register Bulletin: How to Apply the National Register Criteria for Evaluation*, 1995.

- the technology represented by the transportation, power, and mechanical systems (Criterion C);
- wallcoverings and textiles of a gilded-age country place (Criterion D); and
- Gilded-age estate management and staffing (Criterion D).[31]

The expanded significance as proposed in the 2008 *Historic Resource Study* laid the groundwork for a future revised and expanded National Register Nomination.

SIGNIFICANCE AND EVALUATION OF THE HISTORIC FURNISHINGS

According to the 2011 *Scope of Collection Statement*, the Vanderbilt Mansion National Historic Site collection includes over 6,500 history objects, of which approximately 4,000 are on exhibit in the mansion. In addition, there are approximately 39.3 linear feet of historic and administrative archival material and 3,366 archeological artifacts in the VAMA collection. Approximately ninety percent of the original furnishings for the mansion survive in the collection. The Vanderbilt Mansion furnishings collection is significant for its integrity as a cohesive whole originating from one owner. The collection represents the highest level of interior design aesthetic and craftsmanship from the late 19th and early 20th century. [32]

Summary of National Register Statement

A. Established Areas of Site Significance

The 1978 National Register nomination noted that the furnishings contributed to the site's significance and described them as "…gorgeous tapestry, priceless rugs, exquisite vases, objects d'art and other finely crafted furnishing." [33] The National Register nomination recognized the significance of the furnishings in that they represent the late nineteenth and early twentieth century design aesthetic in which furnishings were treated as an integral part of the interior architecture. The furnishings consist largely of a mix of pre-nineteenth century antiques and high-quality reproduction pieces, as well as some contemporary furnishings and artwork. The paintings are "…of the salon type, popular with most wealthy Americans of that era." Also of note are the European tapestries and Oriental rugs.[34] While only a small percentage of the furnishings were antiques at the time of their purchase, the reproductions were not just representative of Gilded-Age furnishings but were of the best quality that was available. European furniture dealers and craftsmen created beautiful reinterpretations

31. Peggy Albee, Molly Berger, H. Eliot Foulds, Nina Gray, and Pamela Herrick, *Vanderbilt Mansion, A Gilded-Age Country Place: Vanderbilt Mansion National Historic Site Historic Resource Study.* (Boston: National Park Service, Northeast Museum Services Center, US Department of the Interior, Research Complete 2000, Printed 2008), 265-269.
32. Frank Futral, Vanderbilt Mansion Scope of Collection Statement, 2011, 4.
33. 1978 National Register of Historic Places Inventory - Nomination Form, Vanderbilt Mansion Historic Site, item 8, p. 2.
34. 1978 National Register of Historic Places Inventory - Nomination Form, Vanderbilt Mansion Historic Site.

of historic designs and copies of significant pieces. Fitted within the interiors, both the reproduction and antique furnishings enhanced the "old world" ambience that the Vanderbilts desired. Few other house museums of this period have such an intact collection, including much of its original upholstery and finishes.

The collection is significant for its integrity as a single collection from one owner representing late nineteenth and early twentieth century architectural, landscape, and interior design. As documented on the National Register nomination, the Vanderbilt Mansion National Historic Site furnishings meet Criterion C for historical significance.

B. Potential New Areas of Site Significance

None considered.

C. Areas of Site Significance Considered and Rejected

None considered.

D. Collections as a Feature of the Site

As documented in the National Register form, a majority of the collection represents the European influences upon American Renaissance stylistic preferences.[35] Of note are two sub-collections: the nineteenth-century French decorative arts and the surviving original textiles. Also of significance is the integrity of the archival collections and estate management records, for their potential to serve future research and documentation.[36]

E. Additional Areas of Significance for Site Collections

As discussed in the *Historic Resource Study*, the 1978 Vanderbilt Mansion National Historic Site National Register nomination fails to expand upon the significance of the furnishings as representative of the domestic architectural design of McKim, Mead & White and the body of interior decoration of Charles McKim, Stanford White, Georges Glaenzer, and Ogden Codman. The house is one of McKim, Mead & White's "most ingenious, compact, richly appointed, and distinguished houses."[37] The interiors of the mansion only enhance that design. Frederick and Louise Vanderbilt used the best decorators and craftsmen available, and the quality of the work is a testament to their talents. Vanderbilt Mansion is a relatively small mansion that houses the "classical rigor" of McKim, Mead and White's Dining Room, Elliptical Hall, and Living Room; the intimacy of the Den and Office by Georges Glaenzer; the sumptuous, more historical interiors that he created for Mr. Vanderbilt's Bedroom and the Reception Room; and Ogden's Codman's authentically-detailed French interiors for Mrs. Vanderbilt's Bedroom and Boudoir.

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35. 1978 National Register of Historic Places Inventory - Nomination Form, Vanderbilt Mansion Historic Site.
36. Frank Futral, *Vanderbilt Mansion Scope of Collection Statement*, 2011, 4.
37. Mark Alan Hewitt, *The Architect & the American Country House* (New Haven: Yale University Press, 1990), 133.

Georges Glaenzer is virtually unknown now, but was an active member of the New York artistic community at the turn of the 20th century. The few extant interiors and images of his work indicate his skills as a decorator. The Lobby/Office, Den, Reception Room, and Mr. Vanderbilt's Bedroom are the only extant examples of his work. That they are virtually intact as the designer intended, with furnishings and finishes as originally installed, along with drawings and documentation, is all the more remarkable making these Vanderbilt Mansion interiors especially significant.

Ogden Codman's designs for Mrs. Vanderbilt's Bedroom and Boudoir are "among the most regal and lavish interiors that Codman designed"[38] and exemplify the design principles that he promoted: historical authenticity and integrity between furnishings and finishes. " Viewed within the context of Ogden Codman's design oeuvre, the Hyde Park interiors are an important example of his interpretation of the French Louis XV style, using elements which were almost entirely fabricated in France."[39] Like Glaenzer's work, the Codman interiors survive almost intact, along with his working drawings, elevations, and sketches for the rooms and furnishings held in other collections.

The Vanderbilt Mansion textiles are noted in the National Register nomination as significant to the site collections. The textile collection has the potential to contribute important information to the history of Gilded-Age country residences. While many of the textiles on exhibit are reproductions, the collection contains primarily original window hangings, bed hangings, and furnishings fabrics. The textiles mostly date from the late 19th century and were produced by the leading French textile companies at that time.[40] The original tapestries and carpets are among the most valuable objects in the entire collection, as well as in the most fragile condition. In 2004, the upholstery fragments and window treatments in the Vanderbilt Mansion collection were surveyed and documented.[41] The textile collection serves as an invaluable resource for the study of high-quality, European textile design and production in the 1890s and its importance as a feature of the American Gilded Age design.

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38. *Historic Resource Study* 2000/2008, 255.
39. *Historic Resource Study* 2000/2008, 255.
40. Donna Ghelerter, "Vanderbilt Mansion National Historic Site, Textile Collection," 2004, 1-2. Resource Management Records, ROVA Archives.
41. Ghelerter, "Textile Collection," 3.

HISTORICAL DATA

A NOTE ON SOURCES

Museum Collection

The collection of furnishings, objects, and textiles in Vanderbilt Mansion is the richest source of material for this report. The team inspected each piece of furniture, photographing the items and measuring them and the rooms. Some of the furnishings bear original maker's labels and other useful information.

The accession ledger and the catalog files for the collection record the known history of the items. The staff is currently recataloging many of the items, and the updated listings add considerable detail to the descriptions of the individual pieces.

Architectural Drawings

Drawings from the park archives include:

Original McKim, Mead & White conceptual drawings and construction documents for the house. The family's presentation copies. The plans do not consistently represent what was built. Comparison between the drawings and the existing house provide insight into the design process and the evolution of the floor plan. These drawings are the only record for the original appearance of the central Halls. Architectural Drawings Collection, ROVA Archives.

McKim, Mead & White rendering and drawings for the modifications to the Langdon mansion. The family's presentation copies. The rendering is of the proposed east facade of the mansion. The color plans were studied to compare the original plans for the Vanderbilt Hyde Park residence, and to understand what amenities the Vanderbilts gave up to fit into the new McKim floor plan. The plans also provided information on the facilities that the Vanderbilts originally planned for their staff, and how much those facilities were compromised to fit into the strict symmetry of the final mansion. Architectural Drawings Collection, ROVA Archives.

Georges Glaenzer drawings for the Reception Room, Den, Office, and Mr. Vanderbilt's Room show the original designs for those spaces, and renderings of the Reception Room record Glaenzer's initial vision for the furnishing of that room. Drawings for an Adamesque treatment of the Mauve Room indicate that there was a possibility of treating the decoration of the guest rooms individually. Architectural Drawings Collection, ROVA Archives.

Plans for the 1903 construction of Sonogee, as well as drawings for the Vanderbilts' modifications. The drawings for the 1911 renovations resulting in the house that the Vanderbilts purchased have not been located; the details that survive in the collection are for minor changes to the exterior. The 1903 plans, prepared by Adams & Warren for Henry

Lane Eno., Esq., are helpful in noting what a Bar Harbor villa provided for service areas, but do not necessarily represent the Vanderbilt era. Architectural Drawings Collection, ROVA Archives.

Warren & Wetmore drawings for the renovations to the mansion in 1906 record the first major modifications to the mansion after its construction. Comparing these drawings to the existing conditions indicate that not all of the proposed changes were made. Architectural Drawings Collection, ROVA Archives.

Drawings in other archives include:

McKim, Mead & White conceptual drawings and construction documents in the collection of the New-York Historical Society. These drawings, from the architectural firm's archives, constitute a more complete set than the family presentation drawings in the park collection.

Ogden Codman's color renderings for Mrs. Vanderbilt's suite in the Metropolitan Museum of Art. Mrs. Vanderbilt's desire for a simple, sanitary bathroom is clear when comparing Codman's elaborate vision for her bathroom to what was finally realized. Black-and-white images are available at the ROVA Archives. Photographic copies at ROVA Archives.

Ogden Codman's drawings for Mrs. Vanderbilt's Bedroom and Boudoir in the Avery Architectural and Fine Arts Library, Columbia University. These drawings, including plans, elevations, and furniture sketches, are helpful in understanding Codman's design process. His drawings for the furnishings, predominately pencil sketches on yellow tissue, show the type of furnishings he planned to design and to purchase for the Vanderbilts. Photographic copies at ROVA Archives.

Ogden Codman's drawings for the Lloyd Bryce house at 1025 Fifth Avenue, and his drawings for the Vanderbilt modifications to the house in Avery Library, were studied to compare the staff facilities to those at Hyde Park.

The ink-on-vellum floor plans for the Ritz Carlton in New York City, in the Warren & Wetmore Architectural Records and Papers at Avery Library, are meticulous drawings of the proposed layouts of the hotel floors. The Vanderbilts stayed at the Ritz Carlton for a time, and these drawings are the only record of the type of accommodations they had.

Papers

Papers in the park archives include:

Copies of the correspondence between McKim, Mead & White and the Vanderbilts, including the purchasing lists, which, besides being among the very few surviving written records of the original construction, also document many of the original furnishings. The list of Stanford White purchases in Europe, and McKim's suggestions for those purchases, illuminate the purchasing process and their business relationship. ROVA Archives.

Copies of the correspondence between Ogden Codman and the Vanderbilts for their home at 1025 Fifth Avenue in New York City. Coupled with the Duveen records (listed

below), the Codman letters are invaluable in understanding the Vanderbilts as clients and their involvement in the design and selection process. ROVA Archives.

Herbert and Marie Shears Journals. The park has transcribed the Vanderbilts' estate superintendent's journals, as well as his wife's journals. Although each day's entries are brief, they are the only known day-to-day records of the estate during the Vanderbilt era. The journals begin in the 1890s, and cover period 1901, when Herbert came to Hyde Park, to 1908, skipping 1907. Marie joined him in 1902. The park extracted the entries that specifically dealt with the estate in a 2002 document "Mr. and Mrs. Vanderbilt at Hyde Park, 1901–1906, 1908: From Journals of Herbert and Marie Shears." ROVA Archives.

Letters of Herbert Shears. A few letters between Herbert Shears and Frederick Vanderbilt, and a few between Shears and the housekeeper and Mrs. Vanderbilt's secretary, provide a glimpse into the roles of the staff and the way the mansion operated. ROVA Archives.

World War II Records. Memorandums, receipts, and invoices for the park give an overall picture of life at the mansion during the war. The invoices to the Secret Service and, later, to the Army, list the number of men and women staying at the mansion. ROVA Archives.

Other sources reviewed include:

The Duveen Brothers Records at the Getty Museum are available on microfilm at the Thomas J. Watson Library, Metropolitan Museum of Art. Within the 422 microfilm reels are a few records pertaining to the Vanderbilts' purchases for Hyde Park. The ledgers and correspondence for the Vanderbilts' furnishing of 1025 Fifth Avenue are quite thorough, providing insight to the way in which the Vanderbilts furnished their home, as well as their relationship with Henry and Joseph Duveen.

Lila Osgood Webb Family Papers, Shelburne Farms Archives, Shelburne Farms Collection. Letters between Frederick Vanderbilt and his sister, Lila Webb, provide a few clues to the use of the house. Her 1915 handwritten inventory of the contents of Shelburne House was useful for comparison between the homes.

Sound Recordings Collection

The Sound Recordings Collection at the ROVA Archives is a rich source for understanding the use of the mansion during the Vanderbilts' occupancy. A finding aid is available for the more than 200 interviews.

In particular, this report draws from multiple interviews conducted in 1947-49 with Alfred Martin, a "third butler" or "third man" at Hyde Park. Mr. Martin began his employment with the Vanderbilts in 1909 and remained with them through Mr. Vanderbilt's lifetime. An interview with Thomas Morgan, the "house man" in the early twentieth century, adds insights into the staff and how the Vanderbilts entertained. Interviews with Theresa Farley, a former employee in the house, and Douglas Crapser, the Vanderbilts' chauffeur, provided additional information for the service areas.

In a videotaped interview, Elizabeth Shears Hambleton, the estate superintendent's daughter, shared a few memories of the mansion housekeeper and butler.

For a Vanderbilt guest's viewpoint, this report relies on an interview with Eleanor B. Worcester.

The recollections of Louise Hackmeister (President Roosevelt's telephone operator) provided valuable information on the use of the third floor in the World War II era.

Frederick and Ann Rath's memories of living on the third floor after World War II include a story of Eleanor Roosevelt coming to dinner, but, unfortunately, little detail on the appearance of the third floor at that time.

Other interviews are found in documents outside of the Sound Recordings Collection. Particularly helpful to this report are memorandums that summarized interviews and visits with Mrs. Van Alen in 1940, 1948, and 1951; and a memorandum listing the recollections of Frank Stoner, one of Roosevelt's Secret Service agents.

Photographs

The report relied on a few collections of photographs in the ROVA Archives.

A series of photographs by Rodney McKay Morgan produced in 1938 for the Hyde Park real estate listing includes the earliest known interior photographs. A set of original prints are in the photograph collections of the ROVA Archives.

A series of photographs included in Alfred Hopkins, "Inventory of the Principal Articles of Furniture and Furnishings Contained in the Main Rooms on the First and Second Floors in the Residence of the late Frederick W. Vanderbilt at Hyde Park, New York," June 5-7, 1940, Resource Management Records, ROVA Archives. Some of these images are the earliest views of the guest rooms and bathrooms.

For a July 21, 1940 photographic spread, the New York Times produced a series of photographs of the public rooms in the mansion. High-quality copies prints of these photographs are in the ROVA Archives.

The Traudt Family Album in the ROVA Archives includes snapshots dated to 1940, attributed to Fred and James Traudt, as well as larger prints of 1940 photographs. Many of the snapshots are the earliest known views of the guest rooms and bathrooms.

For the first time in the history of the mansion, snapshots were taken of all of the primary rooms in 1964. Until recently, only photocopies of the photographs were available, but the park staff located originals for many of the photographs.

National Park Service Studies

Internal studies in the ROVA Archives include:

Charles W. Andrae, Architectural Engineer, "Final Report on Improvement of and Repairs to Buildings and Facilities at the Vanderbilt Mansion National Historic Site, Hyde Park, New York," January 20, 1943. "Repairs to Vanderbilt Mansion, 1942–1951," ROVA Archives.

Daniel D. Merrill, "Report of Physical Survey of the Mansion (Third Floor) and Coach House and Stable, Vanderbilt Mansion National Historic Site, Hyde Park, New York," June 2, 1943. "Repairs to Vanderbilt Mansion 1942–1951," ROVA Archives.

These two reports record, in detail, the work done on the Mansion to accommodate Roosevelt's Secret Service and Military Police during World War II.

Charles W. Snell, "An Administrative History of Vanderbilt Mansion National Historic Site, Hyde Park, New York, 1939-1955." Typescript, June 9, 1956. Resource Management Records, ROVA Archives.

———"Master Plan Development Outline, Vanderbilt Mansion National Historic Site, Documentation of the Mansion Floor Plans. Supplement # 2 to the Interpretation Section, February 1957." Typescript, Resource Management Records, ROVA Archives.

———"Vanderbilt Handbook Manuscript: Vanderbilt Mansions National Historic Site Hyde Park, New York," Typescript, February 3, 1955. Resource Management Records, ROVA Archives.

Snell's Administrative History provides a concise summary of the restoration/repairs done in the mansion in the early years of the park. The citations are somewhat minimal, so it can be difficult to track the original sources. Snell's other records include listings of the local paper's references to the Vanderbilts and minimal room-by-room citations for sources (oral interviews, journals).

Peggy Albee, Molly Berger, H. Eliot Foulds, Nina Gray, and Pamela Herrick, *Vanderbilt Mansion, A Gilded-Age Country Place: Vanderbilt Mansion National Historic Site Historic Resource Study* (Boston: National Park Service, Northeast Museum Services Center, US Department of the Interior, Research Complete 2000, Printed 2008).

The exhaustive 2008 historic resource study provided an invaluable source for researching the mansion furnishings. In particular, Nina Gray's sections on the furnished interiors of the mansion, material culture, the architectural patronage of the Vanderbilt family, and Pamela Herrick's chapters on the service areas of the mansion, occupancy of the estate, and the history of the Hudson Valley, inform the furnishings report. Their section on "Recommendations for Further Research" formed a structure for the research of this furnishings report.

Peggy Albee, Vanderbilt Mansion Interior Paint Samples – Preliminary Notes, ROVA Archives.

Albee's paint analysis of some of the rooms helps in understanding the original appearance and evolution of those interior spaces.

Jann Warren-Findley. "Vanderbilt Mansion National Historic Site, Administrative History" [DRAFT], 2011, ROVA Archives.

This preliminary draft of the administrative history provides an overview of the development of the park.

"Historic Structure Report: Vanderbilt Mansion," National Park Service [draft], 2010, ROVA Archives.

While not completed, the draft for the historic structure report is a valuable resource for the condition and appearance of the mansion at that time.

Donna Ghelerter, "Vanderbilt Mansion National Historic Site, Textile Collection," 2004. Resource Management Records, ROVA Archives.

Many of the textiles in storage have been conserved and sealed against insects, and so are not readily accessible. This report describes those textiles in detail and provides background and curatorial information on them.

Resource Management Files

This report drew on many of the Resource Management Files in the park collection. In particular, two sets of documents informed the study of the early years of the park's ownership.

NPS, "Third Floor Furniture Plan, Prepared through the cooperation of Mrs. John Farley, Hyde Park, NY, May 1942." This remarkable floor plan of the third floor is based on an otherwise unrecorded interview with Theresa Farley, one of the Vanderbilt employees. The plan records her memories of the room usages and the furniture layout, and also notes where some of the furniture was then located. Despite the lack of documentation for the interview, the plan does agree with the 1938 and 1940 inventories and appears to be accurate.

Resource Management Records generated by Fred Traudt for Vanderbilt Mansion National Historic Site: "Fred Traudt Composition Book," 1935-1943; [House Log, Vanderbilt Mansion], 1939-1942. The composition book includes changes in the furnishings during the last few years of Frederick Vanderbilt's life. The house log is the main source for the furnishings moving in and out of the house after Mr. Vanderbilt's death.

Inventories

Vanderbilt Mansion Inventories

Inventories in the ROVA Archives include:

Two silver inventories, including a "Silver List – F.W. Vanderbilt, Esq., Hyde Park, N.Y.," from October of 1911, and one from 1918, are the only known inventories made while the Vanderbilts were alive. ROVA Archives.

P.J. Curry Company, "Inventory of Personal Property At Hyde Park, New York," Typescript, 1938. This insurance inventory undertaken after Frederick Vanderbilt's death is, in most instances, the earliest record of the items in the Hyde Park mansion. This

detailed room by room list of the contents of the house also includes the silver, china and glassware, and household linens. The contents of an extensive wine cellar are also listed. Mr. Vanderbilt's personal possessions such as jewelry are noted in detail but his wearing apparel is included as a single valuation. Resource Management Records, ROVA Archives.

Hopkins, Alfred F. "Inventory of Furniture and Furnishings in the Vanderbilt Mansion," Typescript, July 1940. Hopkins was the Museum Curator of Morristown National Historical Park. His inventory records the mansion after Mrs. Van Alen and others removed items. Resource Management Records, ROVA Archives.

Fred Traudt (attrib.), [Inventory of Furnishings, Vanderbilt Mansion], ca. 1964. The park staff inventoried the furnishings in the public rooms of the mansion, with floor plans annotated with accession numbers that, when combined with the 1938 and 1940 inventories, tie specific furnishings to the rooms. A 1964 handwritten inventory by Fred Traudt appears to be part of the preparation for the report. It was annotated by Margaret Partridge, who identified Fred Traudt as the author and indicated that the inventory was conducted before 1964. This report is limited to an inventory of the rooms as they appeared at that time, without accompanying research on the history of the rooms' appearance or on the furnishings. ROVA Archives.

Sonogee, Bar Harbor, Maine

Estate of Louise H. Vanderbilt Warranty and Inventory, June 21, 1927, case no. 11512, Hancock County Probate Court, Ellsworth, Maine.

After Louise's death, an inventory was made of her Bar Harbor mansion, Sonogee. The fifteen-page inventory includes most of the rooms in the mansion and, fortunately, lists the household linens. The type of furniture in some of the rooms is similar to the furnishings at Hyde Park.

Mills Mansion, Staatsburg, New York

The neighboring Mills Mansion in Staatsburg, NY, a New York State historic site, is directly comparable to Vanderbilt Mansion: a McKim, Mead and White residence constructed at the same time as Hyde Park and opened as a museum in 1938. While few period documents survive at the mansion, it does retain the objects for the service areas, and serves as a reference for the Hyde Park service spaces. There is a 1938 inventory of the mansion. Like the Hyde Park inventory, it records the mansion after it was no longer fully in use. The furnishings listed for the servants' rooms are similar to those at Hyde Park.

Shelburne Farms

Frederick Vanderbilt was particularly close to his sister, Lila Vanderbilt Webb. Fortunately, some of their correspondence survives at Shelburne Farms, her home in Vermont. In 1916, Lila Webb herself took inventory of her home, Shelburne Farms. While the inventory includes only a few of the service areas, it does allow comparison of other spaces.

Auction Catalogs

French and English Furniture; Property of Mrs. James Laurens Van Alen removed from 1025 Fifth Avenue, New York (New York: Parke-Bernet Galleries, 1939), National Gallery of Art.

The auction catalog from the sale of the contents of the Vanderbilts' New York City town house includes a list of some furniture, a number of tapestries, other artwork, and two photographs of the interiors. The catalog and the original photographs are part of the Parke-Bernet collection of the National Gallery of Art Library, Washington DC.

Property from the Estate of Mrs. James H. Van Alen (New York: Sotheby's, 2002)

On November 3-4, 2002, Sotheby's auctioned objects from Mrs. Van Alen's estate. The auction catalog includes images of items that came from Hyde Park.

Curator's Active Files

The current files of the Roosevelt-Vanderbilt National Historic Site curator include ongoing research and articles on specific pieces of furniture, and notes and correspondence.

Trade Catalogs

Fortunately, catalogs for the much of the plumbing, laundry, and kitchen equipment in the mansion are now available online. This report consulted the following catalogs:

Meyer-Sniffen Co. Limited, *Illustrated Catalogue "C"* and *Illustrated Catalogue "D"* (New York: The Engineering Press, 1891).

The Meyer-Sniffen Co. provided most of the plumbing and bathroom fittings for the mansion. The catalog showed far more elaborate bathrooms available at the time, revealing how deliberately simple the Vanderbilts kept their bathrooms.

Catalogue of the Troy Laundry Machinery Co. Limited (Chicago: Knight, Leonard & Co, 1891).

This catalog shows the drying racks for the Vanderbilt Laundry, as well as other accessories that were used in typical laundries of the time.

Catalog of L.F. Duparquet & Huot Manufacturers of the Imperial French Cooking Range and Broiler, 1885.

While published earlier than the construction of Hyde Park, this catalog includes stoves similar to the one used in the Kitchen.

The 1927 John Trageser Steam Copper Works *Pantry Sinks Catalogue* (Catalogue T) is not available online. It illustrates a Monel sink similar to the sink in the Vanderbilt Kitchen.

Online Databases

The biographical information on the Vanderbilt servants is drawn from Ancestry.com's online database of state and federal censuses, passenger lists, citizenship records, and military records.

Similar immigration information is available from ellisisland.org, the website for the Statue of Liberty/Ellis Island Foundation. This site allows a researcher to search for ships by date and by the name of the ship.

Books and Articles

Mary Elizabeth Carter, *Millionaire Households and Their Domestic Economy, with Hints Upon Fine Living* (New York: D. Appleton & Co., 1903).

Carter, a former housekeeper, wrote a manual for the management of a Gilded Age estate that is also a "tell-all" filled with commentary and stories from her experience. The book details the roles of each member of the household staff, as well as their average wages, their uniforms, and the expectations for their personal lives. Her writings corroborate the recollections of the Vanderbilt staff.

William D. Hassett, *Off the Record with F.D.R. 1942–1945* (New Brunswick, New Jersey: Rutgers University Press, 1958).

Hassett, Franklin D. Roosevelt's secretary, kept a diary replete with colorful stories of his time in Hyde Park, including his accommodations at the Vanderbilt mansion.

Mrs. L. Seely, *Mrs. Seely's Cook Book, A Manual of French and American Cookery*, (New York: Grosset & Dunlap, 1902, 1908).

Mrs. Seely's handbook for running large and small houses agrees with Carter's descriptions of staff responsibilities and schedule. The manual also includes recipes, a salary chart, and photographs of typical uniforms.

For other books consulted, see the Bibliography.

Additional Sources

Will of Louise H. Vanderbilt, recorded July 6, 1927, book 610/464, Hancock County Registry of Deeds, Ellsworth, Maine.

Louise Vanderbilt's will lists many of her employees, as well as much of her jewelry.

Darren Poupore, Chief Curator at the Biltmore Estate in Asheville, North Carolina, provided information on the primary sources that survive in the Biltmore estate collection.

Brad Emerson, a historian and antiques dealer in Blue Hill, Maine, has compiled information on historic houses in Bar Harbor, including Sonogee. Much of his work can be found on his blog, downeastdilettante.wordpress.com.

OVERVIEW OF CONSTRUCTION[42]

SITE HISTORY

When Frederick and Louise Vanderbilt purchased the Hyde Park estate in 1895, the property reflected one hundred and thirty-one years of owners who loved the site and its landscape. The following chronology outlines the history of its ownership up to that point:

1764: The noted physician Dr. John Bard was the first owner to develop the land that would be part of the Vanderbilt purchase. Dr. Bard primarily used the property to the east of the Albany Post Road.

1799: Dr. Samuel Bard, John Bard's son, was the first to develop the property to the west of the road, and to build a house on the ridge overlooking the Hudson River. The two doctors established the overall layout of the landscape and began plantings on the estate. Their interest in horticulture is shown in an Olin Dows mural in the Hyde Park post office of the father and son inspecting their Italian melons.

1828: Samuel Bard's heirs sold the estate to Dr. David Hosack, who engaged New York architect Martin Thompson to enlarge Bard's house and worked with the landscape architect Andre Parmentier to lay out the grounds, including the circulation system for the property, planting trees, and selectively clearing forested areas. Hosack also built a stone coach house (where the Pavilion now stands).

1840: John Jacob Astor purchased most of the Hosack property as a gift for his daughter, Dorothea, and her husband Walter S. Langdon. When the Bard house burned down in 1845, they built a Greek Revival mansion with a two-and-one-half-story central block ornamented with a one-story portico; two-story wings extended to the north and south and a monumental, two-story, semi-circular portico faced the river. The house was completed in 1847, the same year of Walter Langdon's death.

1852: The Langdons' son, Walter Langdon Jr., bought out his family's share of the property, becoming the sole owner by 1852. He preserved the layout of the Hosack landscape and added a formal garden and a "palm house" designed by Lord and Burnham. The Boston architects Sturgis and Brigham designed a greenhouse that extended between a new brick gardener's cottage and a tool house, with three freestanding ranges of production greenhouses. A gate house and two boat houses were likely introduced by the Langdons.

According to the local newspaper, by 1895, when the Vanderbilts bought the property, the landscape was

> all grown up to underbrush. The lawns were covered with the wild growth that nature puts forth under forest trees, and stone walls appeared in all sorts of inappropriate places, the products of tramp labor, for Mr. Langdon was very

42. Unless otherwise noted, this summary of the mansion's construction history is drawn from the "Construction Overview" of *Historic Resource Study* 2000/2008, 44-45.

> fond of providing employment for these gentry. There were hot houses ample but empty, the stables and farm buildings were in a state of extreme dilapidation, and the stately 40-room old mansion of purest Greek architecture was painted a light pink. . . The house was surrounded by a noble park of undulating surface, and a lovely brook with many a curve and picturesque waterfalls went brawling through the grounds. . .[43]

1895: Frederick and Louise Vanderbilt purchased the house and land from the Langdon family. Besides the construction of their residences (described in the next section), they simultaneously undertook projects throughout the estate: homes for Edward Wales (a Vanderbilt colleague and friend) and Thomas and Rose Howard (Rose Anthony Post Howard was Louise Vanderbilt's niece); a new Coach House, designed by R. H. Robertson (who shared offices with McKim, Mead & White); a powerhouse and two bridges; and a full water system utilizing the estate's water sources.

Eventually, Frederick Vanderbilt purchased a neighboring tract to the north that had been part of the estate. This purchase allowed him to remove the structures—except for the Boat House at Bard Rock—and extend the landscape. The Vanderbilts also built a subterranean passage below Albany Post Road that connected to the farms on the east section of the property. They improved the farms, extended the formal gardens, and created a clay tennis court.

THE NEW MANSION

Construction of the New Mansion

The Vanderbilts selected McKim, Mead & White, the preeminent architectural firm of the time, to remodel the existing Langdon mansion.[44] Stanford White was the architect for Staatsburg, the neighboring Mills Mansion, but the Vanderbilts chose to work with Charles McKim, the quieter, Beaux-Arts trained partner. The firm's first project was to build the Pavilion, north of the existing house, on the site of the Langdon's carriage house. The Pavilion housed the Vanderbilts during the remodeling of their mansion; later, they stayed at the Pavilion whenever the mansion had been closed for the season.

In 1895, McKim wrote to Frederick Vanderbilt that they were at work on the alterations to the house:

> On returning to New York yesterday we immediately sent men to measure the house. They left last night and are now at work, and will remain upon it until sufficient data

43. *Poughkeepsie Sunday Courier*, July 19, 1896, 2.

44. This was the first Vanderbilt commission of McKim, Mead & White. Richard Morris Hunt, the architect of choice for Frederick's brothers, died in 1895, the same year the Vanderbilts purchased the Langdon estate. Even if Hunt had lived, Frederick may not have hired him; in 1887, he chose Peabody & Stearns to design his Newport mansion Rough Point.



Figure 2. The west facade of the Langdon mansion. Photograph by Charles Sylvester Piersaull, ca. 1890. ROVA Archives.



Figure 3. McKim, Mead & White rendering of the proposed east facade of the Langdon mansion (VAMA 3876).

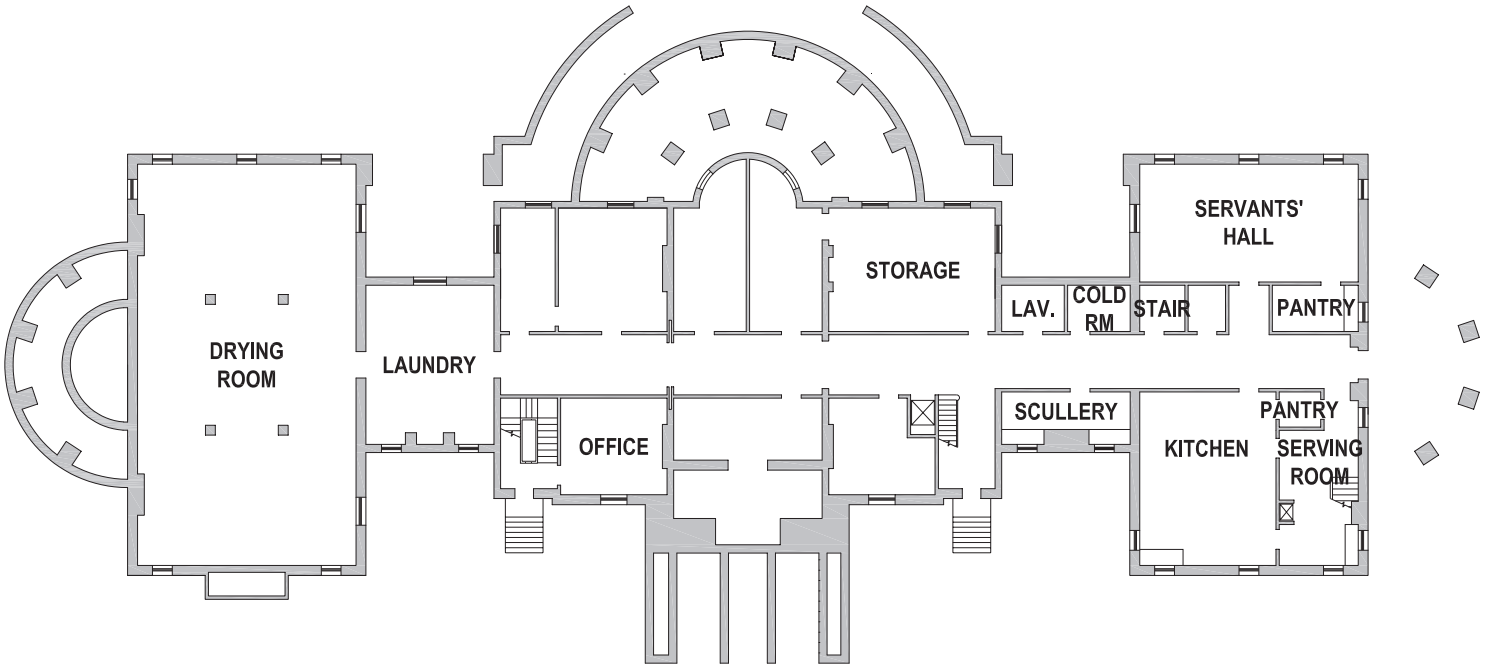


Figure 4. Proposed basement plan for the Langdon Mansion (based on the McKim, Mead & White drawing). JGWA, 2014.

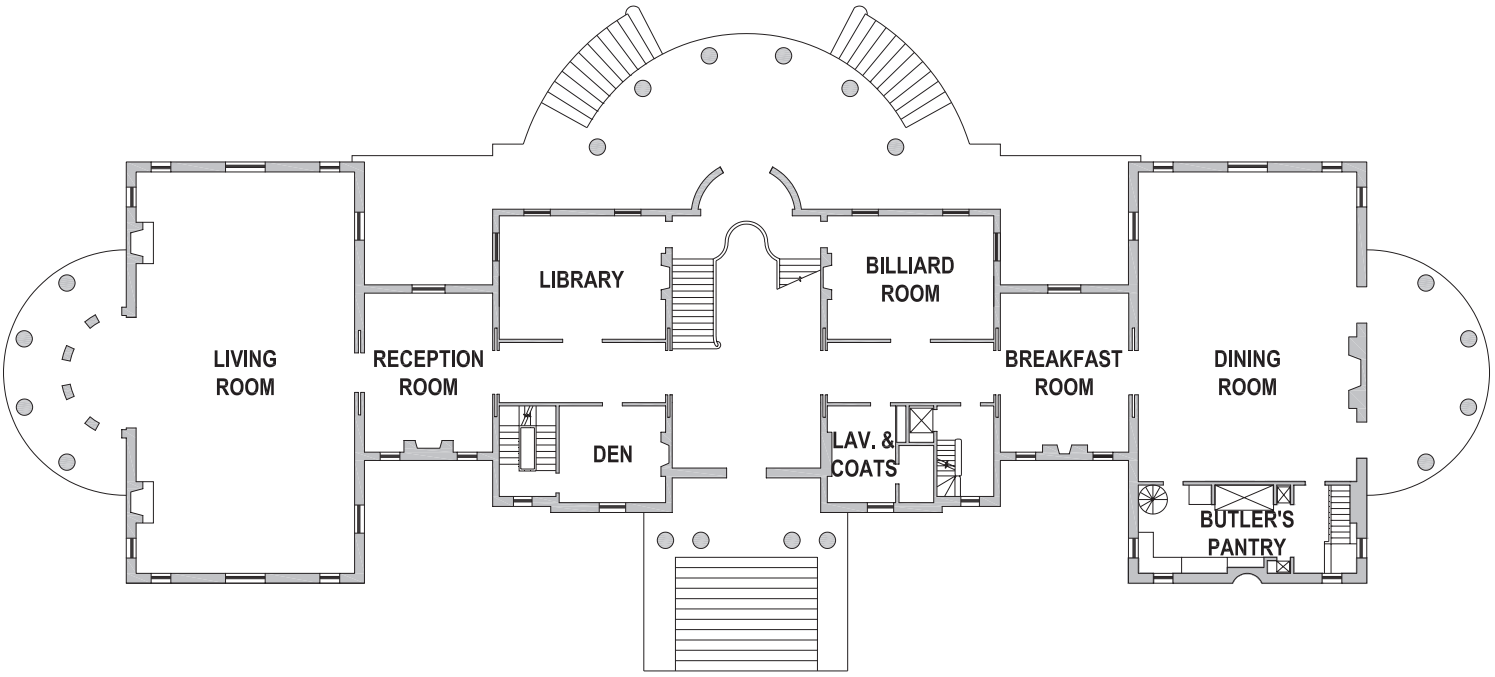


Figure 5. Proposed first floor plan for the Langdon Mansion (based on the McKim, Mead & White drawing). JGWA, 2014.

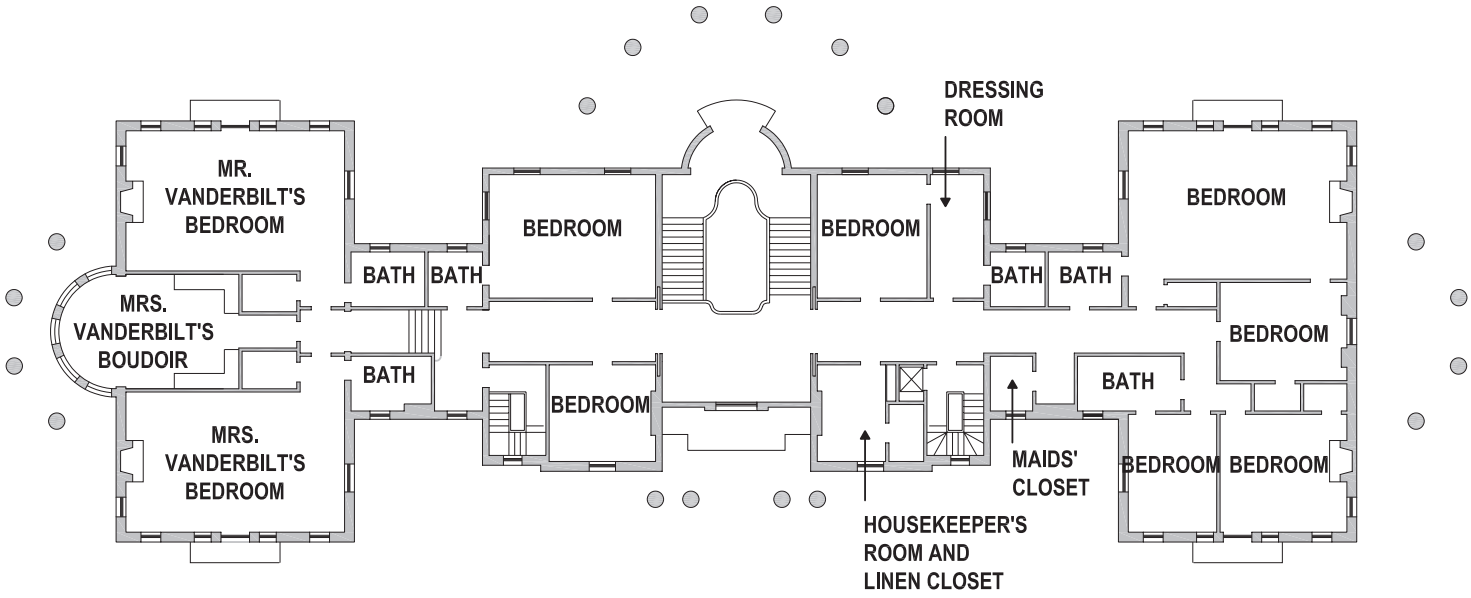


Figure 6. Proposed second floor plan for the Langdon Mansion (based on the McKim, Mead & White drawing). JGWA, 2014.

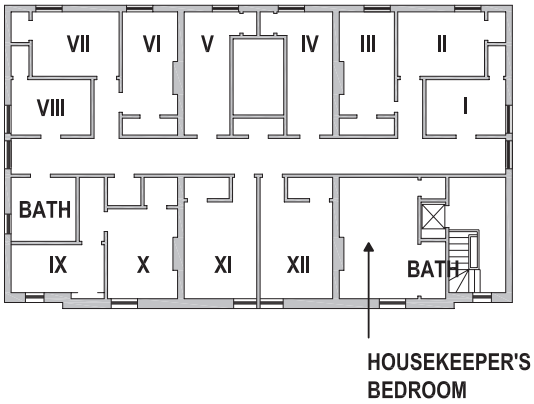


Figure 7. Proposed third floor plan for the Langdon Mansion (based on the McKim, Mead & White basement drawing). JGWA, 2014.

> is gained to set it up on paper. Probably three or four days will be required effecting these measurements and a week more in drawing them out. As soon as this is done we will notify you, and can then arrange for such improvements and alterations as [you] may [deem] desirable, and will keep you posted.[45]

Like the Mills Mansion at Staatsburg, the new residence at Hyde Park was to incorporate an existing home. McKim expressed confidence that the Langdon mansion was in good condition, and felt that the wings would "greatly improve the house without disturbing its character.[46]

McKim, Mead & White used Norcross Brothers, the largest construction firm of the period, on nearly all of their work and the Vanderbilt mansion was no exception.[47] The firm depended on the contractors for engineering expertise and structural assessments.[48] Once Norcross Brothers began work at the site, they discovered that the existing mansion was not as structurally stable as thought. Mead informed McKim (recuperating in Europe) that

> Fred Vanderbilt's job has met with a serious delay, but he has acted very nicely about it and I think on the whole is glad that it has turned out so. When we came to tear the old house apart, it was found to be in as bad a condition as the annex - no strength to the mortar, walls out of plumb, etc., etc.; in fact, so bad that it seemed foolish to attempt to build anything on it…Vanderbilt hesitated on the ground that if he had not thought there was something to save in the old building, he would not have built it on these lines…I gave Fred Vanderbilt your address in Rome care of Lord yesterday, and he will perhaps write you by this same steamer.49

Frederick followed Mead's news with his own letter.

> We came to grief almost as soon as we started to tear out the old house finding the walls and beams in very bad shape and in fact Riley pronounced the walls unsafe to go on with the proposed additions & not capable of sustaining the extra weight of the third story. Nothing would do but to pull the old house all down & start fresh, so the work came to a standstill as we were not willing to build a new house in the same lines of the old one built 40 years ago. Your office then drew up some new sketches for a brick house but now we are back again on the old plans modified somewhat & are nearly ready to receive Riley's bids for a new house. The front to remain the same as the sketch you had drawn except to make ceilings same height throughout first floor &

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45. Charles McKim to Frederick Vanderbilt, 18 June 1895, Library of Congress, Letters of Charles F. McKim.
46. Charles McKim to Thomas Newbold, 26 June 1895. Library of Congress, Letters of Charles F. McKim.
47. Norcross Brothers also built most of the architect H. H. Richardson's buildings; by the time it closed in 1924, the Massachusetts-based firm had built over three hundred buildings, not including monuments and other structures. In New York City, Norcross Brothers' office was at 160 Fifth Avenue, the same building where McKim, Mead & White and R.H. Robertson worked.
48. Sara E. Wermiel, "Norcross, Fuller, and the Rise of the General Contractor in the United States in the Nineteenth Century," *Proceedings of the Second International Congress on Construction History*, Queen's College, Cambridge University, March 29 - April 2, 2006, 3297-3313.
49. Charles Moore, *The Life and Times of Charles Follen McKim* (Boston and New York: Houghton Mifflin Co., 1929), 268-9.

> get better windows on the second & to make the building of brick with stucco trim & columns instead of all stucco. Improve the hall by making it much larger & changing position of staircase, but the wings to remain same as you had proposed. Mead said he would write you. Of course all this means delay & giving up all idea of getting in next winter…We have spent nearly every Sunday up there so far. Don't forget to let me know if you come across something fine for the new hall or large rooms during your wanderings that you think we ought to have & I will cable you…[50]

The renovation of the Langdon mansion was to include a central mass with hyphens connecting to north and south wings. For the new building, McKim, Mead & White rigorously compacted and simplified that plan, removing the hyphens to create a three-story structure anchored with a central block flanked by recessed north and south wings.

As built, a two-story rectangular portico supported by composite columns shelters the recessed east entrance. Similar porticos shelter porches that extend the full width of the north and south elevations of the wings. Centered on the west elevation, a semi-circular two-story portico echoes a similar feature on the Langdon mansion.

A simple projecting water table above the basement and an entablature at the top of the second story wrap around the entire structure and porticos. At each portico, the entablature is embellished with dentils and carved modillions. The third story culminates in a deep denticulated cornice and stone balustrade. Eight tall chimneys extend above the roof.

The window openings are arranged in vertical bays above and below these features: the basement openings directly below the water table and the first story windows above the water table; the second and third story openings above and below the entablature. The openings become progressively narrower and shorter with each story. The stone window trim accentuates this hierarchy, with no trim at the basement openings; carved, corbelled hoods above the first story openings; architraves with molded sills and cornices at the second story; and simple shouldered architraves at the third story. The first, second, and third story openings are generally fitted with one-over-one sash; casement sash are primarily used in the basement. The openings originally included exterior folding shutters. Each opening at the basement, first, and second stories includes an ornate cast and wrought-iron grille. Doorways and narrow slot window openings are hidden beneath the porticos.

Engaged composite pilasters extend two stories between the water table and entablature. At the third story level, narrow panels aligned above the pilasters are ornamented with lions' heads above graduated carved fruit garlands; carefully-placed lion heads also embellish the entablature. At the corners of the north and south porticos, the frieze is ornamented with carved rinceaux and rosettes positioned between the lion heads. Similar motifs are used on the east and west porticos.

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50. Frederick Vanderbilt to Charles McKim, February 25, 1896, New York Public Library, Manuscript Division, Margaret McKim Maloney Collection.

There are few other purely decorative features. A massive carved cartouche sits above the east portico and carved anthemia above the north and south porticos. Cast and wrought-iron balconies extend across the second-story openings beneath the north, south, and west porticos.

Interior

Charles McKim's organization of the mansion's interiors matches the symmetrical, classical composition of the exterior. On the first floor, the Living Room fills the full south end of the mansion, mirrored by the Dining Room at the north end of the mansion, the same locations as in the Langdon plan. A central, elliptical Hall and Foyers separate the two major entertaining spaces. Smaller, more intimate spaces (the Reception Room, Den, and Office) fill the southeast and southwest corners. In the northeast corner, a grand marble stairway winds up to the second floor.

The second floor rooms are equally constrained by this symmetrical order. Mr. and Mrs. Vanderbilts' private quarters are to the south (as they were in the Langdon mansion). Five guest rooms and bathrooms fit around a central Hall and the North and South Foyers. A stairway centered on the east wall of the hall ascends to the third floor, where additional guest rooms at the south end are balanced by the service areas to the north.

For the final, more compact plan of the new house, the Vanderbilts gave up a billiards room, library, and breakfast room, but the full third floor provided space for three more guest rooms than the Langdon plan. The service areas retained most of their amenities, only losing storage space, a food plating area, and a separate drying room; in fact, the housekeeper gained more amenable office and private quarters.[51]

As Norcross Brothers completed the exterior of the house in 1898, the interior design and installations by sub-contractors Herter Brothers and A.H. Davenport was underway. McKim, Mead & White designed the principal public rooms and collaborated with Georges Glaenzer and Ogden Codman, two of the preeminent decorators of the period, on the other public interiors.

The Vanderbilts flirted with more elaborate detailing for the second floor rooms,[52] but they chose to use consistent finishes designed by McKim, Mead & White throughout the second floor guest rooms and the third floor. An invoice from Herter Brothers lists the work for the upper floors:

> all composite ornamentation in woodwork of 2^{d} story hall cornice, window and door trim of 2^{d} floor, excepting Mrs. Vanderbilts room & boudoir, 2^{d} floor; 25 stair brackets around well light, 3^{d} floor hall cornice, 3^{d} floor hall & guest rooms, cornices of 5 bedrooms on 3^{d} floor, all according to plans & specifications of Messrs. McKim,

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51. McKim, Mead & White plans for the modifications to the Langdon mansion. Architectural Drawings Collection, ROVA Archives.

52. Georges Glaenzer's drawings for the Mauve Room are in the Architectural Drawings Collection, ROVA Archives.

> Mead & White, Archts. & models to be approved by them. Door trim on 2d floor hall omitted.[53]

The house was originally electrified with the estate's own generating plant. Water came from the estate's independent system. The heating and ventilation systems in the subbasement were provided by Baker, Smith and Company.

On April 9, 1899, Mr. and Mrs. Vanderbilt returned from California, and two weeks later, the furniture began to arrive at the mansion. All was in place by May 14, 1899, when the Vanderbilts held their first large party for guests, bringing them to Hyde Park via a specially chartered train.[54]

Warren & Wetmore Alterations

Seven years later, in 1906, the Vanderbilts invited architect Whitney Warren, whose firm was then working on the new Grand Central Terminal, to make the first, and only, major changes to the house. When McKim, Mead & White reacted with some displeasure to the news, Frederick assured McKim that

> My idea was that if Warren succeeded in submitting something that was pleasing to us, we would ask your opinion & if it met with your approval let him go ahead with it, & this is the way he understands it. Both my wife and I would indeed be sorry to do anything that would affect our friendly and pleasant relations, Especially as we know how interested you are in the place, & our only desire is to save you the bother and worry of detail work. Had I known you were coming back so soon I would have waited and talked the matter over with you first.[55]

Warren transformed the first and second floor Halls. He removed a laylight from the first floor ceiling, changed the shape of the opening, and added a double balustrade around the new opening between the two Halls. Warren also provided drawings for modifications in the Living Room.[56]

In 1915, Mr. Vanderbilt had the toilet room off of his Office enlarged to accommodate a larger lavatory. A built-in bench in the Office and one in the Den were removed. At some point

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53. Herter Brothers Account Books, Joseph Downs Collection of Manuscripts, Winterthur Library; as cited in "The Vanderbilt Family as Builders" in *Historic Structure Report: Vanderbilt Mansion*, *National Park Service* (partial draft), prepared by staff of the Historic Architecture Program, Northeast Region, Lowell, Massachusetts, 2010.

54. *Poughkeepsie Sunday Courier,* April 9, 1899, 7; April 23, 1899; May 14, 1899, 3. Compiled by Charles Snell in his notes for "Historical Handbook Manuscript: Vanderbilt Mansion National Historic Site, Hyde Park, New York," Typescript, February 3, 1955, 30.

55. Frederick Vanderbilt to Charles McKim, January 9, 1906, McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

56. Whitney Warren drawings, Architectural Drawings Collection, ROVA Archives. For more detailed information on these renovations, see the first and second floor Halls and Living Room sections of this report.

during the Vanderbilt occupancy, work on the third floor provided improved quarters for the housekeeper and the lady's maid.[57]

1935–1938 Renovations

The 1906 renovations were the last major changes that the Vanderbilts made to the house. In 1935, Mr. Vanderbilt undertook a refurbishment of some of the rooms, but archival records indicate that the finishes were replaced in kind. Mrs. Van Alen removed personal items, furnishings, and decorative objects when she inherited the mansion in 1938, but made no significant changes to the structure.

National Park Service

In the 1940s, during World War II, the federal government undertook a series of projects to make the mansion ready for housing Roosevelt's Secret Service and Military Police detail: upgrading the plumbing (and installation of new shower stalls); installing new electrical fixtures; and rerouting the roof drains to a new central drain in the Service Stair well.

Once the war ended, the National Park Service endeavored to make only minimal and conservative changes to the mansion. In the 1950s, the electrical service was completely rewired. On the exterior, the shutters and foundation plantings were removed, and a chair lift installed at the north service entrance.

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57. See the sections on the Housekeeper's Suite and Room 311 in the Service Areas of this report.

ANALYSIS OF HISTORICAL OCCUPANCY

Mrs. and Mrs. Vanderbilt are splendid and there is nothing hollow about them.[58]

FREDERICK VANDERBILT (1856–1938)[59]

Grandson of Commodore Cornelius Vanderbilt, and third son of William H. Vanderbilt, Frederick William stayed away from the publicity and social life that his older brothers courted. As far as is known, the interiors of his homes were never photographed during his lifetime; he did not make personal statements to the press nor publish his memoirs. His niece and heir, Mrs. Van Alen, ensured his privacy by destroying most of his personal papers after his death. As a result, impressions of his personality are based on the memories of friends and employees, who tend to portray a man who was kind, pleasant, studious, and shy.

Frederick graduated from Yale University's Sheffield Scientific School (the only one of his siblings to graduate from college) not long before he married his first cousin's ex-wife, Louise Holmes Torrance, secretly in 1878. Their union caused the kind of scandal that Frederick generally avoided. Frederick was only twenty-two years old, a recent college graduate; Louise had been divorced from Frederick's first cousin for just over a year. His family's disapproval only added to the gossip.

> The latest marriage in the family of William H. Vanderbilt was on a different scale from the magnificent wedding at St. Bartholomew's about a year ago. Frederick W. Vanderbilt, the youngest son, and the favorite grandson, it is said, of his grandfather, the Commodore, who left the young man two million in his own right, has married clandestinely the divorced wife of his father's sister's son, in other words, of his first cousin Alfred Torrance. This lady is a handsome blonde, who has always been a great favorite in New York fashionable society. She is the daughter of the late Charles L. Anthony, a prominent and wealthy merchant in his day, and though she is about thirty-two or thirty-five years of age, still looks remarkably young. The bridegroom, who inherited apparently from his grandfather a capacity for doing as he pleases, has only recently reached his majority and the two millions the Commodore left him. He looks somewhat older than he is, and is called an enterprising young man.
>
> . . .The son kept his Father ignorant of the marriage until six or eight days ago. He was almost a regular inmate of his Father's mansion, while his wife was living with a friend on Murray Hill. William H. Vanderbilt is reported to have said something involving the idea that it was easier to manage three railroads than one infatuated son, when the secret reached his ears, and to have shown his displeasure in strong and decided

58. Herbert Shears, entry for April 5, 1903, Transcripts of the Journals of Herbert and Marie Shears.

59. Except where noted in footnotes, the information on Frederick and Louise is taken from the "Description of Historical Occupancy" section of *Historic Resource Study* 2000/2008, 45-54.

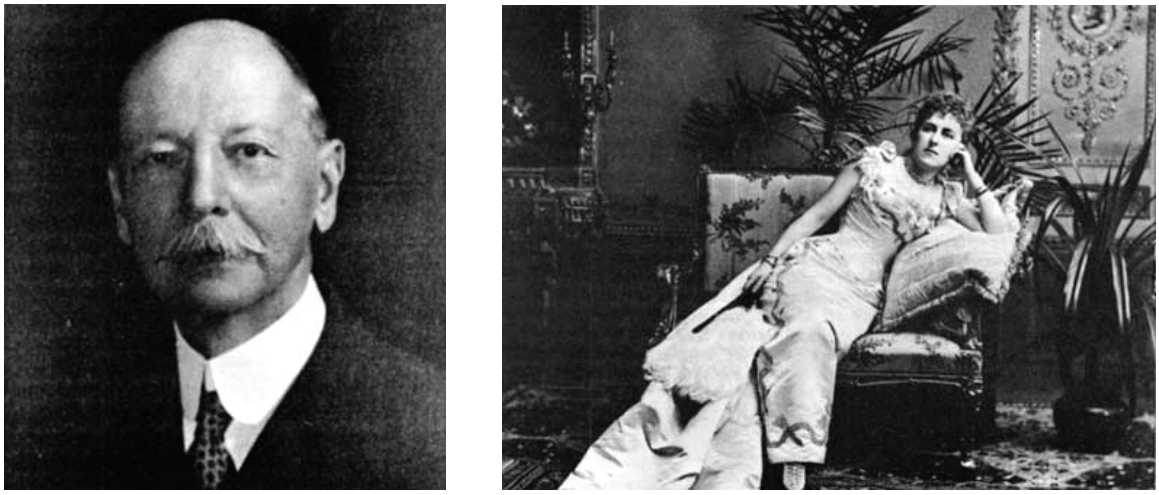


Figure 8. Frederick and Louise Vanderbilt. ROVA Archives.

> ways. It is understood that the "happy pair" are debarred of the parental mansion and deprived of the parental blessing.[60]

At least part of this gossip was wrong; Louise was only eighteen months older than Frederick.[61] Perhaps the article also exaggerated William H. Vanderbilt's reaction, as he later left the couple the family home at 459 Fifth Avenue. By all accounts, Frederick and Louise remained happy together.

Frederick spent his days at the New York Central Railroad, the family business, working his way through the various departments.

> At first. . .his was not a "front-office" job with a name-plate on the door and negligible office hours. He worked in minor jobs, submitted to the usual rules and regulations of the various offices, and won the commendation of department heads for his industry and application.[62]

Frederick never retired. By the time he died, he was a

> director of twenty-two railroads, the Western Union Telegraph Company, Hudson River Bridge Company, Detroit River Tunnel Company, Niagara River Bridge Company and the New York State Realty and Terminal Company. He followed the family tradition in keeping his business interests closely tied up with the transportation industry. His chief holdings were in the New York Central Railroad,

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60. "A Social Sensation," *New-York Daily Tribune*, February 18, 1879, 5:2.
61. Ancestry.com. 1870 United States Federal Census [database on-line].Year: 1870; Census Place: New York Ward 21 District 19, New York, New York; Roll: M593_1010; Page: 563B; Image: 248; Family History Library Film: 552509.
62. "Mr. Vanderbilt Dies in Hyde Park," *New York Times*, June 30, 1938.



Figure 9. (Left to Right) Frederick Vanderbilt, his sister Lila Webb, her son William Seward Webb, and Louise Vanderbilt. Shelburne Farms Archives.

> and directorships in other railroads stemmed from that system, with which the name of Vanderbilt has been linked since its beginning.[63]

Frederick's 1890 passport application described him as 5'-10 3/4" tall, with auburn hair, brown eyes, and a ruddy complexion, not to mention a high forehead, medium nose, small mouth, and oval chin and face.[64] Another description is found in William Croffut's book on the Vanderbilts:

> Mr. Frederick W. Vanderbilt, the third son, now about twenty-seven years of age, is of medium height, has a somewhat spare figure, with slightly reddish hair and small mustache, and rather sallow complexion. He is passionately devoted to yachting, and finds his chief pleasure in outdoor sports, caring little or nothing for society.
>
> His fine steam yacht, [Vedette], is one of the fleetest and most elegant in every appointment in the flotilla of the American Yacht Club. He is considered by his associates a thoroughly good fellow, entirely devoid of any snobbishness or nonsense. His business habits are good, and he is looked upon as an able and safe financier. His office is in the Grand Central Depot, and he has charge of the interests of the Nickel Plate Road. Very popular among his employés [sic], he is generally known as Mr. Fred.[65]

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63. "Mr. Vanderbilt Dies in Hyde Park," *New York Times*, June 30, 1938.
64. Unfortunately, Mrs. Vanderbilt was included on his passport, so there is no comparable description of her. National Archives and Records Administration (NARA); Washington D.C.; Passport Applications, January 2, 1906 - March 31, 1925; Collection Number: ARC Identifier 583830 / MLR Number A1 534; NARA Series: M1490; Roll 1903; accessed on Ancestry.com.
65. W. A. Croffut, *Vanderbilts and the Story of Their Fortune* (Chicago and New York: Belford, Clarke & Company, 1886), 184–185.

That "pleasure in outdoor sports,"[66] combined with a love of landscape and the desire for a country estate near New York City, led him to purchase the Langdon estate at Hyde Park. One year later, he turned forty years old, and the Poughkeepsie paper wrote that he was

> a man of most genial and kindly manner, with a sweet and mellow voice and a face that lights up with a sunny smile. Of the blonde type and having a ruddy complexion, he quite fills the conception of an English country squire, a character which he seems ambitious to cultivate since the purchase of this new toy [Hyde Park].[67]

His well-known shyness led to the one of the most prevalent stories told of him: his endeavors to avoid meeting people on the estate.

> The President [Franklin D. Roosevelt] told another story about Frederick Vanderbilt's shyness. He said Mr. Vanderbilt avoided meeting people as much as possible and was even embarrassed when he met the servants about the place.
>
> Mrs. Vanderbilt, he said, always explained this tendency to the servants, cautioning them to keep out of his way as much as possible. The President said Mr. V. was walking on the estate near some fine trees and espied a servant maid at the same time she saw him. Each, to avoid the other, darted into the pines, only to meet in the thicket. The President ended the story here where Boccaccio or Balzac would have had it begin.[68]

Despite Frederick's dislike of society, with Louise he built or bought houses that placed the couple at the heart of the social whirl (and usually near one of his siblings) in Newport, Fifth Avenue, Bar Harbor, and Santa Barbara.[69] He belonged to all of the expected men's clubs—the Metropolitan, University, Knickerbocker, Tuxedo, Yale, South Side, and Midday Clubs—as well as the Larchmont, New York, and Sewanhaka-Corinthian Yacht Clubs.

He owned a series of elegant steam yachts, and together Frederick and Louise travelled on those yachts to Florida, Europe, South America, up the northeast coast, and to Hyde Park; after Louise's death, he spent much of his year on his yacht.[70]

Frederick gave generously to institutions, particularly to his alma mater, the Sheffield Scientific School at Yale University. His other contributions included

> $3.5 million to Vanderbilt University,

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66. Numerous volumes in the Den and Office, along with a few artifacts in the collection, indicate that he was an angler.
67. Snell, "Historical Handbook Manuscript," 4. Snell cites *Poughkeepsie Sunday Courier*, July 19, 1896, 2.
68. William D. Hassett, *Off the Record with F.D.R. 1942–1945* (New Brunswick, New Jersey: Rutgers University Press, 1958), 28-29. See also transcript of interview with Lena Kipp, November 27, 1982; and notes on interview with Douglas Crapser, February 16, 1977. Sound Recordings Collection, ROVA Archives.
69. Based on documents that survive from the furnishing of their home at 1025 Fifth Avenue, the couple took great interest in the style and construction of their homes. They shopped with their designers and haggled over prices; Frederick took particular interest in the mechanical systems. See the sections on the Vanderbilts' Other Houses and The Vanderbilts as Clients in this report.
70. For more information on the yachts, see the section on the Vanderbilts' Other Houses in this report.

> $1.5 million (with his brothers and nephew) to establish the Vanderbilt Clinic (an out-patient clinic at Columbia University),
>
> $100,000 to the Red Cross War Fund in World War I,
>
> $100,000 to the Y.M.C.A.,
>
> $50,000 for New York City unemployment relief during the Depression,
>
> $100,00 to the Cathedral of St. John the Divine,
>
> and building the Sloan Hospital for Women and the Anthony Home for Working Girls.[71]

Frederick did not seek publicity for his donations.

> During his lifetime, he had given millions of dollars to philanthropy, but avoided personal connection with his benefactions. His name would be listed opposite generous amounts in various drives and campaigns, but he avoided personal exploitation.[72]

He was also generous to friends and his employees. He provided homes for a friend, Edward Wales, and his wife's niece, Rose Howard, on the Hyde Park estate; bought a home for another niece, Margaret (Daisy) Van Alen in New York City; and supported his sister, Lila Webb, financially.

Though generous, Frederick also watched his expenditures. His hard-headed business sense shows in his correspondence with Joseph Duveen regarding a painting for his New York City townhouse.[73] Herbert Shears regularly met with Frederick to go over the accounts; after one of these appointments, he noted his journal that "…after breakfast took the bills up to Mr. Vanderbilt a disagreeable task every month."[74]

Frederick was the only one of the third-generation Vanderbilts to increase his inheritance to a "sizable fortune." In 1924, shortly after the income tax was introduced, he was one of the ten wealthiest taxpayers in America, paying $793,000 in taxes (the equivalent of over 10 million dollars in 2012).[75] When Frederick died in June of 1938, most of his estate went to Daisy Van Alen, with $20.5 million divided into a 100-share trust fund, and other bequests to charities, family, and long-time employees, including his valet, his assistant butler, and a house maid.

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71. "F.W. Vanderbilt dies in Hyde Park," *New York Times*, June 30, 1938; and Charles Snell, "Historical Handbook Manuscript: Vanderbilt Mansion National Historic Site, Hyde Park, New York," Typescript, February 3, 1955, 15. Resource Management Records, ROVA Archives. Snell cites Abstract of the Will of Frederick W. Vanderbilt, 250.
72. "F.W. Vanderbilt dies in Hyde Park," *New York Times*, June 30, 1938.
73. See the Vanderbilts as Clients section of this report.
74. Herbert Shears entry March 6, 1904, Transcripts of the Journals of Herbert and Marie Shears.
75. Kevin Phillips, *Wealth and Democracy: A Political History of the America Rich* (New York: Broadway Books, 2002), 59.

LOUISE VANDERBILT (1854–1926)

Like Frederick, Louise Anthony grew up in a "merchant family," the daughter of a wealthy financier. Together, she and Frederick traveled between their homes in New York City, the Adirondacks, Newport, and visited California, Florida, and Europe, always returning to their beloved Hyde Park. In 1919, Louise herself purchased Sonogee, an estate in Bar Harbor, Maine and filled it with a combination of French, Italian, English, and American Colonial-style furniture.

While every account of Frederick agrees in the assessment of his quiet, agreeable personality, the impressions of Louise vary considerably. The Vanderbilt descendents and the Roosevelts told humorous stories of her eccentricities or her vanities.[76] One of Franklin D. Roosevelt's favorite stories came from his half-brother, James:

> . . .[FDR's] late half-brother was once Mrs. Vanderbilt's dinner guest. At the appropriate time the dinner was halted. The butler, in full livery, approached and called out in solemn tones: "A cable from King Edward."
>
> "Dear old Knollys," said Mrs. V. "How lovely of him [reading]. He's thanking me for my birthday greeting to the King."
>
> Some time later the President's brother was again a Vanderbilt dinner guest. The same ceremony and the same dialogue were repeated.[77]

The idea that she was twelve years older than Frederick (as noted in the article on their marriage, above) was another often told tale. Her reported age does change rather remarkably in each census: in the 1910 census, Frederick is listed as 54 and Louise is only 38 years old; in the 1925 state census, Frederick is 63 and Louis is 46.[78]

But employees and other friends consistently remembered a woman who was generous, expansive, and kind. The few letters that survive in her hand, written in a generous, almost illegible script, never fail to ask after the well-being of the recipient and their family.[79]

Eleanor Worcester visited Hyde Park in 1923, and recalled Louise as a sixty-nine-year-old woman, three years before her death.

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76. For example, see Hassett, *Off the Record with F.D.R. 1942–1945*, 8-9.

77. Hassett, *Off the Record with F.D.R. 1942–1945*, 88-89. For other stories, ranging from her wigs to a fake pregnancy, see transcript of interview with Frederick Vanderbilt Field, September 3, 1981, Sound Recordings Collection, ROVA Archives; Jerry E. Patterson, *The Vanderbilts*, (New York: Harry N. Abrams, 1989).201–204; John Foreman and Robbe Pierce Stimson, *The Vanderbilts and the Gilded Age: Architectural Aspirations, 1879–1901* (New York: St. Martin's Press, 1991), 198–200.

78. 1910 United States Census, Manhattan Ward 21, New York, New York, Roll: T624_1037, 3A, Enumeration District 1170; and 1920 United States Census, Manhattan Assembly District 15, New York, New York, Roll T625_1213, 15A; Enumeration District 1089.

79. For example, see letters from Louise H. Vanderbilt to Henry Duveen, Duveen Brothers Records, 1876–1981: Series II - Papers and Correspondence 1901–1981; Box 522, Reel 377, Thomas J. Watson Library, Metropolitan Museum of Art.

> She. . .loved everything French. While she wasn't French, she spoke beautiful French. She had a marvelous French personal maid, whom I remember because she was such fun. The food. . .always had to be French. . .After I had my first baby, I remember having lunch with her in New York. She said, "Now you must teach this child—it was about two months old—to speak French". . .Instinctively she liked her clothes. French everything.
>
> She was great fun. She'd always want to show you something. Something that she'd gotten from France or something. So you'd go in [to her bedroom] and she'd show you what it was, a dress or something.[80]

Another woman who remembered Louise fondly was Gloria Morgan. After her engagement to Reggie Vanderbilt, Gloria faced meeting the Vanderbilt family for the first time, a gathering that she felt emitted "a faint but unmistakable hospitality." Then one woman stepped forward and hugged her, saying "I'm your Aunt Lulu. I am so glad Reggie is going to marry you." Gloria remembered it as "the one human thing said to me that dreadful afternoon."[81]

Louise and the other wealthy denizens of Hyde Park provided "educational opportunities, job skills, and entertainment" to the village. She set up sewing classes, established a reading room, sponsored lectures, and established aid organizations in the community. She knew almost every family in the village, and used her connections to learn of their needs.

Louise also provided fun. She sponsored cruises on the Hudson and a strawberry or ice cream festival in the summertime. At Christmas, she brought gifts to her employees and to the children of Hyde Park, including both practical gifts and toys and books of their choice. Beginning in 1888, she sponsored an annual Thanksgiving dinner for the newsboys of Newport, Rhode Island, feeding hundreds of boys every year. The fifth year was the first time she could attend.

> Four hundred tickets were given out to boys, but a hundred other lads crowded to the doors of Masonic Hall where the dinner was served, with longing faces, and Mrs. Vanderbilt ordered that they be admitted. Instantly a cheer went up, and the hall was soon crowded. . .Practically every poor boy in Newport was present. Mrs. Vanderbilt spoke with many of them, and, observing that one did not know how to use a knife and fork, she gave him a lesson, cutting up his food for him. . .Several society ladies and two circles of King's Daughters acted as waitresses.[82]

The next year, she decided to add entertainment.

> Mrs. Frederick W. Vanderbilt's Thanksgiving dinner to the newsboys and messenger boys of Newport will be a much more elaborate affair than usual this year. Mrs. Vanderbilt was present a year ago, and observed the need of an entertainment in

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80. Transcript of interview with Eleanor B. Worcester interview, March 6, 1981. Sound Recordings Collection, ROVA Archives.
81. Arthur T. Vanderbilt, *Fortune's Children: The Fall of the House of Vanderbilt* (New York: William Morrow, 1989), 338.
82. "Newport Newsboys Have A Feast," *New York Times*, November 30, 1894.

> connection with the repast, to amuse the lads. This year she has decided to send up from New-York Forrest Carr, the humorist, who will sing and recite for an hour after the meal is over. This is Mrs. Vanderbilt's own idea, as are also other details to be carried out this Thanksgiving for the first time.[83]

Future dinners included an orchestra playing popular songs, and a box of candy and fruit for each attendee to take home. The tradition went on for more than thirty years.

A period article commented on her "sweet-hearted generosity:"

> But then, the big world of poverty scarcely appreciates how the little world of wealth is often made to feel its gold a burden. Those distinguished for their sweet-hearted generosity suffer most, as does Mrs. Frederick Vanderbilt, whose sympathetic nature is too well known for her own peace of mind. She is forced to pay dearly both for her millions and munificence by daily and almost hourly appeals to her bounty. It is possible, of course, to find protection against professional solicitations, but every acquaintance with a pensioner feels at liberty to demand monetary aid. The kindly lady often dreads descending to her own drawing-room, and confesses that frequently, after a very trying day made up of signing checks for hundreds and being rewarded by reproachful glances asking thousands, courteously refusing appeals she believes undeserving, listening to moving tales of woe, granting some and declining other requests, her patience finally becomes exhausted, and her sole recourse from nervousness is in a flood of tears.[84]

Mrs. Vanderbilt died at the Hotel Ritz in Paris on August 21, 1926, after "a short illness caused by complications setting in from a slight throat infection."[85] Her will, dated June 25, 1923 (three years before her death) is filled with legacies to relatives, friends, and employees and detailed references to her fine jewels.[86] She left Frederick her Bar Harbor estate, Sonogee, as well her "single string of large pearls" and all of her other personal effects, furniture, and household items. Her niece Rose Anthony Howard received Louise's diamond comb (then deposited with Morgan, Harjes & Co. in Paris); her "oriental sapphire ornament for the hair with pearl and sapphire, necklace to match, my single sapphire pendant and sapphire and pearl brooch, and all my other sapphires;" as well as a quarterly allowance of $20,000. Another niece, Margaret Louise Van Alen, was given "my long string of pearls with pearl and diamond pendant, my pearl collar, my diamond tiara and my large diamond corsage ornament," with the request that they be eventually be left to Margaret's daughter, Louise. Both nieces, and Louise's sister, Rose de Wolf Anthony Post, would benefit from trust funds. Another niece, Catherine Hidden, was left $25,000. The next generation fared well, too. She gave her grandnieces Elizabeth Stuyvesant Kean and Louise Astor Van Alen $25,000 each, with "a

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83. "Newport Not Deserted: Mrs. Vanderbilt's Annual Thanksgiving Dinner for the Newsboys," *New York Times*, November 24, 1895.

84. *The Illustrated American,* vol. 7, no. 77, August 8, 1891, 562.

85. "Mrs. F. Vanderbilt Dies in Paris Hotel," *New York Times*, August 22, 1926.

86. Abstract of the will of Louise H. Vanderbilt, State of Maine. Hancock County Registry of Deeds, Probate, Reception #: -575172, Book 610/464, recorded 07/06/1927.

diamond hair ornament with corsage ornament to match" to Elizabeth, and "pearl earrings, pearl ring and pearl and emerald collar" to Louise. The grand-nephews were given $25,000 to $50,000 each.

Friends and other relatives mentioned in the will included Beatrice Eileen Forbes, daughter of Lord and Lady Granard, granddaughter of Ogden and Ruth Mills (a "large single pearl with diamond); Mabel Gerry, a friend and Ruth Mills' cousin (a "pair of emerald hat pins and scent bottle set with yellow topaz and diamonds") her "namesake" Louise Montagu, daughter of the Duke and Duchess of Manchester ($25,000); her friend Ruth Hawkes Wales ($25,000); and Matilda C. Faulhaber, secretary and treasurer of the Anthony Home ($ 5,000).

She included a number of employees by name, some twice:

> Mrs. Marian Smith (secretary) (diamond comb, black bracelet set with diamonds, $3,000)
>
> Ida Hagnell (pair of amethyst and diamond hat pins, diamond bar pin, $3,000)
>
> Herbert Shears, superintendent of Hyde Park, ($5,000; $2,000 to each to his daughters)
>
> John Donnelly, coachman; Edward Nelson, valet; Albert Stephenson; Alfred Martin; Annie Dever; John Farley ($2,000 each)
>
> Marie Conguilhem (emerald and diamond pin hat ornament)
>
> John Farley, John Reeves and wife, William F. Burke, and Mary Carter ($1,000 each)
>
> Irving Bayles, Annie Dever ($1,500 each)

The breadth of Louise's involvement with New York City charitable institutions is reflected in her bequest of $10,000 to the New York Orthopaedic Dispensary and Hospital; the Woman's Hospital in the State of New York; the Children's Aid Society; the American Society for the Prevention of Cruelty to Animals; the Stanton Street Helping Hand Association of the City of New York, and the New York Women's League for Animals, for the use of the Free Hospital for Animals.[87] Louise is purported to have followed the Church of Christ, Scientist, in her middle age. There is no mention of that group or any other religious organization in her will.

The institution that received the most money was her Anthony Home, Inc., set up in 1913 at 119–121 East 29th Street. A 1922 directory described it as "A home for respectable, self-supporting young women under 40 years of age. Non-sectarian. Capacity, 110. Board and lodging, $7.75 double rooms, $9.25 single, a week."[88] She left the home $10,000 outright, paid off all of its debits, and set up a $300,000 trust fund.

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87. The movement to protect animals was popular among society women. The Vanderbilts kept dogs, but nothing is known of them, other than their appearance in photographs.

88. Lina D. Miller, *Directory of Social Agencies of New York* (New York: Charity Organization Society in the City of New York, 1922), 16.

THE VANDERBILT MANSION SERVICE STAFF

On paper, Frederick and Louise Vanderbilt's staff appear to fall into distinct categories: the housekeeper, supervising the maids, houseman, and laundry; the chef, with his cooks and kitchen maids; the butler, who had two assistants; and the personal staff, including a lady's maid and valet. In reality, the boundaries between the departments blurred. The parlor maid reported to the housekeeper, but worked with the butler and his assistants in the Butler's Pantry.[89] The "second man," or assistant butler, also acted as valet for Frederick Vanderbilt.[90] The houseman helped the chef, the housekeeper, the butler, and even the laundress.[91]

Many of the staff traveled between the Vanderbilts' homes: the chef, the butler and his assistants, the personal staff, some of the maids, and the laundress. Census records show that the housekeeper traveled between Hyde Park and New York City, if not to the other homes.[92] Perhaps because of the relationships that built up through these travels, or the simple practicality of keeping good employees or seasonal hiring from the village of Hyde Park, the Vanderbilts often overlooked traditional rules for married servants versus single servants. A Gilded Age butler and chef were permitted to have their own family and live in their own homes, but valets, maids, and housemen, were not.[93] At the Vanderbilts' country house they hired both married and single men and women (especially when drawing from the village). When one of the assistant butlers married one of the maids, he was not fired; Mr. Vanderbilt eventually promoted him to be his steward and valet.[94]

The married employees generally lived in the village or in cottages on the estate while the single employees were housed in the mansion: male servants in the basement and female servants in the third floor service area.

The Vanderbilt employees listed in the censuses were predominantly immigrants from Sweden, Scandinavia, and the British Isles. Most were mature adults who had been in the country for some time.

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89. Transcript of interview with Alfred Martin, December 8, 1947. Sound Recordings Collection, ROVA Archives.

90. Alfred Martin to Mrs. Warren Partridge, October 1, 1970. Resource Management Records, Curatorial Division Records, "Kitchen Restoration," ROVA Archives.

91. Mary Elizabeth Carter, *Millionaire Households and Their Domestic Economy, with Hints Upon Fine Living* (New York: D. Appleton & Co., 1903), 203. Transcript of interview with Theresa P. Farley, October 16, 1947, and transcript of interview with Thomas J. Morgan, February 11, 1974, Sound Recordings Collection, ROVA Archives.

92. See section on the housekeeper Marian Smith in this report; also see Ancestry.com, New York, State Census, 1925 [online database]. New York State Archives; Albany, New York; *State Population Census Schedules, 1925*; Election District: 35; Assembly District: 15; City: New York; County: New York; Page: 39. Martin interview, December 1, 1947.

93. Carter, *Millionaire Households and Their Domestic Economy*, 186–187, 214-215.

94. Alfred Martin, the third man, married Elsie Aird, one of the maids. He was later promoted to valet and yacht steward. See sections on Elsie Aird and Albert Martin in this report.

World War I (1914–1918) must have affected the staffing of the mansion. The male employees were required to register for the draft, and some did go to war.[95] Some of the staff gave a percentage of their pay to war bonds.[96] Unfortunately, because the war fell between censuses, none of the known records list the employees during that period.

Mrs. Vanderbilt's death signaled the end of regular formal entertaining. Mr. Vanderbilt, then seventy years old, dismissed the butler and promoted his valet to take over that position when needed. He used female cooks, instead of maintaining a chef.[97]

Because so much of the estate's papers were destroyed before it was given to the federal government, the federal and state censuses are the best (and sometimes only) records of the employees. The 1915 New York state census is particularly valuable, as it was taken during a season when most of the staff resided at Hyde Park.

The following description of the mansion staff is not meant to be exhaustive, but to indicate the type of people the Vanderbilts hired and a summary of their duties. Fortunately, the National Park Service conducted oral interviews with some surviving employees, and those interviews are excellent first-person sources for the workings of the mansion. Mary Elizabeth Carter's 1903 book, *Millionaire Households and Their Domestic Economy, with Hints Upon Fine Living,* written by a "deserter from the ranks of superintending housekeepers," provides vivid verbal portraits of servants and the service areas in typical Gilded Age mansions, and many of her descriptions match the recollections of former Vanderbilt employees. Another period source, the 1902 *Mrs. Seely's Cook Book, A Manual of French and American Cookery*, albeit less colorful than Carter's book, corroborates her narrative.

Housekeeper

According to Carter (and confirmed by Mrs. Seely), the ideal housekeeper was a woman of "good breeding, education, and practical experience," able to manage bank accounts, pay checks, deal with the household bills, work with the chef, manage the household staff, and keep careful records of the contents of the linen closet and cedar closet.[98]

Closing one house and opening the next was the housekeeper's busiest season. She mapped out the plan for the move well in advance, carefully orchestrating the cleaning and repairs at the next home. To close the old home, all bedsteads were washed with carbolic acid and water, and then dried in the sun. All carpets went to the cleaners. The staff brushed mattresses and aired them with the pillows, then tucked them into slipcovers and put slipcovers over the furniture. The chimneys were swept and closed, ink wells emptied and cleaned. All of

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95. For examples, see Ancestry.com, U.S., World War I Draft Registration Cards, 1917–1918 [online database], Registration State: New York; Registration County: New York; Roll: 1766253; Draft Board: 130. New York, World War I Veterans' Service Data, 1913–1919 [online database], New York State Archives; Albany, New York; Reel Number: A0412:11; Residence City: Hyde Park; Residence County: Dutchess.

96. Vanderbilt Estate Employee War Bond Records, ROVA Archives.

97. Martin interview, December 1, 1947.

98. Carter, *Millionaire Households and Their Domestic Economy*, 38. Seely, *Mrs. Seely's Cook Book*, 8-9.

1910 FEDERAL CENSUS: 459 FIFTH AVE						
	Age	**Married?**	**Birthplace**	**Year of immigration**	**Job**	**Language**
Frederick W. Vanderbilt	54	m	New York			
Louise H. Vanderbilt	48	m				
Karl J. E. Nelson	32	s	Sweden	1896	Valet	English
Alfred Martin	23	s	England	1910	Valet	English
Hannah H. Croucher	46	s	England	1898	Housekeeper	English
Mary Shaw	27	s	England	1908	Housemaid	English
Bella Clancey	21	s	Ireland	1908	Housemaid	English
Sophie Lohtenon	38	s	Finland	1896	Laundress	English
Ingi Eugene	39	s	Norway	1903	Kitchen maid	English
Annie Campbell	26	s	Scotland	1907	Kitchen maid	English
James Gevan	45?	wd	England	1884	Houseman	English

Figure 10. 1910 Federal Census listing of the Vanderbilts and their staff that lived at 459 Fifth Avenue in New York City.

1915 NEW YORK STATE CENSUS: HYDE PARK				
	Age	**Birthplace**	**Years in USA**	**Job**
Mary Colland	38	Switzerland	12	Lady's Maid
Edward Nelson	38	Sweden	19	Valet
Alfred Martin	27	England	6	Valet
Pierre Bidart	34	France	4	Chef
Alfhild Jacobson	40	Finland	10	Cook
Julia Strand	20	Sweden	3	Kitchen Maid
Ruth Ross	18	Sweden	1	Kitchen Maid
Maria Lofgoen	22	Sweden	6	Kitchen Maid
Harriet Gilmore	50	USA		Housekeeper
Alma E Nordlund	30	Sweden	12	House Maid
Anna Sammon	19	Ireland	7	House Maid
Annie Viner	30	Ireland	12	House Maid
Nora Horan	23	Ireland	5	House maid
Sandstredt Stina	22	Sweden	2	Parlor maid
Helen Wedlake	33	England	6	Maid
Elsie Eird	28	Scotland	4	Maid
Ida Peterson	52	Sweden	34	Laundress
Living on Mill Road				
Thomas Morgan	22	US		Houseman

Figure 11. 1915 New York State Census listing of the staff at Hyde Park. The Vanderbilts were not included in this census.

1920 CENSUS (1025 FIFTH AVE)						
	Age	Married?	Birthplace	Year of Immigration	Job	Year naturalized
Frederick W. Vanderbilt	63	m				
Louise Holmes Vanderbilt	46	m				
Elizabeth Briggs	65	s	England	1900	Housekeeper	
May McCluma	28	s	Ireland	1908	maid	
William Crawford	38	s	Ireland	1907	Houseman	1917
Sarah McBride	30	s	Scotland	1908	maid	
Oscar Rylander	22	s	Sweden	1915	footman	1917
Edward Nilson	42	s	Sweden	1896	valet	1906
Alma Nordlund	37	s	Sweden	1902	maid	
Karen Peterson	26	s	Denmark	1917	maid	
Maria Canquilhen	30	s	France	1914	Lady's maid	
Annie Driver	34	s	Ireland	1903	maid	
Mary Callahan	47	s	Ireland	1900	maid	

Figure 12. 1920 Federal Census listing of the Vanderbilts and their staff at 1025 Fifth Avenue in New York City.

1925 NEW YORK STATE CENSUS				
	Age	Birthplace	Years in US	Job
HYDE PARK				
Alfred Martin	39	England	17	Steward - yacht
Hilda J. Jarney	29	Finland	14	maid
Margaret Saamen	18	USA		maid
Edward Nelson		USA		valet
1025 FIFTH AVENUE				
Eva J. Sterry	24	England	4	Chamber maid
Mary Green	40	Ireland	21	Cook
Marian Smith	55	USA		secretary
Samuel Little	23	Ireland	11	houseman
Norlie Dudien	28	France	8	Lady's maid
Annie Diver	42	Ireland	26	maid
Frederick Vanderbilt	60			
Louise Vanderbilt	58			

Figure 13. 1925 New York State census listing of the Vanderbilts and their staff at Hyde Park and at 1025 Fifth Avenue.

1930 FEDERAL CENSUS: 1025 FIFTH AVENUE				
	Age	**Birthplace**	**Immigration**	**Job**
Annie Diver	48	Northern Ireland	1899	Servant
Josephine Anderson	50	Sweden	1901	Cook
Frederick W. Vanderbilt	74	New York		

Figure 14. 1930 Federal Census listing for 1025 Fifth Avenue. The house was probably closed except for the two servants; the census taker added Frederick Vanderbilt to the bottom of the page, separate from the household.

the storage areas were to be left spotless. Upholsterers removed and dusted the curtains, draperies and tapestries.[99] At the Vanderbilt mansion, extra help was hired from the town to complete this work.[100]

In Seely's manual, the housekeeper's day began by making sure that all under her charge were at work by seven in the morning, following her work schedule. Once they started their labors, she could go through their rooms and make sure that all beds and windows were open for "sweetening and freshening in the morning air." She ate breakfast at eight in the housekeeper's office or sitting room, served by one of the maids.

In both Seely and Carter's accounts, the housekeeper met with the chef to go over menus to determine if there were any utensils or other needs that she could order for him. She also met with each of her staff, again noting what needed to be ordered or if they had noticed items that needed to be repaired. She then walked through the house to see for herself its condition. After gathering all of the news and information, a housekeeper spent the rest of the morning writing letters and placing orders for the household.[101]

The oral interviews of the former mansion staff only provide glimpses into the housekeeper's duties at Hyde Park. She spent part of the morning in the second floor Linen Closet to distribute the day's linens.[102] Her responsibility to order the materials needed to maintain the house is illuminated by a few surviving letters from Herbert Shears (the estate superintendent) to Marian Smith, the last housekeeper at the mansion. Shears stayed in Hyde Park throughout the year while Smith moved with the family. When Smith was in New York City, it appears that the Hyde Park staff conveyed their needs to Shears, and that he then passed that information onto Smith.

> My dear Mrs. Smith:
>
> While at the Mansion yesterday, the Laundress spoke to me about some Starch, as one of the girls had told her that I got some last year for Jennie.

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99. Carter, *Millionaire Households and Their Domestic Economy*, 53. Seely, *Mrs. Seely's Cook Book*, 8-9.
100. Transcript of interview with Theresa P. Farley, October 27, 1947, Sound Recordings Collection, ROVA Archives.
101. Carter, *Millionaire Households and Their Domestic Economy*, 48; and Seely, *Mrs. Seely's Cook Book*, 9–10.
102. Martin interview, December 1, 1947.

> In looking over my files I find on March 15, 1921 I ordered 25 Lbs Hercules Wheat Starch, from H. Kohmstamn & Co., 87 & 89 Park Place, New York City. I think it would look better for you to order this hence this letter.
>
> I have been in hopes that you would come up but it looks now as though we will not see you before spring.[103]

Shears was careful to include Smith on the housekeeping decisions.

> I talked to Mr. Vanderbilt in regard to a Vacuum Cleaner for the Mansion, and he told me to go ahead and get it. I can get one through Luckey Platt & Co. or the Central Hudson Gas & Electric Co., both of Poughkeepsie. Shall I do this or would you prefer to purchase it yourself the next time you are here?
>
> I also spoke to Mr. Vanderbilt in regard to the 50 trip ticket between New York and Poughkeepsie, and he said that he would have you get it at the Grand Central. As a 50 trip ticket saves practically $3.00 on every return trip, I would suggest that you have Alfred or in fact any of the servants use this ticket, as it means quite a saving.[104]

She must have maintained her own account, as one letter conveyed a bill from Janes & Kirtland for a laundry stove cover; Shears explained, "I imagine this bill belongs to you."[105] The Vanderbilt housekeeper distributed the wages to the maids.[106]

A housekeeper could earn anywhere from $50 to $150 or more per month.[107]

The Vanderbilts' Housekeepers

Every census listing of the Vanderbilts' staff included a different housekeeper.

Hannah Hester Croucher: In 1910, when Hannah Hester Croucher was the housekeeper at 459 Fifth Avenue in 1910, she was forty-six years old and single. Croucher was born in South Molton in Devonshire, England. At seventeen years old, she worked as a servant in an institution for the deaf and dumb in Exeter. She immigrated to America in 1898.[108]

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103. Herbert Shears to Marian F. Smith, December 2, 1921.
104. Herbert Shears to Marian F. Smith, April 4, 1921. Alfred was Alfred Martin, one of the butlers.
105. Herbert Shears to Marian F. Smith, November 14, 1921.
106. Transcript of interview with Douglas Crapser, January 19, 1973, Sound Recordings Collection, ROVA Archives.
107. Carter, *Millionaire Households and Their Domestic Economy*, 38.
108. Elizabeth Shears Hambleton remembered "Miss Croucher" by name, but did not provide any additional information about her interview. Interview with Elizabeth Shears Hambleton (untranscribed videotape), Sound Recordings Collection, ROVA Archives. Other details from Ancestry.com and The Church of Jesus Christ of Latter-day Saints. 1881 England Census [online database], Class: RG11; Piece: 2152; Folio: 123; Page: 44; GSU roll: 1341519; and Ancestry.com 1910 United States Federal Census [online database] Year: 1910; Census Place: Manhattan Ward 21, New York, New York; Roll: T624_1037; Page: 3A; Enumeration District: 1170; FHL microfilm: 1375050.

Croucher left for England at some point after working for the Vanderbilts, but returned to New York in 1913 to stay with a friend, Mrs. H. Allen, in Hyde Park.[109] By 1915, she was the head housekeeper for Frederick G. Bourne's Long Island estate.[110] When she died in Devonshire, England in on January 4, 1949, her estate was worth £1,038 pounds.[111]

Harriet Gilmore: Harriet Gilmore, a fifty-year old American woman, was the housekeeper at Hyde Park in 1915. She may have wintered in Hyde Park instead of in New York City.[112] Herbert Shear's daughter's memories of Mrs. Gilmore were quite clear (if not always flattering): she was a "fleshy woman;" she went to the Methodist church; and, in the wintertime, she wore a black Astrakhan coat.[113]

Elizabeth Briggs: Elizabeth Briggs, from England, managed the household at 1025 Fifth Avenue in 1920. She was a sixty-five-year-old woman who immigrated to America in 1900.

Marian F. Smith: Marian F. Smith worked for the Vanderbilts by 1921 (when she was just over fifty years old); she continued to work for the Vanderbilts as housekeeper until Mr. Vanderbilt's death.[114] Her role was not limited to housekeeper; the 1925 census for 1025 Fifth Avenue and Mrs. Vanderbilt's will both identify her as a secretary.[115] This combination of roles was not unusual; Mrs. Seely noted that "the housekeeper is sometimes also secretary to the mistress of the house."[116]

Based on one of Shears' letters, others held Mrs. Smith in high regard:

> My dear Mrs. Smith:
>
> Your letter duly received, and I do not know for sure whether Mrs. Shears and the girls are going to New York before or after the holidays, but it is mighty fine of you to

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109. Ancestry.com. *New York, Passenger Lists, 1820–1957* [online database]. Year: 1913; Arrival: New York, New York; Microfilm Serial: T715, 1897–1957; Microfilm Roll: Roll 2198; Line: 12; Page Number: 16.

110. Ancestry.com. *New York, State Census, 1915* [online database].New York State Archives; Albany, New York; *State Population Census Schedules*, 1915; Election District: 09; Assembly District: 02; City: Islip; County: Suffolk; Page: 24.

111. Ancestry.com. General Register Office. *England and Wales Civil Registration Indexes*. (London, England: General Register Office).

112. Notes from interview with Douglas Crapser [no date], Sound Recordings Collection, ROVA Archives.

113. Interview with Elizabeth Shears Hambleton (untranscribed videotape), Sound Recordings Collection, ROVA Archives.

114. Martin interview, December 1, 1947. Mrs. Smith is also identified in the third floor plan based on an interview with Theresa Farley. NPS, "Third Floor Furniture Plan, Prepared through the cooperation of Mrs. John Farley, Hyde Park, NY, May 1942," Resource Management Records, ROVA Archives.

115. Ancestry.com. New York, State Census, 1925 [online database]. New York State Archives; Albany, New York; *State Population Census Schedules, 1925*; Election District: 35; Assembly District: 15; City: New York; County: New York; Page: 39.

116. Seely, *Mrs. Seely's Cook Book*, 8.

> ask them to dine with you, and I am sure they will be only too glad to do so when they come down.
>
> I was in New York on Tuesday, and had lunch with Mr. Burnett at the University Club. He asked who was the Housekeeper and when I told him a Mrs. Smith whom you know, he said, "Certainly I knew her and with the greatest of pleasure."[117]

Mrs. Vanderbilt left Smith a diamond comb, a black bracelet set with diamonds, and $3,000.[118] Smith received $5,000 from Mr. Vanderbilt's estate.[119]

Lady's Maid

A competent lady's maid of the Gilded Age was proficient in dress and hair styling, and an expert with a needle. She was also expected to be organized and neat. But these traits were not enough.

> To these capabilities must be added gentleness, good manners, and tactful unobtrusiveness. If she can manage also to be deaf, dumb, and blind, on occasion, she will greatly enhance her own personal comfort, as well as her desirability as an attendant at all hours and under varied circumstances.[120]

The typical lady's maid work day began after breakfast, when she set out the daily paper, writing instruments, and the clothing to be worn that morning.[121] When she was not attending her employer, she inspected and mended the clothing (preferably in her own workroom); every item, from ball gown to lingerie, had to appear as new. She also cleaned up the dressing table, helped guests with dressing and hair as needed, and helped guests pack. If there was a large dinner or party, she helped female guests with their cloaks and boots.

The lady's maid managed the storage of her employer's clothing. In New York City, that included overseeing the arrival of the season's gowns from Paris, in huge trunks and mounds of tissue paper; but at Hyde Park, it is likely that gowns and other necessary clothing were simply brought up from New York City on the train or in cars. She was paid from twenty-five to forty dollars a month, half of what the housekeeper could expect to earn.

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117. Herbert Shears to Marian F. Smith, December 8, 1921. Mr. Burnett was Edward Burnett, the Vanderbilt farm designer and business partner of Alfred Hopkins, the farm's architect.

118. Abstract of the will of Louise H. Vanderbilt, State of Maine. Hancock County Registry of Deeds, Probate, Reception #: -575172, Book 610/464, recorded July 6, 1927.

119. "Vanderbilt Will Recorded Here: Huge Estate's Disposal Listed," *Poughkeepsie New Yorker*, September 3, 1947, 2.

120. Carter, *Millionaire Households and Their Domestic Economy*, 71.

121. The following description of the lady's maid's duties is taken from Carter, *Millionaire Households and Their Domestic Economy*, 71-77.

Mrs. Vanderbilt's Lady's Maids

Eleanor Worcester's recollection of one of these women may well sum up the personal qualities of Mrs. Vanderbilt's maids: "She had a marvelous French personal maid, whom I remember well because she was such fun."[122]

Marie Colland: Marie "Antoinette" Colland was born in St. Auben, Switzerland, around 1878. By the time she worked with Mrs. Vanderbilt, the blond, blue-eyed Marie was an experienced lady's maid. She came to America in 1903,[123] and by the following year Marie worked for Bertha Potter Palmer, the well-known socialite of Chicago and previous President of the Board of Lady Managers for the 1893 World's Fair. The January 1904 passenger list for the *Deutchland*, sailing from Cherbourg, identified Colland as Mrs. Palmer's nurse; by November of that year, she was listed as the lady's maid.[124]

The lady's maid to Mrs. Palmer faced a demanding workload, as Mrs. Potter Palmer loved clothes and jewelry, and visited the best of the Parisian couturiers. After one trip abroad, she declared at customs the clothes that she brought back for the first round of parties that season:

One fur coat, sable
One astrakhan coat
Thirteen wool and crepe gowns
One silk gown
One black chiffon dress
Twelve summer gowns, silk and cotton
One string of pearls
Two pair earrings, pearl
One sapphire pin
One ring consisting of two pearls and one diamond
One catseye brooch
Two diamond mounted lorgnettes
Two pearl bracelets
One pearl pendant
Two tailor suits, cloth
Two cloth cloaks
five hats[125]

It was on the November 1904 voyage of the steamship *Kaiser Wilhelm der Grosse*, with Marie Colland as maid, that Mrs. Potter Palmer reportedly made a stunning entrance into the salon

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122. Worcester interview, March 6, 1981.

123. New York State Archives; Albany, New York; *State Population Census Schedules*, 1915.

124. Ancestry.com. *New York, Passenger Lists, 1820–1957* [online database]. Year: 1904; Arrival: New York, New York; Microfilm Serial: T715, 1897–1957; Microfilm Roll: Rolls 0514; Line: 7; Page Number: 27; and Year: 1904; and Microfilm Roll: Roll 0425; Line: 25; Page Number: 4.

125. Palmer Personal Collection, Chicago History Museum, as cited in Hope L. Black, *Mounted on a Pedestal: Bertha Honore Palmer* (master's thesis, University of South Florida, 2007), 2-3.

in jewels so magnificent that the Metropolitan Opera star Alois Burgskeller stopped her concert in mid-note.[126]

Two years later, Marie sailed on the *Baltic* from Liverpool as maid to Ellin Prince Speyer, "one of the best-known society women in New York. . .noted for her practical charities and her total lack of philanthropic posing."[127] Mrs. Speyer, a wealthy philanthropist, would later work with Louise Vanderbilt and other friends to raise funds to establish the Hospital of the New York Women's League for Animals.[128]

Colland first appears as Mrs. Vanderbilt's maid in the November 6, 1910 passenger list for the *S. S. Amerika*, sailing from Cherbourg.[129] She and Edward Nelson, Mr. Vanderbilt's valet, were the only servants listed as traveling with the Vanderbilts. She sailed with Mrs. Vanderbilt each year, usually leaving Cherbourg in October. In 1912 she began to appear as "Marie Antoinette" Colland on the lists.[130]

The voyage in 1914 was particularly memorable, as Colland accompanied Mrs. Vanderbilt on the yacht *Warrior* when it was grounded off of the Colombian coast. Together with Mr. Vanderbilt, the Duke and Duchess of Manchester, Ida Hagnell (Mrs. Vanderbilt's secretary) and the Duchess's lady's maid, they were rescued by a fruit steamer and then made their way back to New York from Columbia.

The 1915 census of Hyde Park includes Colland at the mansion, although Mrs. Vanderbilt was not there at the time.[131] Colland left the Vanderbilts by 1920. In October of that year, she sailed from Paris to New York, where she was to live at the Plaza Hotel. Her passage was paid by a "firm" and she planned to stay in the United States for three months.[132]

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126. Aline B. Saarinan, *The Proud Possessors: the Life and Times and Tastes of Some Adventurous American Art Collectors* (New York: Random House, 1958), 9. Saarinan does not provide a citation for her story.

127. Ancestry.com. *New York, Passenger Lists, 1820–1957* [online database]. Year: 1906; Arrival: New York, New York; Microfilm Serial: T715, 1897–1957; Microfilm Roll: Roll 0769; Line: 23; Page Number: 2. *New York Times*, May 5, 1907

128. She organized the "Work Horse Parade," in which medals were given for the best-cared-for horses in the New York Police, fire, and street cleaning departments; found homes for discarded police department horses; and saw to it that "work horses received nonslip shoes for use on icy streets." Edward T. James, Janet Wilson James, Paul S. Boyer. *Notable American Women, 1607–1950: A Biographical Dictionary*, Volume 1. (Boston: Harvard University Press, 1971), 336.

129. Ancestry.com. *New York, Passenger Lists, 1820–1957* [online database]. Year: 1910; Arrival: New York, New York; Microfilm Serial: T715, 1897–1957; Microfilm Roll: Roll 1593; Line: 27; Page Number: 20.

130. Ancestry.com. *New York, Passenger Lists, 1820–1957* [online database]. Year: 1912; Arrival: New York, New York; Microfilm Serial: T715, 1897-1957; Microfilm Roll: Roll 1953; Line: 10; Page Number: 10

131. Ancestry.com, *New York State Census, 1915* [online database], New York State Archives; Albany, New York; *State Population Census Schedules, 1915*; Election District: 02; Assembly District: 02; City: Hyde Park; County: Dutchess; Page: 07.

132. Ancestry.com. *New York, Passenger Lists, 1820–1957* [online database], Year: 1920; Arrival: New York, New York; Microfilm Serial: T715, 1897-1957; Microfilm Roll: Roll 2861; Line: 3; Page Number: 8

Other Lady's Maids: Three other lady's maids appear in census and passenger list records with the Vanderbilts. A Miss Boizeau, a thirty-year-old woman from Paris, was Mrs. Vanderbilt's maid in 1906.[133]

Marie Canguilhem of Ausch, France was the lady's maid at 1025 Fifth Avenue in 1920.[134] In 1913, she was a maid for Ridgely and Margarita Hunt and living at the St. Regis Hotel.[135] Like Marie Colland, she had fair hair and blue eyes. Mrs. Vanderbilt left Canguilhem $2000 and an emerald-and-diamond hat ornament, provided she still worked for her at the time of Louise's death.[136] Canguilhem may not have stayed that long; the 1925 state census shows a twenty-eight-year-old Frenchwoman, Norlie Duclien, as the lady's maid.[137] Nothing more is known of her.

Parlor Maid

In the hierarchy of the housemaids, the parlor maid stood at the top. She was responsible for cleaning the first floor rooms and worked with the butler and footmen in the butler's pantry. The parlor maid began her day cleaning window sills and the floor, and then dusted the fine objects. The butler and first or second man cleaned the silver and gold items. The men also cleaned rugs and moved furniture for her. Her cleaning kit included silk cleaning cloths; cheesecloth and small feather dusters; fine hair-brushes to clean the corners of the floors and furniture; canton flannel broom-bags; clean sponges; and a workbasket with silk threads for small repairs.[138]

Her other task was to keep the curtains hanging evenly and the window shades at a uniform height (based on the position of the sun and the employer's requirements).

> It is safe to say that a parlor-maid who can be trusted to keep her window-sills spotless, without being reminded, and all corners free from dust, who also evinces judgment in managing windows and shades, may be relied upon to attend well, without any prompting, to the remainder of her work.[139]

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133. Ancestry.com. *New York, Passenger Lists, 1820–1957* [online database]. Year: 1906; Arrival: New York, New York; Microfilm Serial: T715, 1897–1957; Microfilm Roll: Roll 0785; Line: 6; Page Number: 8.

134. Ancestry.com, *1920 United States Federal Census* [online database], Year: 1920; Census Place: Manhattan Assembly District 15, New York, New York; Roll: T625_1213; Page: 15B; Enumeration District: 1089; Image: 822.

135. Ancestry.com. New York, Passenger Lists, 1820–1957 [online database], Year: 1913; Arrival: New York, New York; Microfilm Serial: T715, 1897–1957; Microfilm Roll: Roll 2236; Line: 13; Page Number: 4.

136. Abstract of the will of Louise H. Vanderbilt.

137. Ancestry.com. New York, State Census, 1925 [online database]. New York State Archives; Albany, New York; *State Population Census Schedules, 1925*; Election District: 35; Assembly District: 15; City: New York; County: New York; Page: 39.

138. Carter, *Millionaire Households and Their Domestic Economy*, 119–120.

139. Carter, *Millionaire Households and Their Domestic Economy*, 121.

All of this work occurred before the family or guests used the rooms; "she must never forget the rigorous rule…that makes it an offense against sacred proprieties for a woman to be seen about on the first floor after the day has begun for the fashionable world."[140]

In the afternoon, she worked with the butler and his assistants. At the Vanderbilt mansion, the parlor maid helped in the butler's pantry, washing the fine dishes.[141] Typically, a parlor maid also sorted and counted the used table linens before they went to the laundress, recording the linens in a ledger. When clean linens were delivered to the linen closet, the housekeeper compared the maid's ledger with the laundress' records to verify that nothing was lost.[142]

A parlor maid dressed in cotton gingham, like the other maids, for cleaning. Her afternoon apron was often more dressy than the maids, "of lighter texture, and trimmed with embroidery." The Vanderbilts' parlor maid dressed in a dark dress and a "little, tiny apron" and a "little tiny white hat" in the afternoon and evening.[143]

A parlor maid typically received two hours off each afternoon, one full afternoon and evening each week, and half of every second Sunday. Her wages were twenty to thirty dollars a month, based on her duties, experience, and "her employer's ideas of justice."[144]

Vanderbilts' Parlor Maids

In 1915, the parlor maid at Hyde Park was listed as Sandstredt Stina. Christina Sandstredt was born in Östergötland, Sweden, and came to America in 1913 at the age of nineteen.[145] She later became an officer in the Salvation Army, working at their Infant's Home in Philadelphia, and then at the Brooklyn Nursery and Infants' Hospital as a Nursery Officer.[146] Parlor maids were not identified in the other censuses of the Vanderbilt homes.

Housemaids/Chambermaids

The chambermaids at Hyde Park were each assigned a floor. While the parlor maid worked in the first floor rooms, the housemaids cleaned the second and third floors and the basement. Theresa Farley, the third chambermaid in the 1920s-30s, described her assignment as the "basement; housekeeper's room; upstairs maids lavatory; big stairs coming down from the

140. Carter, *Millionaire Households and Their Domestic Economy*, 119.

141. Martin interview, December 3, 1947.

142. Carter, *Millionaire Households and Their Domestic Economy*, 124. Seely, *Mrs. Seely's Cook Book*, 10–11.

143. Morgan interview, February 11, 1974.

144. Carter, *Millionaire Households and Their Domestic Economy*, 133.

145. Ancestry.com, *New York State Census, 1915* [online database], New York State Archives; Albany, New York; *State Population Census Schedules, 1915*; Election District: 02; Assembly District: 02; City: Hyde Park; County: Dutchess; Page: 07.

146. Ancestry.com, *1920 United States Federal Census* [online database], Year: 1920; Census Place: Philadelphia Ward 34, Philadelphia, Pennsylvania; Roll: T625_1630; Page: 23A; Enumeration District: 1169; Image: 389. *1930 United States Federal Census* [online database], Year: 1930; Census Place: Brooklyn, Kings, New York; Roll: 1527; Page: 2A; Enumeration District: 0683; Image: 1077.0; FHL microfilm: 2341262.

top floor down. . .we had 72 steps and that had to be done every day."[147] The housemaids, or chambermaids, cleaned the halls and stairways before guest or family left their bedrooms. Theresa Farley liked the position of third maid because her work was done by 2:00 in the afternoon, allowing her to go home to her family.

According to Mary Elizabeth Carter,[148] each maid had a cleaning basket with a chamois, polishing materials, and "prepared cloths for expeditious faucet cleaning," and a workbasket with sewing materials for repairs. Her pail and towels were marked with a distinctive stripe or color; one tray had a compartment at the top, so that she could carry water below and her soap, sponge, and other materials above.

Carter's maid cleaned the rooms on the assigned floor and aired the bedrooms and the bedding. She stripped the bed of sheets and blankets, spreading the linens over chairs near open windows, taking care that they never touched the floor. Each mattress was flipped daily; once a month, she washed down the bed with carbolic acid diluted in water to prevent bedbugs. While the bedrooms aired, she cleaned the bathrooms and replaced the used towels.

At night, the bedspread was removed from the bed and replaced with a simpler spread or comforter or quilt. The maid then prepared the room however the family or guest preferred: drawing the shades, muffling a clock, laying out nightclothes, folding down the top sheet and blanket, and setting out a tray with ice water.

Maids had two uniforms: one for the morning and the heavy cleaning (a "clean and pretty gingham frock"); and one for the afternoon. At Hyde Park, the maids wore a white afternoon uniform.[149]

A housemaid could expect to make eighteen to twenty-five dollars a month, with "a couple of hours off duty each day, one afternoon and evening each week, and half of every second Sunday."[150]

The Vanderbilts' Maids

The Vanderbilts employed a number of housemaids over the years. Most were immigrants from Ireland, Britain, and Sweden, and were relatively mature (in their twenties, thirties, or forties). Some stayed with the Vanderbilts for some time.

Annie Diver: Annie Diver, one of the Vanderbilts' housemaids, consistently appears in their household in the records from 1915–1930, and was one of the servants that traveled between Hyde Park and New York. Diver was born on March 5, 1882 and emigrated from Lurgan,

147. Farley interview, October 27, 1947.

148. Carter, *Millionaire Households and Their Domestic Economy*, 88-89.

149. Morgan interview, February 11, 1974.

150. Carter, *Millionaire Households and Their Domestic Economy*, 98.

Ireland in 1899 with an eighth-grade education.[151] In 1900, at eighteen, Annie worked as a maid for a prominent young couple, Stephen and Juliet Tyng, at their home at 5 59th Street in New York City.[152] Ten years later, Diver had moved on to work in the Newport mansion of R. Livingston Beeckman on Ledge Road, not far from the Vanderbilts' Rough Point.[153] While still living in Rhode Island, she made enough money to travel home to Ireland and pay for her younger sister, Katie, to come to New York in 1911.[154]

The Vanderbilts hired Annie before 1915, when she appeared as "Annie Viner" in the 1915 census of Hyde Park.[155] She continued to work for the Vanderbilts until Mr. Vanderbilt's death; in the 1930 census, she and a cook were the only servants listed with Mr. Vanderbilt at 1025 Fifth Avenue. Mr. Vanderbilt named Annie Diver specifically in his will, leaving her $3,000.[156]

Diver applied for citizenship in 1922.[157] Her application noted that she had brown hair and brown eyes, was 5'-6" and 136 pounds. At the time, she lived at 1025 Fifth Avenue. She claimed to have emigrated from Ireland in 1899, arriving on the 16th of October on the *Anchoria*. While the ship did arrive in New York that day, her name does not appear on the passenger lists.[158]

An Annie Diver of the right age lived on East 63rd Street in 1940. The sixty-year-old roomed with Patrick and Rose Morley. While she was not employed that year, the census noted that she was looking for work as a "general maid to a private family."[159]

Elsie Agnes Aird Martin: One of the maids listed in the Hyde Park census of 1915 was Elsie Aird, a Scottish woman born in Inverurie in 1884. She came to America in 1911, sailing from

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151. Ancestry.com, *New York, Naturalization Records, 1882–1944* [online database], The National Archives and Records Administration; Washington, D.C.; *Petitions for Naturalization from the U.S. District Court for the Southern District of New York, 1897–1944*; Series: M1972; Roll: 471. *1940 United States Federal Census* [online database], Year: 1940; Census Place: New York, New York, New York; Roll: T627_2654; Page: 3A; Enumeration District: 31–1262.

152. Stephen Tyng was later the president of the Real Estate Board of New York. His father, a prominent New York City minister, left the ministry to introduce insurance to the European Market.

153 Ancestry.com, *1910 United States Federal Census* [online database], Year: 1910; Census Place: Newport Ward 4, Newport, Rhode Island; Roll: T624_1437; Page: 6A; Enumeration District: 0049.

154 Ancestry.com. *New York, Passenger Lists, 1820-1957* [database on-line], Year: 1911; Arrival: New York, New York; Microfilm Serial: T715, 1897-1957; Microfilm Roll: Roll 1703; Line: 7; Page Number: 167.

155. Ancestry.com, *New York, State Census, 1915* [online database], New York State Archives; Albany, New York; *State Population Census Schedules, 1915*; Election District: 02; Assembly District: 02; City: Hyde Park; County: Dutchess; Page: 07.

156. "Vanderbilt Will Recorded Here: Huge Estate's Disposal Listed," *Poughkeepsie New Yorker*, September 3, 1947, 2.

157. Ancestry.com, *New York, Naturalization Records, 1882–1944* [online database], The National Archives and Records Administration; Washington, D.C.; *Petitions for Naturalization from the U.S. District Court for the Southern District of New York, 1897–1944*; Series: M1972; Roll: 471.

158. Based on a search of the ship's manifest on libertyellisfoundation.org, September 2014.

159. Ancestry.com, *1940 United States Federal Census* [online database], Year: 1940; Census Place: New York, New York, New York; Roll: T627_2654; Page: 3A; Enumeration District: 31–1262.

Glasgow to stay with her sister in Garden City, New York. The passenger list described Elsie as "fresh complexioned" with dark hair and blue eyes.[160]

Before working for the Vanderbilts, Elsie was a maid for the Howards. She married Alfred Martin circa 1917 and they had a child, Marjorie Martin, in 1919.[161] The family lived in one of the gate houses at Hyde Park.[162]

Alma E. Nordlund: Alma Nordlund worked for the Vanderbilts by 1915 and stayed with them through 1920. Nordlund was born in 1885 and emigrated from Sweden in 1902-03.[163]

Theresa Farley: Theresa Farley worked for the Vanderbilts as the third chambermaid from 1927 to 1938. Her husband, John, was one of the housemen, and she was one of the local employees hired to clean the mansion for its opening. Eventually, she took on the job of third chambermaid because it allowed her to return to her family in the afternoon. She filled in for the other maids as necessary.[164] Mrs. Farley went on to be one of the main sources for information on the servants' areas after Mrs. Vanderbilt's death.

The Butler

The Vanderbilt butlers were part of the staff that traveled between the Vanderbilt homes. The butler was, in general, a married man who, when possible, lived with his family and commuted to work. If he was able to stay with his family, the butler used the bedroom allotted to him to change clothes and to stay overnight when necessary. He (and his assistants) wore business-like suits with pants, vests, and coats during the day; one employee remembered that they wore gray trousers and dark coats, with long black ties.[165] In the afternoon and evening, they changed into tuxedos with tail coats.

The expectations for the Vanderbilt butler match those for the typical butler laid out by Mary Elizabeth Carter:

> The butler may be a married man, if so inclined, without transgressing any rule. He may also have a home, and will be allowed to sleep there. Not so any of the other men. All must be single, and occupy rooms set apart for them in the house. The butler also, of course, has a room in the house furnished for purposes of the toilet, with a bed also, because when there are late entertainments he cannot go home at night. In good

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160. Ancestry.com, *New York, Passenger Lists, 1820–1957* [online database], Year: 1911; Arrival: New York, New York; Microfilm Serial: T715, 1897–1957; Microfilm Roll: Roll 1666; Line: 14; Page Number: 128.

161. Ancestry.com. *1930 United States Federal Census* [online database], Year: 1930; Census Place: Hyde Park, Dutchess, New York; Roll: 1420; Page: 21A; Enumeration District: 0028; Image: 43.0; FHL microfilm: 2341155.

162. Transcript of interview with Peggy Newman, September 1, 1984, Sound Recordings Collection, ROVA Archives.

163. Ancestry.com, *New York, State Census, 1915* [online database], New York State Archives; Albany, New York; *State Population Census Schedules, 1915*; Election District: 02; Assembly District: 02; City: Hyde Park; County: Dutchess; Page: 07; and *1920 United States Federal Census* [online database], Year: 1920; Census Place: Manhattan Assembly District 15, New York, New York; Roll: T625_1213; Page: 15B; Enumeration District: 1089; Image: 822.

164. Farley interview, October 27, 1947.

165. Morgan interview, February 11, 1974.

> houses it is customary to furnish the butler and all of his staff with winter and summer morning suits of dark navy-blue cloth cut like a business man's ordinary clothes. When there is no entertaining the butler may wear his until after luncheon.
>
> He dresses, commonly, immediately after that meal, and his afternoon toilet differs very little from his employer's dinner dress, as far as the general style and fashion may be concerned. It is customary for the employer to bestow his own laid-aside evening suits upon the butler. The tailor fits them over for his use. He becomes thus accustomed to wearing the finest broadcloth and the most expensive tailoring. It takes an adept at a casual glance to distinguish the butler from the man of the house – when both are in evening dress.[166]

The Vanderbilt butler took responsibility for the household silver, serving the afternoon and evening meals, staffing the door, and the care of the Dining Room and Butler's Pantry. He also did many of the flower arrangements (or delegated them to the houseman).

At Hyde Park, the Vanderbilts did not have their butler and his assistants "take their post in the main hall, there to remain during calling hours"[167] to answer the door. The butler himself never answered the door; instead, the second or third man answered the door, watching from the pantry window for arriving guests.[168]

While the housekeeper handled paying the maids, the wages for the butler and the second and third men were paid through Mr. Vanderbilt's New York City office.[169]

The Vanderbilt Butlers[170]

James Chapman: The earliest known butler for the Vanderbilts is James Chapman, the butler who hired Alfred Martin in 1909. Chapman was born June 20, 1866 in Thornton, a village in West Yorkshire, England, and immigrated to New York in 1890. Six years later he married his wife, Alice, and they had two children: Frederick J. (1896) and Evelyn A. (1898), both born in New York City. In 1905, he was working as a butler in New York, where he rented part of a house at 300 West 54th Street. In 1908, when he applied for citizenship, the family lived in Hyde Park.[171] By April of 1910, Chapman and his family had moved to Queens and he was employed

166. Carter, *Millionaire Households and Their Domestic Economy*, 186–187.

167. Carter, *Millionaire Households and Their Domestic Economy*, 187.

168. Morgan interview, February 11, 1974.

169. Crapser interview, January 19, 1973.

170. Because the butler lived with his family, he is not included with the Vanderbilts in census records, and so it is difficult to tie a butler to the Vanderbilt residence. The following list is limited to those butlers that Alfred Martin remembered in his oral interviews.

171. Ancestry.com. *Dutchess County, New York, Naturalization Records, 1932–1989* [online database].

as a secretary at an insurance company. He later left to start a cleaning-dying company, and he continued to work in that industry through 1920.[172]

Charles Guilford Terry: Charles Guilford Terry was born in December of 1872 in England.[173] He arrived in the United States when he was seventeen years old with an eighth grade education.[174] He went back to England to marry in 1895; he and his wife went on to have four sons, all born in New York: Charles Guilford, Jr. (1896); Alfred E. (1899); George (1900); and Frederick A. (1902).

By 1899, when he filed to be a citizen of the United States, Terry was a butler with a home at 14 East 72nd Street.[175] Alfred Martin named him as the butler following Chapman, so Terry must have begun work for the Vanderbilts in circa 1910. He continued to work for them through 1917.[176]

Terry was probably the butler that Lena Kipp, the child of one of the estate workers, remembered fondly:

> They had one butler over there he thought a lot of me. When I was a kid I'd stop and talk to him. Well, he found out when my birthday was. I had to come over and all the girls. He had the cook make a great big birthday cake for me, all decorated with fern and carnations all around it. Oh, it was beautiful. I had to have a party there.[177]

Terry was also the butler who met the young Shears daughters at the front door of the mansion, escorting them, in all formality, to a tea party with Mrs. Vanderbilt on the West Porch.[178]

The Terry family lived at 357 East 72nd Street, then moved to 242 East 71st Street into a newly built townhouse by 1910; they normally had one boarder or a parent living with them.[179] Terry

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172. Ancestry.com. *1910 United States Federal Census* [online database] Year: 1910; Census Place: Queens Ward 3, Queens, New York; Roll: T624_1065; Page: 3A; Enumeration District: 1290; FHL microfilm: 1375078. *New York, State Census, 1915* [online database] New York State Archives; Albany, New York; State Population Census Schedules, 1915; Election District: 48; Assembly District: 04; City: New York; County: Queens; Page: 24. *1920 United States Federal Census* [online database], Year: 1920; Census Place: Queens Assembly District 4, Queens, New York; Roll: T625_1233; Page: 3B; Enumeration District: 221; Image: 124.

173. Or 1873, depending on the source.

174. Ancestry.com, *1940 United States Federal Census* [online database]; 1940; Census Place: Kenmore, Erie, New York; Roll: T627_2531; Page: 14A; Enumeration District: 15–163.

175. Ancestry.com, *Selected U.S. Naturalization Records - Original Documents, 1790–1974* [online database], National Archives and Records Administration (NARA), Washington D.C.; *Petitions for Naturalization from the U.S. District Court for the Southern District of New York, 1897–1944*; NARA Series: M1972; Reference: (Roll 0012).

176. Terry signed Alfred Martin's war bond on June 9, 1917. Vanderbilt Estate Employee War Bond Records, ROVA Archives.

177. Transcript of interview with Lena Kipp, November 27, 1982. Sound Recordings Collection, ROVA Archives. Lena was born in 1904, so it is likely that Terry was the butler of her childhood.

178. Interview with Elizabeth Shears Hambleton (untranscribed videotape), Sound Recordings Collection, ROVA Archives. Based on Elizabeth's age, Terry must have been the butler during her childhood.

179. Ancestry.com, 1910 United States Federal Census [online database], Year: 1910; Census Place: Manhattan Ward 19, New York, New York; Roll: T624_1040; Page: 9A; Enumeration District: 1057; FHL microfilm: 1375053.

was listed with the family at that address when the rest of the staff appeared in the Hyde Park census in 1915.[180]

Terry left the Vanderbilts after 1917 to work as a mail clerk at Quaker Oats.[181] His sons later found their way into securities, and proved to be very successful, eventually founding their own firm. The oldest son, Charles Guilford, Jr., was president of the American Securities Corporation and on a number of boards.[182] The family became prominent enough to be included in the *New York Times* society pages.[183]

When he retired, Terry resided with his oldest son and his family in a spacious home on Depew Avenue in Buffalo.[184] He and his wife later moved to their own home on 116 Shepherd Avenue in Kenmore, New York, where they lived on "outside income."[185] He died in 1943; his family buried him in St. Michael's Cemetery in Astoria, Long Island.[186]

Other Butlers: Alfred Martin remembered that, after Charles Terry, the butlers were Mr. Lund and Mr. Huddelston.[187] Albert Stephenson was the Vanderbilts' last full-time butler; Louise named him in her will, leaving him $3,000.[188] After her death, Mr. Vanderbilt did not entertain as much and spent more time on his yacht, reducing the butler's duties. Stephenson was dismissed[189] and Edward Nelson, the second man and valet, took over the butler's diminished household role.

Valet

The valet's duties echoed those of the lady's maid. In the morning, he prepared his client's bath and laid out that day's clothes. He kept the clothes looking fresh and new.

> He is an expert at pressing… He can fold a coat as well as the tailor who made it. An array of boots and shoes of all styles and colors in vogue he must keep in shape over lasts… He may not allow them to assume the contour of the wearer's feet.[190]

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180. Ancestry.com, *New York, State Census, 1915* [online database], New York State Archives; Albany, New York; State Population Census Schedules, 1915; Election District: 18; Assembly District: 18; City: New York; County: New York; Page: 06.

181. Ancestry.com, United States World War I Draft Registration Cards, 1917–1918 [online database], Registration State: New York; Registration County: New York; Roll: 1766349; Draft Board: 133.

182. Charles G. Terry, Jr., obituary, *New York Times*, March 2, 1962.

183. See, for instance, "Marjorie Wittmer Bride of Frederick A. Terry Jr.," *New York Times*, March 13, 1960; and "Miss Noel Terry Becomes Fiancee; Young Women Whose Engagements are of Interest to Society," *New York Times*, December 31, 1950.

184. Ancestry.com, *1930 United States Federal Census* [online database]; Year: 1930; Census Place: Buffalo, Erie, New York; Roll: 1431; Page: 17A; Enumeration District: 0234; Image: 1040.0; FHL microfilm: 2341166.

185. Ancestry.com, *1940 United States Federal Census* [online database]; Year: 1940; Census Place: Kenmore, Erie, New York; Roll: T627_2531; Page: 14A; Enumeration District: 15–163.

186. Charles G. Terry obituary, *Buffalo Courier Express*, March 1, 1943, 14.

187. Martin interview, December 1, 1947.

188. Abstract of the will of Louise H. Vanderbilt.

189. Martin interview, December 1, 1947.

190. Carter, *Millionaire Households and Their Domestic Economy*, 283.

Although he was expected to be able to mend clothing, a skilled valet persuaded the lady's maid to do mending for him.[191] When traveling, the valet also packed and unpacked his client's luggage, purchased tickets, and arranged for hotels and conveyances.

Mr. Vanderbilt's Valet

Perhaps no servant knew Mr. Vanderbilt as well as Edward Nelson,[192] a Swedish man who worked with him until Frederick's death in 1938. Nelson served as valet and as the "second man" (assistant butler). After Mrs. Vanderbilt's death, the butler was dismissed and Nelson filled that role as well as that of valet.[193] According to Mrs. Seely, this arrangement was not unusual.[194]

Very little is known of Nelson. He was born in Sweden in 1877 and immigrated to America in 1896. By 1900, he lived in Staatsburg, working for Ogden Mills or a neighbor of Mills as a "waiter man."[195] Frederick Vanderbilt may have hired him by 1903.[196] He stayed in room B10 whenever he was in Hyde Park.[197] While he did sail with the Vanderbilts at times, he may have suffered from seasickness; that was one of the reasons given for Alfred Martin's promotion to steward and valet on the yacht.[198]

Mrs. Vanderbilt left him $3000 in her will;[199] Nelson received $10,000 from Mr. Vanderbilt.[200] Research has not yet discovered what happened to Edward Nelson after Mr. Vanderbilt's death, except that he was still in the area in 1939 when he helped Fred Traudt pack the china for Mrs. Van Alen.[201]

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191. Carter, *Millionaire Households and Their Domestic Economy*, 237-238.

192. Nelson's name varies in the census records: his first name is listed as Edward, Edvard, and Karl E. J., on James' Chapman's application for naturalization, it appears as Evald. The spelling of his surname also varied: Neilson, Nelson, and Nilson. As a result, it is difficult to search for him in historic records, outside of those that correspond directly to the Vanderbilts.

193. Martin interview, December 1, 1947.

194. "Valeting is often done by the butler and footmen or second men." Seely, *Mrs. Seely's Cook Book*, 13.

195. Ancestry.com, *1900 United States Federal Census* [online database], Year: 1900; Census Place: Hyde Park, Dutchess, New York; Roll: 1022; Page: 11A; Enumeration District: 0012; FHL microfilm: 1241022.

196. The 1903 date is based on James Chapman's 1908 application for citizenship; Edward Nelson, as one of his witnesses, was required to have known Chapman for at least five years. Ancestry.com, *Dutchess County, New York, Naturalization Records, 1932–1989* [online database].

197. Alfred Martin to Mrs. Warren Partridge, October 1, 1970. Resource Management Records, Curatorial Division Records, "Kitchen Restoration," ROVA Archives.

198. Morgan interview, February 11, 1974.

199. Abstract of the will of Louise H. Vanderbilt.

200. "Vanderbilt Will Recorded Here: Huge Estate's Disposal Listed," *Poughkeepsie New Yorker*, September 3, 1947, 2.

201. Fred Traudt (attrib), [House Log, Vanderbilt Mansion], 1939-1942, Source V-15, Resource Management Records, ROVA Archives.

Third Man

Fortunately, there is no need to generalize the third man's duties: a series of interviews with Alfred Martin, the third man for the Vanderbilts, record in detail his responsibilities and schedule. He and the second man, Edward Nelson, alternated half days and full days of duty (see Figure 15). According to Seely, this was not an unusual arrangement.

> In some families the butler and footman are on duty alternate afternoons--attending the bell, seeing to the parlor fires, lighting gas and lamps, serving afternoon tea, which is in special charge of the butler, and setting the dinner table.[202]

Alfred Martin: Alfred Martin was born October 30, 1887, in Spilsby, Lincolnshire, England, the middle of seven children. His father was a "domestic gardener."[203] Alfred went to school through the eighth grade. By the time he was thirteen years old, he worked as a house boy for the Rawlins family at Raithby Hall, an eighteenth-century home that had been expanded by Sir George Gilbert Scott in the nineteenth century. The Hall's staff was similar in size to the mansion staff at Hyde Park.[204]

Martin continued to work at Raithby Hall until he emigrated from England in 1909, and this experience served him well when he arrived in New York.[205] A friend in New York sent Alfred to James Chapman, the Vanderbilts' butler; within two weeks of arriving in America he was hired as the third man, and soon accompanied Chapman and Edward Nelson to Hyde Park.[206]

Alfred was one of the staff who traveled with the Vanderbilts; he worked at Hyde Park, New York, and Bar Harbor. In 1914, he was on the yacht *Warrior* when it was grounded off the northwest coast of Colombia. Despite the danger—"on that treacherous coast it was feared that the yacht would go to pieces at any time"—the valets insisted on staying with the crew when the Vanderbilts and their guests, the Duke and Duchess of Manchester and Lord Falconer, were rescued by a steam fruit boat. Finally, on Mr. Vanderbilt's orders, they boarded a rescue boat with some of the family's hand luggage.[207] The Vanderbilts sailed back to New York immediately; Martin and Pierre Bidart, the yacht's chef, stayed behind but left one week later.[208]

Alfred married Elsie Aird, one of the Vanderbilt maids, around 1917, then left to serve as a commissary steward in the Naval Reserve, sailing on the *U.S.S. Bali* from June of 1918 to

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202. Seely, *Mrs. Seely's Cook Book*, 14.

203. Ancestry.com, *1891 England Census* [online database], Class: RG12; Piece: 2603; Folio: 77; Page: 1; GSU Roll: 6097713.

204. Ancestry.com, *1901 England Census* [online database], Class: RG13; Piece: 3076; Folio: 5; Page: 2.

205. In the passenger list for Martin's arrival, he gives his most recent address as Raithby Hall. Ancestry.com, *New York, Passenger Lists, 1820–1957* [online database], Year: 1909; Arrival: New York, New York; Microfilm Serial: T715, 1897–1957; Microfilm Roll: Roll 1324; Line: 17; Page Number: 135.

206. Martin interview, December 3, 1947.

207. "Vanderbilts Here; Yacht a Wreck," *New York Times*, February 8, 1914.

208. Ancestry.com, *New York, Passenger Lists, 1820–1957* [online database], Year: 1914; Arrival: New York, New York; Microfilm Serial: T715, 1897–1957; Microfilm Roll: Roll 2260; Line: 3; Page Number: 199.

SECOND AND THIRD MAN DAILY SCHEDULES	
FULL-DAY SCHEDULE	**HALF-DAY SCHEDULE**
Early morning (before 9:00 AM)	
Eat breakfast	
Open shades and windows to air out the Dining Room	
Clean Dining Room, polishing floors and tables	
Report to Linen Closet to collect the day's linen from housekeeper	
Remove silver cups, mugs, bowls from safe for sideboards and dining table; polish silver	
Polish all silver on view in the other first floor rooms	
11:00 AM	
Change out of day uniform (business-like suit) and into afternoon/evening uniform: plain black pants and black cut-away coat with white vest, shirt, and bow tie	Prepare lunch table
11:45 AM	
Take over lunch duty	Off duty until 1:15
1:30 PM	
Assist butler to serve lunch	
Clear lunch, stay to attend to bells and answer telephone	Off duty
Periodically walk the first floor to check on rooms; pull shades on sunny side of house	
Prepare tea trays: send platters down to Kitchen on dumbwaiter to be filled with cakes	
Prepare trays for butler	
5:00 PM	
Butler serves tea	Off duty
After tea, prepare dinner table, help arrange flowers	
7:30 PM	
Dinner. Attend dumbwaiter, taking serving dishes to the serving table that sat behind the screen in the Dining Room	
Butler serves main dishes, assistants serve side dishes	
After dinner, stay in Butler's Pantry until family signals bedtime by ringing one of the bells. Turn off house lights.	Off duty

Figure 15. Schedule of the second and third man, who alternated half-day and full-day work schedules, based on Alfred Martin's recollection.

February of 1919.[209] He also supported the war effort by allowing $16.32 to be deducted from his salary each month toward a $200 war bond.[210] Nine months after his return from the war, his wife gave birth to a daughter, Marjorie Alfreda.

He continued his work for the Vanderbilts through the next two decades. Mr. Vanderbilt promoted Alfred to be his steward and valet by 1925, when he wrote to Herbert Shears that "Alfred is doing very well as steward."[211] Louise Vanderbilt left Martin $3,000 in her will, and he received $10,000 from Frederick's estate.[212]

He went on to work at the DeLaval Separator Company in Poughkeepsie, but he continued his association with the Vanderbilt estate as one of the first tour guides when the mansion opened to the public in 1940.[213] According to his obituary, Martin was a Mason and belonged to the First Presbyterian Church in Poughkeepsie. He later moved to Atlanta, Georgia to live with his daughter and her family, and died there on November 12, 1972.[214]

Henry Ballard: After Alfred Martin was promoted, Henry Ballard was hired as the third man.[215] No further information is known of him.

Houseman

> The useful man about a house is well named. Everybody calls upon him, and everybody uses him in emergencies. If unwilling to submit to these conditions, it behooves him to seek his livelihood in some other way. . .A *competent* and *willing* useful man needs an angelic disposition to get along, and deserves canonization as a saint when his earthly probation is over.[216]

The Vanderbilts' houseman, also referred to as the day man or night man, worked with nearly everyone on the household staff. His list of tasks demanded an eclectic assortment of skills. His first assignment was to start the furnaces in the morning. He then swept the porches and, with the butler's help, set out the porch furniture. He brought wood to the fireplaces (the logs cut the correct length for each fireplace) and washed the windows.[217] Downstairs, he kept the kitchen and laundry supplied with coal; according to Mary Elizabeth Carter, he helped turn

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209. Ancestry.com, *New York, World War I Veterans' Service Data, 1913–1919* [online database], New York State Archives; Albany, New York; Reel Number: A0412:11; Residence City: Hyde Park; Residence County: Dutchess.
210. Vanderbilt Estate Employee War Bond Records, ROVA Archives.
211. Frederick W. Vanderbilt to Herbert Shears, September 1, 1925.
212. Abstract of the will of Louise H. Vanderbilt; and "Vanderbilt Will Recorded Here: Huge Estate's Disposal Listed," *Poughkeepsie New Yorker*, September 3, 1947, 2.
213. He was considered the best of the guides; the others included men from the CCC and one of the former Vanderbilt gardeners. Fred Traudt (attrib), [House Log, Vanderbilt Mansion], 1939-1942, Source V-15, Resource Management Records, ROVA Archives.
214. Alfred Martin obituary, *Poughkeepsie Journal*, November 14, 1972, 22.
215. Farley interview, October 27, 1947.
216. Carter, *Millionaire Households and Their Domestic Economy*, 203.
217. Transcript of interview with Theresa P. Farley, October 16, 1947; Morgan interview, February 11, 1974.

the laundry mangle when extra strength was needed.[218] He walked into the village on errands for the butler and chef and collected the mail from the post office.[219]

Thomas Morgan, one of the housemen, operated the ice cream freezer each day; "I got so I hated the sight of the freezer. I liked the ice cream but I hated to freeze it."[220] He also helped with flower arrangements; on one memorable occasion, he arranged two thousand Sunburst roses for the Dining Room table in a "Court of Honor" (columns arranged in an oval with "festoons of flowers between.") Sometimes he delivered flowers and vegetables to the New York City house. Morgan was the houseman responsible for rolling out (and later cleaning) the carpet for Mrs. Vanderbilt's bedroom when it arrived.[221]

Carter's "universal pack-horse of the house" earned $30 to $40 per month. The Vanderbilts' houseman earned about that much: John Farley's wages began in 1921 at $1.50 per day, then rose to $40 per month. By the time of Mr. Vanderbilt's death in 1938, Farley made $90 per month.

The Vanderbilt Housemen

Mary Elizabeth Carter was adamant that the housemen could not marry,[222] but the Vanderbilts' housemen in Hyde Park were all married during their employment at the mansion. They were local men who stayed in Hyde Park year round.

Patrick Monaghan: Patrick Monaghan worked at the Vanderbilt Mansion until he retired (sometime between 1904–1908).[223] Monaghan was born in Ireland in 1939 and came to America in 1856. Six years later, he joined the 128th New York regiment and fought with them from 1862 to 1865 in Louisiana and under General Sherman in his Shenandoah campaign.[224] Of the 1,133 men in the regiment, only 400 returned home to Columbia and Dutchess counties.[225] According to his successor, Thomas Morgan, Monaghan lived with his wife, Ellen, in the gatehouse.[226]

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218. Carter, *Millionaire Households and Their Domestic Economy*, 203.
219. Farley interview, October 16, 1947.
220. Morgan interview, February 11, 1974.
221. Morgan interview, February 11, 1974. For the full story, see the section on Mrs. Vanderbilt's Bedroom in this report.
222. Carter, *Millionaire Households and Their Domestic Economy*, 214-215.
223. Morgan interview, February 11, 1974.
224. Ancestry.com. 1890 Veterans Schedules [online database]. Year: 1890; Census Place: Hyde Park, Dutchess, New York; Roll: 48; Page: 1; Enumeration District: 40.
225. *The Union army: a history of military affairs in the loyal states, 1861-65 -- records of the regiments in the Union army -- cyclopedia of battles -- memoirs of commanders and soldiers,* Vol. II. *(*Madison, WI: Federal Pub. Co., 1908), as cited at http://dmna.ny.gov/historic/reghist/civil/infantry/128thInf/128thInfMain.htm.
226. Morgan interview, February 11, 1974.

Thomas J. Morgan: Tom Morgan took over from Monaghan when he was eighteen years old, and continued to work at the mansion for the next ten years (about 1908 to 1918[227]). Morgan was born in Poughkeepsie in 1890. After World War I, he became a machinist.[228] His visit to the mansion in 1974 provided some of the most colorful anecdotes of the staff.[229]

John Farley: John Farley, born in 1876,[230] spent nearly all of his life working on the estate, beginning as a water boy (taking water to the men working in the fields) before 1901. For twenty years, until 1921, he worked as a "tree man." After a fall that left him badly injured, Mr. Vanderbilt offered him the houseman's position. He and his wife, Theresa, had four children.[231] To supplement their income, Theresa worked in the house as the third chambermaid in the 1920s.[232]

Chef

The Vanderbilts' personal chef traveled with them between their residences and on their yacht. In New York City, he maintained his own home. When working at Hyde Park, he may have sometimes brought his family upstate,[233] but a room in the basement (B13) was set aside for his use when needed.

A typical chef's day began with the early marketing while the second cook prepared the early breakfasts.[234] The Vanderbilts' chef received a good majority of his supplies from the farm; one ledger indicates that dairy products were shipped to New York City and the Adirondack camp, Pine Tree Point.[235] The farm supplied other products, too, to the Vanderbilts' other homes. While at Bar Harbor, Frederick wrote to Herbert Shears,

> Since writing you Stephenson [the butler] tells me we cannot use so many chickens as Mrs. V is often out to lunch so one shipment a week will be enough – The lot due tomorrow will last till next week I should think as I will be away part of the time – You could ship 15 or 18 early next week which will about last till we leave.[236]

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227. If the 1918 date is correct, then Morgan left the Vanderbilts' employ to enlist in World War I. He served for a month or so before contracting influenza and pneumonia. Ancestry.com, *New York, World War I Veterans' Service Data, 1913–1919* [online database], New York State Archives; Albany, New York; Reel Number: A0412:11; Residence City: Hyde Park; Residence County: Dutchess.

228. Ancestry.com. *New York, State Census, 1925* [online database]. New York State Archives; Albany, New York; *State Population Census Schedules, 1925*; Election District: 03; Assembly District: 02; City: Hyde Park; County: Dutchess; Page: 9.

229. Morgan interview, February 11, 1974.

230. Ancestry.com. *1930 United States Federal Census* [online database]. Year: 1930; Census Place: Hyde Park, Dutchess, New York; Roll: 1420; Page: 5B; Enumeration District: 0028; Image: 12.0; FHL microfilm: 2341155.

231. Ancestry.com. 1920 United States Federal Census [online database]. Year: 1920; Census Place: Hyde Park, Dutchess, New York; Roll: T625_1097; Page: 5A; Enumeration District: 23; Image: 820.

232. Farley interview, October 16, 1947.

233. When the Vanderbilt chef Pierre Bidart applied for citizenship, his family lived in Hyde Park. Ancestry.com. *New York County Supreme Court Naturalization Petition Index, 1907-24* [online database], Volume 291, p. 69.

234. Carter, *Millionaire Households and Their Domestic Economy*, 220-221.

235. Hyde Park Farm, Daily Account [blank form], ROVA Archives.

236. Frederick W. Vanderbilt to Herbert Shears, September 2 [no year].

The chef did purchase some of his supplies in the village of Hyde Park. Douglas Crapser, whose father owned a grocery store, remembered one of the Vanderbilt chefs trying to purchase *foie gras*, speaking French, and frustrated that he could not find the right ingredients in Hyde Park.[237]

At the mansion, the chef prepared the breakfast trays for the Vanderbilts, placing the proposed menu for the day on Mrs. Vanderbilt's tray for her approval. Mrs. Vanderbilt was known to visit the chef in his kitchen.[238]

As Alfred Martin remembered, the Vanderbilts ate three courses for lunch: fish, a main course, and dessert with fruits and candies. More elegant lunches with guests included hors d'oeuvres and "very fancy ice cream" and cakes. Later in the afternoon, tea was served. For the Vanderbilts' dinner, the chef prepared an egg dish; an entrée; chicken, turkey, or other game; and dessert, fruits and candies. A banquet added a soup course and fish course.[239] Tom Morgan recalled having to make ice cream every day, as it was Mr. Vanderbilt's favorite, especially coffee ice cream.[240]

Mary Elizabeth Carter's colorful description of a Gilded Age chef matches the common perception of a French autocratic genius who reigned over the kitchen:

> a human kaleidoscope, variable, piquant, artistic, and always interesting. Courteous and good-tempered when nothing occurs to ruffle his amiability, debonnaire and flattering in his manner, he makes a picturesque figure in his white linen suit and broad white cap. But Chef can snub with a shoulder shrug, wilt with one glance of his expressive eyes; or, when excited to anger, annihilate by an avalanche of scornful words.[241]

A 1906 *New York Times* profile of the "Gastronomic Artists in the Kitchens of the Rich" portrayed a more businesslike expert:

> A mass of misinformation has gathered about the French chefs. They are far more likely to be simple, self-respecting, and hard-working individuals, dignified in their labor, good husbands and fathers, than the exaggerated figures which novelists, when they descend into the kitchen, have described.[242]

According to Carter, a chef usually earned $100 per month, plus commissions on all of his market purchases. "Woe betide the luckless butcher, fishmonger, or green-grocer, who unwarily refused to give our chef commissions. He will soon find that his goods are unsatisfactory, and lose the custom of that house."[243] The *New York Times* article reported a

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237. Notes from interview with Douglas Crapser, February 16, 1977, Sound Recordings Collection, ROVA Archives.
238. Morgan interview, February 11, 1974.
239. Martin interview, December 8, 1947.
240. Morgan interview, February 11, 1974.
241. Carter, *Millionaire Households and Their Domestic Economy*, 217-218.
242. "Gastronomic Artists in the Kitchens of the Rich," *New York Times*, January 14, 1906.
243. Carter, *Millionaire Households and Their Domestic Economy*, 219.

slightly higher average wage, at $180 per month, with some chefs, such as those that worked for the Astors and Careys, paid much more.[244]

The chefs profiled by the *New York Times*[245] included Chef Tailland, who worked for Mrs. Astor. Like many of the wealthiest families, she found her chef at a Parisian restaurant; in Tailland's case, the Café Volain in Paris. Tailland worked primarily at the Astors' Fifth Avenue townhouse, travelling to Newport and to Ferncliff to manage the family's large parties. The staff required for the Astors' social round – "an underchef, a meat and pudding cook, a buttery man, and two scullions" – contrasts with the simpler staff employed by Frederick and Louise. Besides his responsibilities as a chef, the multi-lingual Tailland travelled abroad with Mrs. Astor, doubling as her courier: "being judicial rather than mercurial in his habits of thought and speech he is able to smooth away from the journeys of his employer such obstacles as sometimes impede a millionaire's progress."

George Gould's brother-in-law, Count Boni, found the Gould's chef in Paris when George's wife complained of the trouble she had with her chefs. Chef Legarre's headquarters were at Georgian Court, but he came to New York when the Gould's townhouse was open. The *New York Times* described him as a "genial, even-tempered man, who likes large house parties and the excitement attending them." Legarre was also known for serving simple, ungarnished dishes favored by Gould that were equal to the more fashionable "rich and palatable, if indigestible, combinations."

Edouard Dalleine, William C. Whitney's chef, made $2,600 per year and received three months vacation. The vacation enabled him to visit his family in France, as he did not want to move them to New York City. Famous for his "happy faculty of originating novel and toothsome combinations on the spur of the moment," Dalliene travelled to Mr. Whitney's residences, setting up "his culinary apparatus at a moment's notice either at Aiken, Old Westbury, the Berkshires, or the town house." Mr. Whitney received so many visitors, all needing to be fed, that Dalleine prepared meals throughout the day.

Private clubs and restaurants paid higher wages for chefs, drawing them away from private work. The *New York Times* noted that Frederick Vanderbilt's sister, Emily Sloane, had recently lost her chef of six years, August Abeille, to a club.

The Vanderbilts' Chefs

Pierre Bidart: Like the butler, a chef could marry and have his own home and family. As a result, it is difficult to identify the Vanderbilts' chefs; they generally did not live with the Vanderbilts and did not appear with them in the censuses.

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244. The article lists both $3,000 and $8,000 a year for these chefs.

245. The following information on the chefs is taken from "Gastronomic Artists in the Kitchens of the Rich," *New York Times*, January 14, 1906.

Fortunately, one chef stood out in Alfred Martin and Tom Morgan's memories, the one chef listed in a census of the Hyde Park mansion: Pierre Bidart, a Basque Frenchman who worked for the Vanderbilts by 1914 and through 1918.

Bidart came to America as chef to Joseph Pulitzer on the yacht *Liberty*. Pulitzer, who suffered from blindness, stress, and acute sensitivity to noise, found refuge on the *Liberty*, sometimes sailing for eight months out of the year. The role of chef on the *Liberty* could not have been easy. Pulitzer had diabetes and was prone to acute dyspepsia. He shrouded his trips in secrecy. The crew never knew where or when the yacht would sail. The chef and his assistants might disembark for a prolonged stay, then have to reboard that same day due to Pulitzer's whim.[246] Bidart travelled with Pulitzer in 1911, the last year of Pulitzer's life; on at least one of those voyages, his wife sailed with him to New York.[247]

His declaration of intention for citizenship in 1914 is a wealth of information.[248] Born in St. Jean de Luz, France in July of 1881, Bidart was 5'-6" tall and 185 pounds, with brown hair and blue eyes. He joined the *Liberty*'s crew in Genoa, but had lived in London, England before that. In 1914, he lived at 217 East 48th Street with his wife, Angele Hue, and his son Armond (born in France in 1907). Henry G. Merkel, a Park Avenue butcher, and Charles Terry, the Vanderbilts' butler, witnessed his application.

Bidart was denied citizenship at that time; apparently, he entered the country without proper registration and examination because of "desertion." The required immigrant "head tax" was paid in 1917, and he then reapplied. In 1917, he lived at 509 East 77th Street. He registered for the World War I draft in 1918 while working at 1025 Fifth Avenue, but was denied for "the obvious disqualification."[249] When he finally took his oath of citizenship in November of 1918, he was still working for the Vanderbilts.[250]

Thomas Morgan, the houseman by 1910, remembered Bidart as a small, stocky man who spoke little English. Once, when Bidart was suffering from a toothache in Hyde Park, Morgan took him to have the tooth pulled. In gratitude, Bidart invited him to eat with the servants.[251]

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246. For a description of travelling with Pulitzer in the last years of his life, see Alleyne Ireland, *Joseph Pulitzer: Reminiscences of a Secretary* (New York: Mitchell Kennerley, 1914).

247. Ancestry.com. *New York, Passenger Lists, 1820–1957* [online database], Year: 1911; Arrival: New York, New York; Microfilm Serial: T715, 1897–1957; Microfilm Roll: Roll 1686; Line: 3; Page Number: 146.

248. Ancestry.com, *New York County Supreme Court Naturalization Petition Index, 1907-24* [online database], volume 291, p. 69.

249. Ancestry.com, *U.S., World War I Draft Registration Cards, 1917–1918* [online database], Registration State: New York; Registration County: New York; Roll: 1766253; Draft Board: 130.

250. Ancestry.com. *New York County Supreme Court Naturalization Petition Index, 1907-24* [online database], volume 291, p. 69.

251. Morgan interview, February 11, 1974.

Passenger lists and naturalization records list Bidart working at Hyde Park and at 1025 Fifth Avenue.[252] He was the chef on the *Warrior* when it was grounded off the coast of Columbia, and journeyed back to New York with Alfred Martin after they had to abandon the yacht.[253]

After Mrs. Vanderbilt's death, Mr. Vanderbilt reduced his entertaining and no longer used a chef, instead employing a woman to do the cooking.[254] Mary Carter pointed out that

> As a rule chefs do not care to engage with families who refuse to entertain frequently and handsomely. They prefer to have plenty of opportunities to expend time and display artistic taste upon grand dinners and dainty suppers, not to mention the obvious fact of larger commissions in a hospitable mansion.[255]

Cooks and Kitchen Maids

The chef at the Vanderbilt mansion was assisted by cooks, who plucked the fowls, chopped the vegetables, and did whatever else the chef required. They also cooked meals for the servants. The kitchen maid washed the kitchen pots and pans in the scullery, helped in the kitchen, and set the table for the servants' meals. Mary Elizabeth Carter vividly described their roles in the kitchen:

> By the sink stands the kitchen-maid with an extra woman from outside assisting her in the endless routine of washing and scouring Chef's copper utensils. Each thing must shine like new before a nice chef will condescend to permit the creations of his genius to develop in it. The second cook waits meekly upon the men, doing their bidding, while with feminine aptitude she catches ideas for her future advantage to be used in a kitchen of her own.[256]

The Vanderbilts' Cooks and Kitchen Maids

Alfhild Jacobson, a Finnish immigrant, was the cook in 1915.[257] She was born in 1875 and had been in the United States for ten years. She worked with three young Swedish kitchen maids: Maria Lofgoen, who was twenty-two years old and had been in the United States since she was sixteen; Julia Strand, twenty, who immigrated at seventeen; and Ruth Ross, eighteen, who had been in the United States for just a year.

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252. For example, Ancestry.com. *New York County Supreme Court Naturalization Petition Index, 1907-24* [online database], volume 291, p. 69.

253. Ancestry.com, *New York, Passenger Lists, 1820–1957* [online database], Year: 1914; Arrival: New York, New York; Microfilm Serial: T715, 1897–1957; Microfilm Roll: Roll 2260; Line: 3; Page Number: 199.

254. Farley interview, October 27, 1947; transcript of interview with Douglas Crapser, January 25, 1973, Sound Recordings Collection, ROVA Archives.

255. Carter, *Millionaire Households and Their Domestic Economy*, 222.

256. Carter, *Millionaire Households and Their Domestic Economy*, 226.

257. Ancestry.com, *New York, State Census, 1915* [online database], New York State Archives; Albany, New York; *State Population Census Schedules, 1915*; Election District: 02; Assembly District: 02; City: Hyde Park; County: Dutchess; Page: 07.

Laundress

The head laundress was a skilled professional; she handled "countless expensive and delicate articles of wearing apparel and house linen, and must send all back looking as beautiful as if but just arrived from Paris." She managed the laundry much as the chef ruled the kitchen, and was responsible for everything that entered and left the laundry.[258] The Vanderbilts' laundress traveled with the Vanderbilts between New York and Hyde Park.[259]

According to Mary Elizabeth Carter, the laundress' assistants cleaned the servants' laundry. While they trained under the head laundress, they were also responsible for cleaning the laundry room, building the fires, and keeping the boilers polished.[260] Typically, a head laundress received up to thirty dollars a month; her assistants, as little as eighteen dollars. They worked long hours, often into the evening, and received Sunday off.[261]

One piece of ephemera, a laundry tag found in the Laundry's drying room, indicates that by 1938 at least part of the laundry was sent out for cleaning. The Alma Brolin Laundry at 174 East 82nd Street conveyed one piece of laundry (valued at $10) to Hyde Park via the Railroad Express Agency on May 22, 1938, a month before Mr. Vanderbilt's death.

The Vanderbilts' Laundresses

Sophie Lohtenon (probably Lahtinen), a thirty-eight-year-old Finnish immigrant, served as the Vanderbilts' laundress in Manhattan in 1910. She came to America in 1896.[262]

By 1915, Ida Peterson was the laundress.[263] Ida, 52, came from Sweden in 1881. In 1930, at the age of sixty-seven, she boarded with other Swedish immigrants in Brooklyn; she was still a laundress to a "private family."[264]

No laundresses are listed in 1920-30, but the Vanderbilts continued to employ one. In 1924, Mr. Vanderbilt notified Herbert Shears that Mrs. Smith was going to travel up to Hyde Park from New York City and "bring down with her the laundress, cook, & upstairs girl."[265]

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258. Carter, *Millionaire Households and Their Domestic Economy*, 170.

259. Frederick W. Vanderbilt to Herbert Shears, December 13, 1924.

260. Carter, *Millionaire Households and Their Domestic Economy*, 170–171.

261. Carter, *Millionaire Households and Their Domestic Economy*, 179–180

262. Ancestry.com, *1910 United States Federal Census* [online database], Year: 1910; Census Place: Manhattan Ward 21, New York, New York; Roll: T624_1037; Page: 3A; Enumeration District: 1170; FHL microfilm: 1375050.

263. Ancestry.com, *New York State Census, 1915* [online database], New York State Archives; *Albany, New York; State Population Census Schedules, 1915*; Election District: 02; Assembly District: 02; City: Hyde Park; County: Dutchess; Page: 07.

264. Ancestry.com, *1930 United States Federal Census* [online database], Year: 1930; Census Place: Brooklyn, Kings, New York; Roll: 1506; Page: 1A; Enumeration District: 1069; Image: 761.0; FHL microfilm: 2341241.

265. Frederick W. Vanderbilt to Herbert Shears, December 13, 1924.

Personal Secretary

Mrs. Vanderbilt's personal secretary dealt with her correspondence and accounts. Passenger lists, a few letters, and the reports on the grounding of the Warrior provide names for two of the secretaries. Only one secretary, Marian Smith (who served as housekeeper and secretary), is listed in the censuses.

Ida Hagnell: The secretary that accompanied Mrs. Vanderbilt on the ill-fated voyage of the *Warrior* was Ida Hagnell, a Swedish immigrant born in 1869-74 (depending on the source). Apparently, while in New York City, Hagnell did not necessarily live with the Vanderbilts; when the passengers arrived back in New York, she reported her residence as 30 East 63rd Street.[266] She involved herself in the Swedish community in New York. In 1906, she attended an informal musicale given by Hjalamar L. Clauson and the Misses Clauson in Brooklyn.[267]

Hagnell travelled back and forth to Europe often. In 1909 she sailed from Southampton on the same ship as the Vanderbilts (the *Kaiser Wilhelm II*), but the passenger lists does not indicate any relationship between them.[268]

The 1942 interpretive plan, based on Theresa Farley's recollections, places Hagnell in the Small Pink Room on the third floor.[269]

Wickes, Sheffield, & Meyer: Mrs. Vanderbilt also used the private firm of "Miss Marie-Louise Wickes, Miss Julie M. Sheffield, Miss Louise Meyer, Financial and Social Secretaries."[270] Letters between Sheffield and Herbert Shears hint at their role in keeping her accounts and at their relationship with their employer. In one letter, Shears notifies Sheffield that, "In checking up Mrs. Vanderbilt's account, I find she owed me $15.00 for candy which I purchased at Christmas time, and which she gave out at the time she distributed the toys etc, to the children around town." A check was sent within the week.[271]

Three years later, Sheffield found herself in a predicament.

> My dear Mr. Shears:-
>
> I am wondering if you would be kind enough to do something for me.
>
> Mrs. Vanderbilt signed the enclosed cheque for $24.00 and said she wanted to give it to the Oakley boy who had done so well! I am uncertain whether she means Raymond Oakley or if there is a brother, Frederick, she may mean him. Possibly you would know this better than I do. If you can ascertain who should have this cheque will you fill in the first name and forward the cheque to the right person, if you cannot do this,

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266. Ancestry.com, *New York, Passenger Lists, 1820–1957* [online database], Year: 1914; Arrival: New York, New York; Microfilm Serial: T715, 1897–1957; Microfilm Roll: Roll 2259; Line: 3; Page Number: 80.

267. Brooklyn *Daily Standard Union,* April 11, 1906.

268. Ancestry.com, *New York, Passenger Lists, 1820–1957* [online database], Year: 1909; Arrival: New York, New York; Microfilm Serial: T715, 1897–1957; Microfilm Roll: Roll 1321; Line: 29; Page Number: 95.

269. NPS, "Third Floor Furniture Plan, May 1942."

270. See letters between Herbert Shears and Julie M. Sheffield.

271. Herbert Shears to Julie M. Sheffield, February 10, 1921.

kindly return the cheque to me and I will send it to Mrs. Vanderbilt to give to the right person. Please do not say to Mrs. Vanderbilt that I sent the cheque to you as the idea might upset her.

I regret very much to trouble you with this but I will appreciate anything you can do in the matter.

Sincerely yours,

Julie Sheffield[272]

THE VANDERBILTS AT HYDE PARK

Seasonal Use of the Mansion

The Vanderbilts followed the pattern of New York society, migrating from home to home. But they always returned to Hyde Park. They lived in the mansion during the late spring-early summer season, usually from Easter to July Fourth, and then from Labor Day to mid-November, when they would leave for the New York winter social season. Even when in New York City, they visited their country house as often as possible, staying in the Pavilion if the house was closed for the season. They usually spent Christmas at Hyde Park.

The *Poughkeepsie Sunday Courier* chronicled many of the Vanderbilts' visits and their travels. One entry reported that "Mrs. F. W. Vanderbilt will leave for Washington on Feb. 4th. After a short stay there she intends going to Florida, where the Duke and Duchess of Manchester will join her & Mr. Vanderbilt. The party will then enjoy a cruise on the Vanderbilt yacht through the West Indies."[273] The Vanderbilts often arrived in Hyde Park on their yacht and entertained at the mansion and on the yacht.

The journals of the estate's superintendent, Herbert Shears and his wife, give a more personal, if brief, account of the Vanderbilts' visits for the first ten years.[274] The Vanderbilts came to Hyde Park by car, by train, and sometimes in the yacht. The visits drew varied reactions from the Shears, ranging from hope that the Vanderbilts would come that weekend, to wishing "the V's were away for a time."[275] One Sunday in April, Mrs. Shears noted Mr. Vanderbilt's arrival "put an end to our church and dinner out."[276]

The Shears recorded tantalizingly brief references to activities and visitors to Hyde Park. The variety of visits and guests are reflected in their entries for 1904.

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272. Julie M. Sheffield to Herbert Shears, June 18, 1924.

273. *Poughkeepsie Sunday Courier*, January 22, 1911, 3. That was the last cruise the Vanderbilts took on the Warrior, as it foundered on a sandbar off of Colombia, ending in a dramatic rescue; see "Vanderbilts Here; Yacht a Wreck," *New York Times*, February 8, 1914.

274. Transcripts of the Journals of Herbert and Marie Shears.

275. Herbert Shears entry November 8, 1903, Transcripts of the Journals of Herbert and Marie Shears.

276. Marie Shears entry April 12, 1903, Transcripts of the Journals of Herbert and Marie Shears.

The year began with the Vanderbilts visiting for the New Year's holiday. Typically, Mr. Vanderbilt came up each weekend. March 27 was the "first Sunday since September Mr. Vanderbilt has not been here."[277]

1904 was an unusual year, in that the Vanderbilts went abroad for six months. It was not until the fall that they returned. On September 29, "Mr. & Mrs. V. came this evening after being away six months hope he will be pleased with things for Hub's [Mr. Shears'] sake."[278]

The guest season began on Monday, October 3, when the Vanderbilts hosted "some German friends." Mr. Vanderbilt went back to the city, leaving the friends with Mrs. Vanderbilt. The following Saturday, "Mr. Burnett, Mr. Rossiter and Mr. Hoyt came today and Mr. Vanderbilt returned last night. Gave him my bills and all is peace and happiness."[279] That same day, Marie noted that there were 'lots of guests on the place." These guests may have included Mr. and Mrs. Graham Murray, who visited the Vanderbilts and the Mills in the first weeks of October. Mrs. Murray was known as

> one of the best known hostesses in England and Scotland. Her near relationship to Mrs. George Keppel has been perhaps an additional reason for extra civilities here, as Mrs. Keppel has always been a great favorite in New York. . .Mrs. Graham Murray is blessed with a keen sense of humor, and her stories are simply delicious.[280]

The group returned to the city on October 10. Twelve days later there was a "great mix up with company at the Mansion."[281] Sadly, there is no further clue to the nature of the mix-up.

In November, there were "lots of guests" for the first weekend and "some French count" the second weekend.[282] Mrs. Margaret Bottome, a well-known Christian columnist and the founder of the International Order of King's Daughters (who helped serve the newsboys at Mrs. Vanderbilt's Newport Thanksgiving dinner) visited that autumn, as did a Colonel and Mrs. Osburne.[283]

The mansion was closed on the last day of November, but Frederick, with or without Louise, continued to come up from New York City every weekend.

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277. Herbert Shears entry March 27, 1904, Transcripts of the Journals of Herbert and Marie Shears.
278. Marie Shears entry September 29, 1904, Transcripts of the Journals of Herbert and Marie Shears.
279. Herbert Shears entry October 10, 1904, Transcripts of the Journals of Herbert and Marie Shears.
280. *New York Times*, October 9, 1904.
281. Marie Shears entry October 22, 1904, Transcripts of the Journals of Herbert and Marie Shears.
282. Marie Shears entry November 5, 1904, and Herbert Shears entry November 12, 1904, Transcripts of the Journals of Herbert and Marie Shears.
283. *Poughkeepsie Sunday Journal,* as cited by Charles Snell, "Vanderbilt Handbook Manuscript: Vanderbilt Mansions National Historic Site Hyde Park, New York," Typescript, February 3, 1955.

Daily Life in the Mansion

Whether alone or entertaining guests, Mr. and Mrs. Vanderbilt ate breakfast in their bedrooms, emerging late in the morning or at noon.[284] When there were no guests, much of their day (when not outside enjoying the estate) was spent in the Den, the favorite room in the house, where the couple could sit, read, and write.[285] If Mrs. Vanderbilt wanted to be alone, she went into the Reception Room and closed the door behind her. The same principle held true for Mr. Vanderbilt's Office, where he met with Mr. Shears and other business appointments.[286]

The couple ate lunch and dinner at the small table in the Dining Room, with four places set even for the two of them. Mr. Vanderbilt sat on the south side of the table, with Mrs. Vanderbilt on the north side.[287] Between meals, Mr. Vanderbilt sometimes went back up to his Bedroom, where he could work in the "corner with the sun pouring into [the] room."[288]

The Country Weekend

Many guests who visited Hyde Park came for a "country weekend." They spent their days outdoors, and evenings at dinner parties or other entertainments. The most detailed and seemingly accurate descriptions of these weekends are found in the recollections of Eleanor B. Worcester, who visited for a September weekend in 1923, and a series of 1947–1949 interviews with the former assistant butler Alfred Martin; the following narrative is based on their memories.

Before the guests arrived, Mrs. Vanderbilt informed the housekeeper "as to what room you were to occupy. Menus from the chef would be admitted and approved. The butler would be informed as to the wine and glass and china to be used and there would be one of the underbutlers detailed to be your personal attendant to take care of your personal needs — pack your bag, look after your clothes." When a male guest visited for the first time, he was assigned the Mauve Room; repeat visitors "possibly would get the large red room. That was usually given to the gentleman when he came to visit."[289]

The day of the guest's arrival, one of the servants kept watch:

> as your car came around the bend in the drive, [Mr. And Mrs. Vanderbilt] would be notified or sitting in the den waiting for you and by the time that you arrived at the door you would see them on the steps waiting to extend a cordial welcome to you.

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284. For more information on Mr. Vanderbilt's breakfasting habits, see the section on Mr. Vanderbilt's Bedroom in this report. Transcript of interview with Albert Martin, December 3, 1949. Sound Recordings Collection, ROVA Archives.

285. See the Den section of this report. Martin interview, December 3, 1949. George A. Palmer, Superintendent, Memorandum, May 18, 1948, 1. ROVA Archives.

286. Martin interview, December 3, 1949.

287. Martin interview, December 1 and 8, 1947.

288. Martin interview, December 3, 1949.

289. Martin interview, March 5, 1949.

> You would no doubt turn and look east and express words of admiration for the beautiful lawn and the trees that you would see.[290]

The butler served tea in the Living Room, then the guest could choose to rest or join Mr. Vanderbilt for "a little walk looking at the view of the river and so on, coming back in ample time to dress for dinner." Mrs. Worcester did indeed have time to rest, then dressed to have dinner with the Vanderbilts at the small table in the Dining Room.[291]

Before going to bed, the Vanderbilts asked their guest what he or she would like to do in the morning: eat breakfast in their guest bedroom, or come down to the Dining Room. Guests who chose to eat breakfast in the Dining Room, as Mrs. Worcester did, were greeted in the morning with "the little family table on the east side of the room. . .laid up for breakfast" with the food on a central turntable; guests could come in as they wished and helped themselves. The staff delivered fresh food to any late guests.[292]

It was then time for the day's activities. "If you were a sportsman they would suggest a game of golf or tennis" and "arrange for a partner to be waiting for you at the links [at Mills Mansion] or the tennis court [on the estate or at the Astor's Casino in Rhinebeck]."[293] Wintertime brought sleighing and ice skating. [294]

If a guest wished to tour the estate, then Mr. Vanderbilt "would naturally express delight and wish to accompany you." These tours usually departed from the central Hall late in the morning.[295] Eleanor Worcester chose the tour:

> Mr. Vanderbilt loved the outdoors so. That I remember very well. Going around and having him show me all the different trees and all the different things. We rode horseback . . .and I do remember, well, what [a] beautiful place it was because it was fascinating. This was his great, great love and great, great hobby. He wasn't nearly as outgoing and sociable as she was. So that, this was when he was happy. When he was showing you that kind of thing. He was lovely.[296]

Once home, guests gathered back in the Hall, in front of a fire in the fireplace.[297] Or, Mrs. Vanderbilt met them and "would saunter along with them down to the greenhouses and the gardens. . ."[298]

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290. Martin interview, March 5, 1949.
291. Transcript of interview with Eleanor B. Worcester, March 6, 1981, Sound Recordings Collection, ROVA Archives.
292. Martin interview, December 8, 1947.
293. Martin interview, March 5, 1949.
294. Mr. Vanderbilt may have joined in ice boating, as well. *Historic Resource Study* 2000/2008, 61.
295. Martin interview, March 5, 1949.
296. Worcester interview, March 6, 1981.
297. Martin interview, December 3, 1949.
298. Martin interview, March 5, 1949.

It was then time for lunch, when visitors again gathered in the entrance Hall, where they could sit and have "a little refreshment, talking." Neighbors joining the lunch arrived around 1:30.[299] If there were less than ten people, they sat at the small table in the Dining Room; it could be extended to seat a group. Three courses were served: fish; a main course; and dessert, fruit, and candies.[300]

After lunch, Mrs. Vanderbilt ordered the car to take her guests around to meet friends. If those friends didn't invite them to stay to tea, then the group came back to the mansion. Intimate groups might be served tea in the Den. "Very special guests," like Mrs. Worcester, were sometimes invited to take tea in the Reception Room.[301] One day, Mrs. Worcester took tea next to the lit fireplace in the central Hall, since their group had come from outside sports and other activities and some were wearing riding clothing.[302] Alfred Martin prepared the tea trays. "I'd send down the platters to the kitchens for the cakes and so forth and have everything ready at 5 o'clock when the butler would come to help me to serve tea."[303]

Mrs. Vanderbilt retired to her room after tea. She would leave male guests with Mr. Vanderbilt "and you'd probably go back to the Den and sit and read the newspapers or fall asleep in the chair." Mrs. Worcester remembered spending time sitting and talking with Mrs. Vanderbilt in the Reception Room and in Louise's bedroom.[304]

If dining out, the car came to the door at 7:45 to take the group to dinner.[305] Otherwise, dinner in the Dining Room began with an egg dish, followed with an entree, then chicken, turkey, or some kind of game, and ended with dessert and fruit and candies.

After dinner, cars were ordered for guests who needed to leave for New York early the next morning. The Vanderbilts expressed their good-byes. The next morning, the servant assigned to the guest woke him up, brought breakfast on a tray, and packed his bag. Mrs. Vanderbilt, despite the previous evening's good-byes, often "made effort to get up early so that she could say 'Good Morning' and wish you a pleasant trip to New York."[306]

Formal Evening Parties

Alfred Martin described a typical weekend lunch or dinner with at least fifteen people, including "guest[s] of honor from New York City and one or two of the neighboring Hudson River families."[307] The following narrative is based on his recollections.

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299. Martin interview, March 5, 1949.
300. Martin interview, December 8, 1947.
301. Martin interview, December 8, 1947.
302. Worcester interview, March 6, 1981.
303. Martin interview, December 1, 1947.
304. Worcester interview, March 6, 1981.
305. Martin interview, December 8, 1947.
306. Martin interview, December 8, 1947.
307. Martin interview, December 8, 1947.

The preparation for the party began days ahead, when Mrs. Vanderbilt met with her housekeeper and chef. She also met with the gardener to choose and schedule the flowers for the house and meals. The house required an abundance of flowers: multiple vases of fresh flowers in the rooms, and fresh flower arrangements brought in for each lunch and dinner.[308]

The Dining Room table was extended to the required length for lunch and dinner. At lunch, satin and lace tablecloths covered the table; for dinner, the more expensive embroidered, monogrammed tablecloths were adorned with a large yacht bowl filled with roses. In addition to the lunch menu regularly enjoyed by the Vanderbilts, the chef added hors d'oeuvres and created a "very fancy" egg dish; soup and fish courses accompanied the regular dinner menu.[309]

If the party was somewhat smaller than the fifteen people specified for this example, then guests congregated in the Reception Room until dinner was announced. Presumably, larger groups met in the Living Room or central Hall.[310]

After dinner, the ladies retired to the Living Room, "where coffee, a demitasse and liquors would be served, and the gentlemen, of course, would stay in the dining room where they would have coffee, liquors, and cigars served." The men spent about thirty minutes more in the Dining Room, then joined the women for cards (often bridge) or "other amusements." Mrs. Worcester remembered music, charades, and dancing.[311] The men might be invited to smoke or play cards in the den, and refreshments were delivered to the Den and Living Room. The Den was also available if the men wanted to go to a quiet area to read.[312]

Some Saturday nights, a dance was held after dinner with additional guests from neighboring estates. "There would be a band [ordered from] New York which would be brought, met in Poughkeepsie with cars and after the dance was over they'd be taken back there." The center large rug "would be taken up and the chairs all moved back and the tables and that's where the dance would be." Refreshments were served from the "front hall tables" and guests "could go out and enjoy themselves–sandwiches, any kind of refreshment they wanted–come back and dance." The dancing stopped at midnight promptly.[313]

THE MANSION AFTER LOUISE VANDERBILT'S DEATH: 1926-1938

Few sources record the mansion's use after Mrs. Vanderbilt's death in 1926. Frederick continued to stay in the mansion seasonally and to visit on the weekends. Guests were still welcome, as he noted in a letter to his sister, Lila Webb, four years after Louise's death:

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308. Martin interview, December 8, 1947.

309. Martin interview, December 8, 1947. For a more detailed description of these meals, see the Dining Room section of this report.

310. Martin interview, December 3, 1949.

311. Worcester interview, March 6, 1981.

312. Martin interview, December 3, 1949.

313. Martin interview, December 3, 1949.

> I still have the house open at Hyde Park & go up for Saturdays & Sundays. Mr. Anderson was with me last week. Spriggie & Daisy & their families have promised to go up for Thanksgiving if I do not close up before then.[314]

In 1935, Mr. Vanderbilt initiated a refurbishment of some the rooms in the mansion. According to Mrs. Van Alen, her uncle sent her to Europe that year to find wallpaper to match the paper in the Mauve Bedroom, the Blue Bedroom, and the Red Bedrooms. She claimed success, securing "the same wallpaper pattern that had been placed in the rooms in 1898."[315] It was that same year that Frederick told Lila, "I came up last week and again yesterday and camped out having one room ready on the third floor . . . but now the house is nearly finished."[316] Mrs. Farley remembered Mr. Vanderbilt staying on the third floor in the Pink Room;[317] perhaps it was during this refurbishment.

Frederick Traudt, who began work for Mr. Vanderbilt in 1934-35, continued to work in the house during this period, and a composition book attributed to him records some of the cleaning and reupholstering of the furnishings for that period; for a detailed discussion of his record, see the "Furnishings Overview" section of this report. Frederick continued to stay in the mansion or in the Pavilion until his death in June of 1938.

MARGARET VAN ALEN: 1938–1940

Frederick left the bulk of his estate to his wife's niece, Mrs. Margaret Louise Post Van Alen (1876–1969). Based on the composition book attributed to Fred Traudt, it is clear that Mrs. Van Alen continued to stay in the Blue Bedroom whenever she visited. She also took furnishings from the mansion and brought other furnishings with her from other houses (see the "Furnishings Overview" section of this report). There is no record of changes to the mansion beyond the furnishings.

Margaret Louise Post (1876–1969), known as Daisy, lived to be one of the last great social hostesses of Newport Society. As a young woman she was said to be "one of the most popular members of the young set,"[318] and was one of the eight chosen to be bridesmaids at Consuelo Vanderbilt's wedding to the Duke of Marlborough. She married James Laurens Van Alen in 1900, tying herself to the Van Alen and Astor fortunes. They went on to have three children: James, William, and Louise (known as Lulu, like Daisy's aunt).

In 1923, they inherited the Van Alen's Newport summer estate of Wakehurst, a replica of an Elizabethan manor house in Sussex, England. Wakehurst was completed in 1884-87 by James'

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314. Frederick Vanderbilt to Lila Webb, October 29, 1930. From Shelburne Farms Archives, Lila Osgood Webb Family Papers, Folder 33, Box 5.
315. George A. Palmer, Superintendent, Memorandum, May 18, 1948, 3. Resource Management Records, Superintendent's Monthly Reports.
316. Frederick Vanderbilt to Lila Webb, April 27, 1935. Shelburne Farms Archives, Lila Osgood Webb Family Papers.
317. Farley interview, March 26, 1954.
318. "Engagement at Newport," *New York Times*, October 30, 1900.

father James J. Van Alen. There, Mrs. Van Alen's "standards were high and virtually inflexible and her servants, most of whom had been with her for many years, still included footmen in yellow-and-black livery, a butler and parlor maids." Mr. Van Alen died in 1927, not long after Louise Vanderbilt's death. Sixteen years later, in 1943, Daisy married Louis S. Bruguiere. He died just eleven years later.

At Newport, Mrs. Van Alen, "who dressed in the style of Queen Mary, chose a gentle lavender tint for her elegantly coiffed hair, used a pince-nez and favored ropes of sizable pearls around her neck," held sway over society.

> It was said that a second invitation to Wakehurst was an almost sure sign of acceptance in Newport's social world. The first summons was usually for tea, a formal and almost 19th-century ritual in the immense candlelit hall. It was issued only after the prospect had been carefully considered. A second invitation, to lunch, tea or dinner, the latter almost always black tie, signaled approval.[319]

Mrs. Van Alen died on January 29, 1969, at the age of ninety-two.

THE NATIONAL PARK SERVICE: 1940-PRESENT

Title to Hyde Park passed from Mrs. Van Alen to the National Park Service in June of 1940. Fifteen years later, Charles W. Snell, the park historian, summarized its use up to that time:

> It would seem to me that the Vanderbilt site has passed through three stages in its 15 year history as a National Park Service area. During the first period, 1940 - 45, the site was regarded and largely operated as an exclusive country club, - a private preserve of a President of the United States. In the second state, 1946 - 1949, in spite of increased visitation, the Vanderbilt site was regarded chiefly as an appendage of the Roosevelt site.
>
> With the 1950 travel year [when visitation increased], the Vanderbilt site became of age and developed an independent status of its own. [320]

1940-45: Franklin D. Roosevelt Staff and World War II

In 1942, after the United States entered World War II, security measures required Franklin D. Roosevelt to travel in secret. A small building on the Springwood estate had been all that was needed to house the Secret Service before the war; now, his detail constructed an extensive security system across the estate: crash barriers, jeep roads, telephone lines, guard shacks, and electric security eyes.[321] For a few years, Vanderbilt Mansion played an active role in that

319. Enid Nemy, "Savored Tradition," *New York Times*, January 21, 1969, p. 47.

320. Snell, "Administrative History," 179.

321. John F. Sears and John F. Auwaerter, *FDR and the Land: Roosevelt Estate Historic Resource Study*, Olmsted Center for Landscape Preservation, National Park Service, Boston, Massachusetts, 2011.

system: it was deemed a less public, and therefore safer, place for his staff and Secret Service detail to stay than a hotel during his trips to Hyde Park.[322]

As the National Park Service began public tours through the house, the President's Secret Service detail (from sixteen to thirty-five men) and staff moved into the third floor and perhaps the basement rooms of the mansion; more of the detail moved into the Coach House. The number varied: during one week in January of 1943, there were thirty-six men and women staying in the mansion. In addition to the Secret Service agents, the group that week included William Hassett (who would eventually be appointed Correspondence Secretary), Dewey Long (in charge of White House transportation), Lt. Commander George Fox (the president's physical therapist), Louise Hackmeister (the president's telephone operator), Roberta Barrows (an assistant secretary), and other secretarial staff.

Hassett kept a journal of his time in Hyde Park. In the first visit in January of 1942, the President teased Hassett and Louise Hackmeister about their accommodations:

> The President again spoke about Hackie's Room; said I must install her in Mrs. Vanderbilt's Du Barry boudoir. I had thought it was copied from Marie Antoinette. Now it seems that the Empress Josephine's bedchamber at Malmaison was the inspiration. A combination of all three couldn't have been worse.
>
> > The President still insistent about blue ribbons for decorative effect, particularly on the chinaware. . .[323]

A month later, the President made similar suggestions for Mr. Hassett:

> Feb 1: the President sent word through Hackie that I should sleep in Mr. Vanderbilt's room! It adjoins the Marie Antoinette-Du Barry-Empress Josephine boudoir and is in keeping with its proximity to that incomparable apartment. Wonder what they did when they wanted to rest.[324]

Despite the President's jovial wishes, the staff stayed in the third floor spaces. Hassett's room looked out over the river to the John Borroughs house in West Park (southwest of the Vanderbilt estate). He wrote of the "iron bedstead" in his room, as well as a particular piece of furniture:

> In my bedroom, standing beside an iron bedstead, was a relic of departed glory--a beautifully wrought mahogany lightstand, its polished top supported by four gracefully turned legs superimposed on a cupboard of unmistakable utility [commode]. I opened the little door immediately, but the essential article of the convenience was missing--gone with the Vanderbilts.[325]

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322. Kenneth S. Davis, *FDR, The War President: 1940-43* (New York: Random House, 2000), 413-415.

323. William D. Hassett, *Off the Record with F.D.R. 1942–1945* (New Brunswick, New Jersey: Rutgers University Press, 1958), 8-9.

324. Hassett, *Off the Record with F.D.R. 1942–1945*, 10.

325. Hassett, *Off the Record with F.D.R. 1942–1945*, 10.

Louise Hackmeister stayed in one of the rooms in the housekeeper's quarters (probably the Sitting Room). A new telephone line serviced her switchboard in the same room.[326]

> we had 24-hour service so if any calls came in late at night I'd just jump out of bed and answer them… we always had a line from my switchboard to the President's study and also to his bedroom and we would also have direct phones off my switchboard to the President's secretaries and to the chief in charge of the Secret Service.[327]

The telegrapher slept and worked in the room next door. Sometimes, Dewey Long stayed there, too. A memorandum to Mrs. Cooper asked that a space heater be placed in the "switchboard room" and in "the room adjoining it occupied by Mr. Long" when the boiler was replaced.[328]

The agents were generally confined to the third floor and basement rooms, eating out and only using the basement service entrance; for the use of the rooms, the Secret Service paid $1.20 per night.[329] A Works Progress Administration Camp on the site was expected to maintain the third floor quarters, but Mrs. Cooper helped care for the rooms, manage female visitors, and eventually dealt with the agents' laundry.[330]

But while the Secret Service may not have eaten in the mansion, the secretarial staff did. Hassett spent one "quiet afternoon," where he

> made another tour of inspection of the mansion; amazement grows at the unrealness of everything: gold-plated fixtures in the bathrooms, cut-glass handles on the chain plungers, and all such nonsense. Tea at five o'clock. George Fox, Dewey, Hackie and I have installed tea and coffee equipment…[331]

And later, he confessed to the President that they had appropriated additional equipment from Springwood:

> The President, always solicitous for the welfare of the staff, asked how things were going at the Vanderbilt house. Told him we were doing fine, were enlarging our culinary activities under Hackie, and had acquired an icebox--unfortunately by stealing.
>
> "From the government?" queried F.D.R.
>
> "Not exactly," said I, "but we did steal it from the President."

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326. A new telephone line was installed on January 27, 1942. Fred Traudt (attrib), [House Log, Vanderbilt Mansion], 1939-1942, Source V-15, Resource Management Records, ROVA Archives. The telephone panel remains in the sub-basement of the mansion; some of the cables remain in the Housekeeper's Sitting Room closet.

327. Transcript of interview with Louise Hackmeister, September 6, 1951. Sound Recordings Collection, ROVA Archives.

328. Memorandum from Arthur Demaray to the Superintendent, October 12, 1942. Resource Management Records, Superintendent's Monthly Reports.

329. *Resource Management Records,* "Secret Service, May 21, 1942-April 3, 1943" and "Operations 1942–1944, Mrs. Cooper" Memorandum, ROVA Archives.

330. "Operations 1942–1944, Mrs. Cooper" Memorandum, ROVA Archives.

331. Hassett, *Off the Record with F.D.R. 1942–1945*, 17.



Figure 16. William Hassett (center) taking the oath of office in 1944 as Pres. Franklin D. Roosevelt looks on. Photograph by Thomas D. McAvoy. *Life* photo archive hosted by Google.

> "Explained that we coerced Tommy Qualters into supplying an old-fashioned tin icebox, marked 'Arctic,' which Tommy located on the place"[332]

They then persuaded the President's chauffeur to bring them ice from the Roosevelt icehouse.

On at least one occasion, Roosevelt came to the mansion to conduct the business of the nation. On May 9, 1942, he brought Dr. Newton B. Drury, director of the National Park Service, to look over the trees at the Vanderbilt estate. Because Roosevelt's retinue had no car (due to a gas ration that trip), and depended "on the Secret Service and Divine Providence" for transportation, Hassett decided to give Roosevelt his mail at the mansion. The president "arrived in high spirits at 10:30 AM sharp, driving his own trusty Ford, with Dr. Drury and Mrs. Cooper with him."[333] Hassett expected Roosevelt to take the mail and papers back to Springwood. The president had other ideas:

> No, he must sign it there in the car. Asked for a pen, and I sped back to quarters to get the trusty instrument I now am using, and then and there he signed his papers

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332. Hassett, *Off the Record with F.D.R. 1942–1945*, 58.

333. Hassett, *Off the Record with F.D.R. 1942–1945*, 43-44.



Figure 17. Louise Hackmeister at her Whitehouse switchboard. From "The White House Talks to the World," *Modern Mechanix*, January, 1938.

> while sitting in his car…Previously he has signed papers many times in his bedroom, in the dining room at his own home, on the porch at Val-Kill Cottage, beside the swimming pool there, and at the Dutchess Hill cottage; but today, for the first time, in an open Ford, and in front of McKim, Mead & White's masterpiece. He went through a big dossier of papers, all carefully arranged by R. F.--letters, directives of all kinds, several acts of Congress, etc.--thereby giving effect to the will of the people by affixing his signature, the final and decisive act in the process of government. Verily the achievements of pen and ink are impressive even in wartime.[334]

Renovations to the Mansion

The decision to house Roosevelt's staff and security detail led to the President's Emergency Project No. 1, to make "alterations, additions, and repairs to the Mansion and Coach House, including equipment to form suitable living quarters for other government agencies." The plan was to create sleeping quarters for forty-five people on the third floor, and ten in the basement.

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334. Hassett, *Off the Record with F.D.R. 1942–1945*, 43-44.

One memorandum suggested that the Signal Corps and their radio equipment should be housed in the basement, and a fifteen-foot antenna erected on the mansion roof; otherwise, a separate building for the equipment would have to be built on the Roosevelt estate.[335]

Two architects, Frank C. Brown and Daniel M.C. Hopping, accepted temporary appointments to the site. They used local men and men working for the Civilian Conservation Corps ("older or younger than average").[336] The project's architectural engineer, Charles W. Andrae, later reported that "starting the work under war time conditions with material and labor shortages was a slow, arduous task." As a result, it was months before the bathrooms were updated or the furniture ordered.

The first task, after moving out the furniture, was to replace the boilers and hot water heaters.[337] Then the basement and third floor bathrooms were "modernized." Four of the original bathtubs were removed from the third floor bathrooms and replaced with seven shower units, and two additional stalls were added to the basement men's room. Shower curtains, shower heads and hose connections were installed above the men's room bathtub and the surviving bathtub in the housekeeper's bathroom.

New compression faucets replaced the original faucets on all of the lavatories and in the laundry trays in the Basement. The first and second floor lavatories were on the list as well, but President Roosevelt asked that no changes be made to those floors, so instead the water was shut off to them (except to the slop sinks).[338] The workers rewired the bathrooms to provide ceiling lighting, new wall sconces at the mirrors, receptacles (for electric razors), and switches. New clothes hooks, toilet lids, toilet paper holders, and soap dishes completed the work.

Part of the project went towards Mrs. Cooper's office in the Servants' Hall, where they remodeled the Pantry as a toilet room. The team removed the "old marble sinks" in that Pantry and in the Butler's Pantry, then used as a "Clerk's Office." The new toilet room and one of the third floor bathrooms received new linoleum; although it is not listed in the report, they may have installed the existing linoleum in the Butler's Pantry, too.

Even more changes were made to the house during this period. In 1942, Superintendant Cooper donated 2,800 pounds of copper and 50,215 pounds of steel to the American Red

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335. A.E. Demaray (Acting Director of the Department of the Interior) to Gertrude Cooper, June 12, 1942. "World War II Use of Vanderbilt Mansion," ROVA Archives. This work does not appear in the later reports of the completion of the project.

336. The following information on the renovations to the mansion are taken from Charles W. Andrae, Architectural Engineer, "Final Report on Improvement of and Repairs to Buildings and Facilities at the Vanderbilt Mansion National Historic Site, Hyde Park, New York," January 20, 1943." "Repairs to Vanderbilt Mansion, 1942–1951."

337. The house was not meant to be lived in year-round, so the heating system was inadequate for comfort in the winter.

338. Roosevelt sent the acting director of the National Park Service specific instructions not to make any improvements to the first and second floors of the mansion; in addition, he did "not want any more water used than is necessary." Memorandum to the Superintendent, July 20, 1942, from A.E. Demaray, Acting Director of National Park service. "Repairs to Vanderbilt Mansion, 1942–1951."

Cross; the pot rack in the kitchen and the copper sink from the Butler's Pantry may have been among these items.[339]

When Roosevelt's detail first arrived, the agents slept on Civilian Conservation Corps cots. One of the Secret Service agents, Frank Stoner, revisited the mansion in 1991, and recalled his sleeping quarters on the third floor. The rooms were furnished with brass beds, army cots, and bunks, "a good number in each room." He claimed that the door to the Guest Wing was always locked (although the installation of showers in those bathrooms indicates that the rooms were used at some point) and that the Signal Corps was housed in the basement.[340]

The agents continued to use the cots for months. It was not until August of 1942 that Mrs. Cooper wrote to the Chief of Operations for the Department of the Interior to see if the National Park Service might be able to furnish beds, since "the cots now in use are terribly uncomfortable" and the Secret Service had not been able to procure new beds. She suggested ordering forty-five beds, mattresses, and springs from Sears, Roebuck and Company, and her request was approved.[341]

Besides the beds, the project team purchased three maple bunk beds; forty arm chairs with upholstered seats and backs; twelve maple dressers; forty maple night tables; and twelve mirrors. Ten 3' x 6' burgundy "scatter rugs" from Kleanflax Linen Looms may have been used in the bathrooms.[342] Not all of these furnishings were used in the mansion; some went to the quarters in the Coach House. The Secret Service furnished its own linens and towels.[343]

In 1943, Roosevelt ordered a forty percent reduction in gas and tire consumption by the Secret Service, and the detail and the presidential secretarial staff moved to Poughkeepsie. That order coincided with the withdrawal of the Works Progress Administration camp from the site. Hassett predicted that "the house probably will be closed altogether, as visitors have shrunk to the vanishing point. So it is at the Library, too. Effect of war deepening."[344]

Any relief Superintendent Cooper may have felt at their departure was short-lived. In May of 1943, the United States Military Police moved into the third floor of the building.[345] Soldiers

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339. Most of the cast-iron beds from the servants' bedrooms are no longer in the collection; it is likely that they were part of this donation. Receipt from Hyde Park Chapter of the American Red Cross, November 18, 1942. "Repairs to Vanderbilt Mansion 1942–1951."

340. "Data Derived From Visitors," October 1, 1991; and Pipeline, the Newsletter of Former Agents of the Secret Service, January 1992. Resource Management Records, "World War II Use of Vanderbilt Mansion," ROVA Archives.

341. Memorandum from Gertrude S. Cooper, Superintendent, August 1, 1942. "Repairs to Vanderbilt Mansion, 1942–1951."

342. Memorandum for the Superintendent, March 27, 1942, from Active Chief of Planning. "Repairs to Vanderbilt Mansion, 1942–1951."

343. Gertrude S. Cooper, Superintendent, to A.E. Demaray, July 27, 1942. "World War II Use of Vanderbilt Mansion."

344. Hassett, *Off the Record with F.D.R. 1942–1945*, 167.

345. The Military Police agreed to move any furnishings of "luxury character" to storage. A.N. Lockwood, Division Real Estate Officer, to Gertrude S. Cooper, May 26, 1943. "World War II Use of Vanderbilt Mansion."

could visit the mansion in "groups of fifty or fewer" and enjoy coffee and cake at the Pavilion, which had been turned into a food concession stand and inn.[346]

The following month, on June 2, 1943, the United States Engineer Offices surveyed the basement and third floor quarters and inventoried the furniture in use.[347] Any surplus furniture was stored in two of the third floor guest rooms (kept locked). Nine "chests with separate mirrors" and seven "dressers with mirrors attached" were to be used in the rooms, along with twenty-six upholstered maple armchairs and fourteen maple night tables. The beds at that time included fifteen single maple beds and one double-decker bed. The rooms were accessorized with fifteen waste baskets.

Some of the furnishings were older, in "fair and serviceable condition," indicating that they were Vanderbilt-era pieces, including a "straight white chair," a Morris chair, a rocker, and two chaise lounges. A round table sat in the "dining room." Two clothes trees and ten miscellaneous tables completed the list.

The Military Police remained at the Vanderbilt site until the end of the war, leaving November of 1945. The third floor guest room furniture was immediately moved back to the third floor.[348]

The Post-War Years (1946-)

With Franklin D. Roosevelt's death in 1945, the National Park Service had to take on the administration of both the Vanderbilt and Roosevelt sites earlier than planned. The Park Service began the administration of the combined site on January 1, 1946 with a new superintendent, George A. Palmer. The focus of the staff was now on readying the Home of Franklin D. Roosevelt National Historic Site for visitors, and dealing with the number of pilgrims paying homage to Roosevelt. Nevertheless, for the first time, the Vanderbilt mansion was treated purely as a museum, without housing the president's staff and no longer under wartime constraints.

At that time, the basement held the administrative offices. The office of the superintendent moved to the Coach House in February 1948,[349] but rooms continued to be used for park staff, both as offices and housing. When Frederick Rath, a young historian, arrived to help open Springwood in 1945, George Palmer showed him the third floor rooms "where park service people had been staying" and invited Rath to stay there until he could find other accommodations. "That," said Rath, "was the beginning of a great pretense over the next two-

346. "World War II Use of Vanderbilt Mansion."

347. Daniel D. Merrill, "Report of Physical Survey of the Mansion (Third Floor) and Coach House and Stable, Vanderbilt Mansion National Historic Site, Hyde Park, New York," June 2, 1943. "Repairs to Vanderbilt Mansion 1942–1951."

348. Superintendent Palmer's Monthly Narrative Report for November 1945, as cited in Snell, "Administrative History."

349. Superintendent's Monthly Report, February 1948. Resource Management Records, Superintendent's Monthly Reports, "Monthly Narrative Report-HOFR & VAMA, April 1947-December 1948," ROVA Archives.

and-a-half years how I just couldn't find an apartment that would suit me; at least it wouldn't suit me better than the northwest corner of the third floor of the Vanderbilt Mansion."[350]

Rath moved into his quarters on January 7, 1946. He and his new wife, Ann Richardson Rath, took over four rooms in the service area of the third floor. In the process of setting up Springwood for tours, Rath worked closely with Eleanor Roosevelt, and he and his wife shared many dinners with her at Val-Kill. Eventually, the Raths determined that they needed to return her hospitality. Fred Rath called Malvina Thompson (Eleanor's private secretary and aide) and invited her and Eleanor Roosevelt to dinner. Ann later remembered the difficulty of making a dinner in their quarters:

> we did not have a kitchen as such. We just had all sorts of appliances. When you needed more than one appliance you would have to plug it into another room. . . [The menu] must have been something I could put together in a hurry.[351]

Mrs. Roosevelt and Mrs. Thompson arrived on time, and after a tour through the service quarters (because Eleanor was "very interested" to see everything) they began dinner.

> we sat down at a table in one of the rooms that we'd converted into our dining room (so-called). It was an excellent dinner; we enjoyed it. And then, to my horror, at the end, Tommy [Malvina Thompson] looked and said briskly (and she always talked briskly), "And now we'll do the dishes." And with this, Mrs. Roosevelt remarked sweetly, but again with that falsetto, "I'm not very good at washing but I'll be happy to dry."[352]

The Raths were horrified. As Ann recalled,

> Mrs. Roosevelt, she knew we were living in this strange circumstance. She knew that I cooked the dinner and cleaned up afterwards. She thought it would be nice if they helped with the dishes. I was just absolutely aghast at the idea because at that point we were doing dishes in the scullery closet. You know, that was what I had, was this great deep thing to ring out the mops in.[353]

Fred Rath was able to deflect their offer.

> Fortunately, I was able to look at my watch, and we had invited her for dinner as a prelude to a talk she was giving in the foyer of the Vanderbilt Mansion on the first floor. And I looked at my watch and I said, "Mrs. Roosevelt, it's time for us to go downstairs." And it was. So, word did not go around Hyde Park that Mrs. Roosevelt wiped the dishes of the dinner that we served.[354]

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350. Video interview with Frederick Rath (untranscribed), August 6, 1993. Sound Recordings Collection, ROVA Archives.

351. Transcript of interview with Fred and Ann Rath, 1979.04.

352. Video interview with Frederick Rath (untranscribed), August 6, 1993.

353. Transcript of interview with Fred and Ann Rath, 1979.04.

354. Video interview with Frederick Rath (untranscribed), August 6, 1993.

The ownership of the mansion nearly changed dramatically in the 1950s. Mrs. Van Alen Bruguiere visited the mansion with her husband in 1953, going through each room and pointing out the amenities to him.[355] It seems that she may have had ulterior motives. At a cocktail party in 1953, her husband mentioned to Francis S. Ronalds, the Superintendent of the Morristown National Historic Park that the couple were interested in reclaiming the mansion for many of the reasons Frederick and Louise had loved the estate: the peace, the quiet, and the opportunity for outdoor activities. After having dinner with the Bruguieres, Superintendent Ronalds wrote a confidential memo to the Regional Director that "Perhaps we might look into the possibility of returning Hyde Park and taking over The Breakers. I don't have to tell you that as the great example of the period, The Breakers is really it."[356]

But interest in the Vanderbilts' Hyde Park mansion had increased, with increased visitation. The Regional Director wrote to Palmer that

> There have been times in the past when I would not hesitate to recommend transferring the property back to the Vanderbilts if they wanted it. In recent years, however, a considerable interest by the public has been demonstrated and I am doubtful if such a move would be justified. If you should be interested in taking the necessary steps to re-transfer the property, we will proceed to secure from the Bruguieres a more formal request. Perhaps once their lawyers and architects view the place in detail they may change their minds about making such a request.[357]

The Bruguieres did not, in fact, make a formal request, and the mansion remained a National Historic Site.

Throughout its life as a museum, the mansions' third floor and basement have been used for offices and collection storage when necessary; most recently, the site's Museum Technical staff was housed in the basement during the construction of a new archival storage facility in 2001-2008.358 Most of those functions have been moved out of the mansion, and the National Park Service continues to focus on conserving and interpreting the Vanderbilt Mansion as one of the best surviving examples of Gilded Age splendor.

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355. Superintendent's Monthly Reports, June 1953, 1; as cited in Warren-Findley, "Administrative History," Chapter 3.

356. To Regional Director from Superintendent, Morristown, Personal and Confidential, September 10, 1953, Folder H-1415 Legislative History – Home of FDR and Vanderbilt NHS, ROVA Archives; as cited in Warren-Findley, "Administrative History," Chapter 3.

    The Breakers was, in fact, offered to the National Park Service in 1946, and the staff architect who visited The Breakers was convinced that the site "could well be the finest American mansion available to show the public," but the agency was not able to accept the mansion at that time. Charles B. Hosmer, *Preservation Comes of Age: from Williamsburg to the National Trust, 1926–1949, Volume 1* (Charlottesville: University of Virginia Press, 1981), 356-358.

357. Regional Director to the Director, Confidential Memo, September 11, 1953, Folder H-1415 Legislative History – Home of FDR and Vanderbilt NHS, ROVA Archives; as cited in Jann Warren-Findley, "Administrative History," Chapter 3, 5.

358. Conversation with Michele Ballos, Collections Manager, ROVA, November 2014.

VANDERBILT MANSION IN CONTEXT

Frederick and Louise Vanderbilt's Hyde Park home epitomizes the social mores, building styles, and country estates of the Gilded Age. The interiors and furnishings are of the finest quality, assembled by the most prestigious designers and dealers, and typical of their social class and status.

Like other wealthy New York families of their time, the Vanderbilts spent part of each year in the City and, through the rest of the year, stayed at their homes in Newport or Bar Harbor or the Adirondacks, with visits to Europe and the West Coast, often travelling on their yacht south to warmer climates. After they purchased their Hudson River country estate in 1895, it, with New York City, became the place that they returned to every year for the remainder of their lives. The Adirondacks offered isolation and an opportunity to relax and retreat from the heat of the city; for Frederick and Louise, their Japanese-style camp also provided surroundings very different from their other homes. The Newport cottages were showpieces, public domains meant to demonstrate the owner's wealth and tastes during the summer social season. The Vanderbilts' Hyde Park mansion was more than a showpiece. There, they farmed to supply food for their estates, maintained and improved the landscape, cultivated gardens, hosted weekend visits, enjoyed outdoor sports, and served as benefactors to the local community. Hyde Park, lacking the concentration of grand mansions found in Newport, also fulfilled Frederick's desire for relative quiet and privacy.

Built in 1896-99, the Hyde Park mansion falls into the later phase of McKim, Mead & White's work, when the firm's designs were disciplined, symmetrical, and balanced.

> The imperial formality of the grand houses masks designs of considerable sophistication. McKim, Mead & White transformed generic models for classical temples and western European palaces into original compositions to fit unique sites and programs. They had to balance their client's requirements for image and program with their own high standards for composition, proportion, and ornament. They had to accommodate, seamlessly and invisibly, the increasingly complex systems for structure, ventilation, electricity, plumbing, and elevators.[359]

The Hyde Park mansion exemplifies that balance of symmetry, composition, and function. To Mark Alan Hewitt, it was a tribute to Frederick Vanderbilt's character "that McKim, Mead & White produced for him one of their most ingenious, compact, richly appointed, and distinguished houses. Though grand, it was not vast, though splendid, not overwrought" (especially in comparison to his siblings' country estates).[360] The home was fully electrified and enjoyed all of the modern comforts.

The letters between Stanford White and McKim reveal that they worked closely together on the project. McKim drew up a list of furnishing concepts for the Living Room, Dining Room,

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359. Samuel G. White, *The Houses of McKim, Mead & White* (New York: Rizzoli, 1998), 16.

360. Hewitt, 130.

Elliptical Hall, Second Floor Hall, foyers, and stairs. On the second and third floors, the firm provided the detailing for the Georgian-style guest room finishes. White worked with McKim to choose architectural pieces and furnishings that enhanced his partner's vision. The Vanderbilt interiors reflect how well the partnership worked as a team.

McKim followed the common practice of incorporating historic ceilings, paneling, and other pieces into his rooms, but he did not provide period re-creations. Instead, he created spaces that evoked the stately homes of Europe based on a deep knowledge of historic detailing. The art critic Royal Cortissoz summarized McKim's approach to design:

> At the bottom of all his studies was not only that gift for beauty…but a profound conviction of the place of character in architecture. The purpose of a building, the use to which it was destined, was something more than a practical condition enforced upon him by a client; it was an appeal to his imagination, stimulating his powers of design just as a proposal for a statue will set a sculptor's fingers tingling to press the clay… I can see him in Rome, years ago, poring over its monuments as one turns the pages of a book, looking for further inspiration. He had one of his draughtsmen with him, on whom he would call to sketch one detail or another that interested him. Was it in order that he might slavishly reproduce that detail? Not for a moment. It was rather as though he were yielding himself to the play of ideas as he interrogated the old masters, and wanted to jot down suggestive points developed in the process. These were not so much coordinated with his central scheme as they were subtly absorbed into it, to fertilize and enrich it. He was a striking instance of the artist who consults the past for a kind of broad invigoration, never as a methodical copyist.[361]

The rooms at Hyde Park set this mansion apart from many of the other McKim, Mead & White residences where Stanford White took the lead. In White's commissions, such as the Payne Whitney House on Fifth Avenue in New York City, he combined his European finds to form exuberant interiors that were an eclectic mix of styles and color. The Venetian Room in the Whitney residence, with its mirrored paneling and its coved cornice covered in a riot of porcelain flowers, is just one example. In contrast, the Elliptical Hall at Hyde Park was classic, symmetrical, formal, and restrained. It was not until later, after 1906, that the Vanderbilts moved the sofas in the Living Room to the Hall to form a cozier area for guests with an intimacy found in the firms' earlier work.

In the Dining Room, McKim and White combined mantels and a historic ceiling with new paneling by the Herter Brothers, a "prime example of the 'scientific eclecticism'" that first appeared in the 1890s, when designers carefully studied classical examples with the intension to make their creations more accurate than earlier revival styles.[362] The resulting designs were still a theatrical, romanticized version of history—"scenery and properties"—but using historical materials, the architect had

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361 Royal Cortissoz, "Some Critical Reflections on the Architectural Genius of Charles F. McKim," *The Brickbuilder* XIX (February 1910), 33.

362. *Historic Resource Study* 2000/2008, 552.362.

> the tremendous advantage, from his point of view, of being able to use the actual materials, the veritable fragments, of former European rooms. Moreover, it is not simply a matter of fetching over detachable furniture, fabrics, and tapestries. The agents of the rich Americans have invaded Europe and torn out the very walls and ceilings of these old houses, so that, in many instances, the paneling that once lined the dining-room of an English "baron" now adds a dim distinction to the meals of an American banker, while his drawing-room is focused by some fine gray Italian mantelpiece — firm, rich, delicate, and substantial. By the skillful use of these materials and fragments he can produce effects which would be impossible with modern materials; he can, above all, produce the effect of time and distinguished associations. He can surround the most modern of people with the scenery and properties of a rich and memorable historic past.[363]

Glaenzer's designs for Mr. Vanderbilt's Den, Office and Bedroom also display this mix of antiques, carefully considered historic sources, and Romanticism.

The Vanderbilts, led by Stanford White and other designers and dealers, filled their home with a mix of antiques and fine reproduction furnishings, particularly in historic French styles. The prevalence of the best reproduction and antique French furnishings throughout a Gilded Age mansion was not simply expected, but strongly encouraged. Alva Vanderbilt, Frederick's sister-in-law, is credited with initiating the fashion for French inspired architecture and interiors when she commissioned Richard Morris Hunt to build a French neo-Renaissance chateau at 660 Fifth Avenue. Hunt's design for a Gothic parlor fell to the wayside when Alva learned of the Hamilton Palace auction in 1882. Among the items she acquired were a Louis XVI secretaire and commode commissioned for Marie Antoinette, which became "the first acknowledged pieces of French royal furniture in an American collection." These two pieces inspired her Régence Salon - an entirely new kind of room in America a fully recreated eighteenth-century French period room, executed in Paris by the best craftsmen available.[364]

Following Alva's lead, the American millionaire wanted to emulate French royalty, and taste-makers championed the use of the Louis XIV, XV and XVI designs, as well as the later Empire style. Stanford White frequented the French dealers and craftsmen who rose with Napoleon III's rebuilding of Paris to meet the demand for "the best quality and the best price, especially for the exact copies of Louis XV and Louis XVI furniture that were made to order for clients. In addition… there were the requisite curtains, trimmings, carpets, hardware, statuary, and bric-a-brac."[365]

Ogden and Ruth Livingston Mills filled their renovated and expanded mansion in nearby Staatsburg with antiques and French furniture similar to those in Hyde Park, relegating the Greek Revival furnishings of the old home to the attic or other spaces. Even Lila Webb's

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363. Harry W. Desmond and Herbert D. Croly, *Stately Homes in America* (New York: D. Appleton and Company, 1903), 444.

364. See Charles J. Burns, "From Medici to Bourbon: The Formulation of Taste and the Evolution of a Vanderbilt Style," presented at the University of London's Courtauld Institute of Art in 2007.

365. Pauline C. Metcalf, ed., *Ogden Codman and the Decoration of Houses* (Boston: Boston Atheneum, 1988), 24.

Shelburne Farms, a less formal, Queen Anne/Tudor-style rambling mansion, incorporated French-style furnishings and an Empire room. In contrast, Springwood, the Roosevelt family home south of the Vanderbilt mansion, was furnished in an eclectic array of comfortable furniture assembled by the family over several generations. There was no pretense of show, rather sentimental attachment coupled with the desire for comfort for themselves and for their guests, typical of the old, established Hudson Valley families.

The Vanderbilts' guests experienced comfort with a strong dash of the ostentation of their era. Eleanor Roosevelt, describing the interior, noted that "there are still on the tables some photographs of the kings and queens whom Mrs. Vanderbilt knew in Europe, for it was the era of kings and queens and knowing them made a few of us feel more important."[366] Even with their need for privacy and quiet, Frederick and Louise surrounded themselves with that sumptuousness. Or perhaps, as Mark Hewitt speculates, the house "gives credence to the assumption that at certain levels of society in the 1890s it was impossible to avoid a regal life."[367]

366. Eleanor Roosevelt, untitled newspaper clipping (United Feature Syndicate, Inc.), January 9, 1947. ROVA Archives.

367. Hewitt, 128.

FURNISHINGS OVERVIEW

Among the highlights of Frederick and Louise Vanderbilt's country house is the remarkably intact collection of Gilded Age furnishings that embodies the creativity and taste of some of the late-nineteenth-century's finest architects, interior designers, artists and antiques dealers. Through their influence and guidance, the Vanderbilts assembled an outstanding collection of contemporary, reproduction, and antique furniture from Europe and America.

1899-1902: HOUSE AS COMPLETED

The three primary firms that designed the architectural details in the mansion also provided the furnishings. McKim, Mead & White was given charge of the major public areas: the Living Room, Dining Room, Elliptical Hall, Foyers, and Main Stairs. They also designed the detailing for the bathrooms, the second and third floor guest rooms, and all of the service rooms. Georges Glaenzer was chosen for the "masculine" domains – the Den, Office, and Mr. Vanderbilt's Bedroom—as well as the French-inspired Reception Room. Ogden Codman worked with Mrs. Vanderbilt to create the epitome of eighteenth-century French décor for her Bedroom and Boudoir. Because these men designed both the finishes and the furnishings in these rooms, it is difficult to separate the furniture that they chose from the architecture that housed the collection. The following narrative includes both aspects of their work.

McKim, Mead & White

In 1897, Frederick Vanderbilt wrote to enlist Stanford White's aid in furnishing the Hyde Park mansion: "Dear Sirs,…Mr. White is to use his own discretion in the selection of furnishings, but to be guided somewhat by the list and description of articles required, to be given him by McKim…Old Italian mantels and furniture especially desired."[368] Vanderbilt authorized White to spend up to $50,000 for furnishings and architectural components to enhance the Hyde Park mansion.[369]

This type of request was not unusual. Stanford White made almost yearly expeditions through Europe, acquiring furnishings, art works, fabrics, and architectural assemblages for the wealthy clients who normally financed his trips in advance. Often, he would buy the "paneling, ceiling, floor, fireplace, and windows of a period room, its parts would be carefully dismantled, the pieces coded by number, and shipped to one of the great decorator houses such as Duveen Brothers in London/New York or Jules Allard et Fils in Paris. There, artisans would reassemble the parts in a warehouse so a client could view the room or a photographer could capture it so White could show it to a prospective buyer."[370] Because the period room

368. Frederick Vanderbilt to McKim, Mead & White, September 13, 1897. Stanford White Papers, Box 19:2, Avery Library, Columbia University.

369. Frederick Vanderbilt to McKim, Mead & White, September 13, 1897. Stanford White Papers.

370. Wayne Craven, *Stanford White: Decorator in Opulence and Dealer in Antiquities* (New York: Columbia University Press, 2005), 26.

was almost certainly not the right size to fit in its new location, craftsmen with the dealers (or, in the case of the rooms for the Vanderbilts, Herter Brothers[371]) would "adapt the period room to the new dimensions." Doors could be repositioned, new panels added to the paneling, new sections added to the ceilings.[372]

In addition to the multiple surviving drawings detailing the interiors,[373] a memorandum from Charles McKim to White outlined his original design intent. McKim's suggestions for furnishings were general: "large tables;" "important chairs;" "trousseau" chests; "interesting screens of leather or silk." He asked specifically for green fabric for the Dining Room window treatments, but otherwise the list was intended as "a guide for general treatment, and in the light of suggestion only," indicating that McKim trusted White to understand his design intensions in choosing whatever he thought correct for the Vanderbilts. McKim affirmed that impression in a letter to Frederick:

> It is understood that Mr. White is to exercise his own judgment in making the various purchases, which, however, are to conform, as far as possible, to the selection of such furniture, hangings, floor rugs, mantels and objects of a decorative character, in wood, metal, stone or marble, of Italian workmanship, as may, in his judgment, be appropriate for use in your house.
>
> While, necessarily, the nature of his purchases will be largely dependent upon the condition of the market in such things, we have suggested to Mr. White your wish, and it will be his aim, to expend a considerable proportion of the money upon such objects possessing interest and character, but not necessarily representing intrinsic cost, the remainder to be applied to the purchase of certain more important pieces, on which the interior of your house will depend for its chief adornment.
>
> It is further understood that none of the money shall be applied to the purchase of tapestries, mural or otherwise. . .[374]

The purchases made by Stanford White fit within the parameters set by McKim. He bought architectural elements such as the massive columns flanking the entries in the Dining Room and Living Room, as well as the mantelpieces for the three major spaces and the Dining

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371. Besides doing the interior finish work in the mansion, Herter Brothers also provided some of the furnishings that the Vanderbilts brought to Hyde Park. The firm was founded in 1865 by two brothers from Germany. Their fine craftsmanship and use of rich materials, such as exotic woods, ivory, mother of pearl, and gold leaf, appealed to the Gilded Age set, and the firm became one of the most popular interior design houses and furniture makers. Among its most prestigious commissions was a lavish mansion for Frederick's father at 640 Fifth Avenue. The firm also provided design services and furniture for 459 Fifth Avenue, the house that Frederick inherited from his father.

372. McKim, Mead & White were not the only architects to provide this service. Catherine Hunt wrote of a trip to Europe with her husband, Richard Morris Hunt, and George W. Vanderbilt, buying furnishings for Biltmore; later, they met up with William Kissam Vanderbilt to outfit Marble House. Craven, *Stanford White: Decorator in Opulence and Dealer in Antiquities*, 45-46.

373. Drawings for Hyde Park are from the McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

374. McKim, Mead & White to Frederick Vanderbilt, September 17 1897, Stanford White Papers, 19:2, Avery Library, Columbia University.

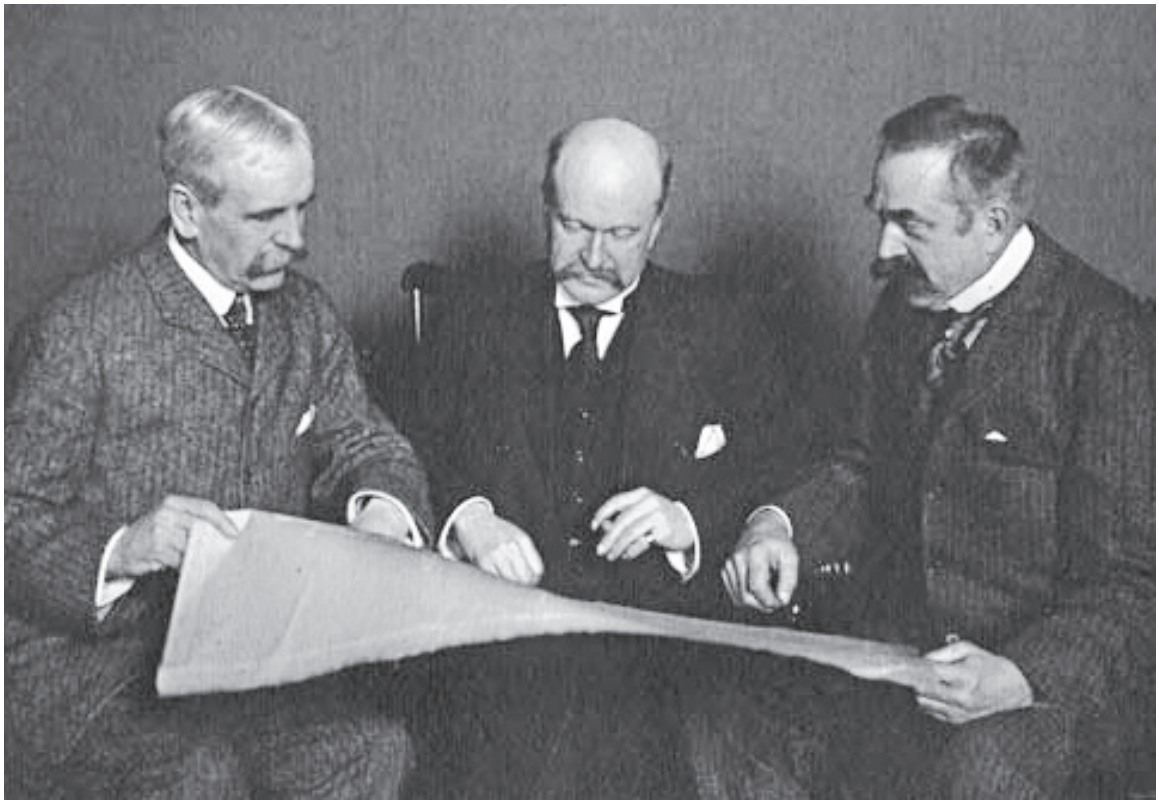


Figure 18. William Mead (left), Charles McKim (center), and Stanford White (right). From www.britannica.com.





Figure 19. (left) Ogden Codman, Jr., from Historic New England; (right) Whitney Warren. Photograph by Bain News Service. Library of Congress. Prints and Photographs Division, LC-B2-3695-2.



Figure 20. Georges A. Glaenzer and a Louis XVI salon designed by Glaenzer. From "Progress of Decorative Art in America," *Godey's Magazine*, 129 (October 1894), 354, 357.

Room ceiling. The list of objects purchased by White during his European trip is lengthy, and includes additional items not intended for the Vanderbilts and some items that apparently did not arrive in New York (see Appendix A).

Georges Glaenzer Furnishings

Georges Glaenzer was a French émigré designer and antiques dealer that specialized in period rooms. He was acclaimed for the "substantial correctness" (for the period) of his historically-based rooms. A glimpses of the offerings in his New York city gallery appeared in the *New York Times*:

> Woodcarvings and furniture of the Renaissance are to be seen to-day, to-morrow, and Wednesday, the 11th, at the galleries of Glaenzer & Co., 33 East Twentieth Street. Samples of cabinet work from the sixteenth century and specimens of woodcarving from the earlier Gothic period are here. Mr. Georges Glaenzer is a specialist in work of the French Renaissance of Bourgogne, which he considers "more virile than the Italian and less flamboyant than the Spanish"; but his collections include specimens of other art epochs which enable him to furnish decoration of interiors after different styles with substantial correctness. Metal mounts of the Empire style by Thomire and ornaments of Louis XVI by Gouthiere are to be found in these galleries, which are always interesting to visit and just now are being prepared for examination.[375]

For Hyde Park, he designed an eighteenth-century French salon (the Reception Room), lavishly filled with Louis XV style furnishings; the restrained Arts-and-Crafts tiny space of the Office; the eclectic, Gothic influenced Den; and the Renaissance style bedroom for Mr.

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375. "Art Notes," *New York Times*, February 9, 1903.

Vanderbilt. Fortunately, his drawings for these spaces survive in the archives of the Roosevelt-Vanderbilt National Historic Sites.[376]

The rooms hold drastically different furnishings, all appropriate for their decor. The beautifully detailed collection in the Reception Room includes pieces by Paul Sormani, a nineteenth-century Parisian cabinet maker specializing in reproductions of French antiques. The Den is furnished with carved wood furniture and comfortable upholstered seating. Mr. Vanderbilt's Bedroom includes equally comfortable seating, a boldly-scaled built-in dresser, and an elaborately carved bed, flanked by carved, twisted Solomonic columns.

Glaenzer also provided designs for the Mauve Room, the valances and curtains for the Dining Room (and possibly the other finer window treatments), and at least part, if not all of the furniture for the second floor guest rooms.

Ogden Codman Furnishings

The architect and interior designer Ogden Codman was responsible for Mrs. Vanderbilt's Bedroom and Boudoir. Codman would later remodel and furnish the Vanderbilts' New York City townhouse at 1025 Fifth Avenue in New York City.

Codman provided plans, elevations, and rendered colored elevations, as well as perspective drawings of furnishings for Mrs. Vanderbilt, providing her delicately detailed boudoir and a bedroom with a balustrade-enclosed bed based on French royal precedent.[377] Unlike Glaenzer, whose designs could be quite eclectic in his use of historic details, Codman focused on architecturally accurate period rooms. His furnishings sketches include a chaise lounge (*lit de repos*), caned and upholstered chairs, and the impressive canopied bed, all in the French manner. The bed and the chairs that are now in the room closely adhere to his designs.

Codman also selected various furnishings produced by French cabinetmakers. His colored renderings of the east and west wall elevations include a pair of Louis XV-style commodes. The commodes now in those positions were produced by the Parisian master Paul Sormani.

Other Furnishings Dealers

Jules Allard et Fils specialized in beautifully carved "paneling, architectural furnishings, plasterwork, metalwork, painting, upholstery, and the whole range of skills necessary to produce a period room."[378] Beginning in 1878, Allard spent twenty-five years creating rooms for various members of the Vanderbilt family, including the Louis XV salon for Alva Vanderbilt's Fifth Avenue chateau. Authentic European rooms that could be modified to fit into an American mansion were readily available. Some were sold by the owners to raise

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376. For an illustration of some of Glaenzer's collection, see the auction catalog "The George A Glaenzer Collection," issued by the American Art Association for the March 9, 1905 sale.

377. Codman's drawings are archived at the Metropolitan Museum of Art and at Avery Architecture and Fine Arts Library, Columbia, University.

378. Paul F. Miller, *Jules Allard et ses Fils*, unpublished manuscript, Getty Research Institute, Los Angeles, 2005, p. 40. See Charles J. Burns, "From Medici to Bourbon."

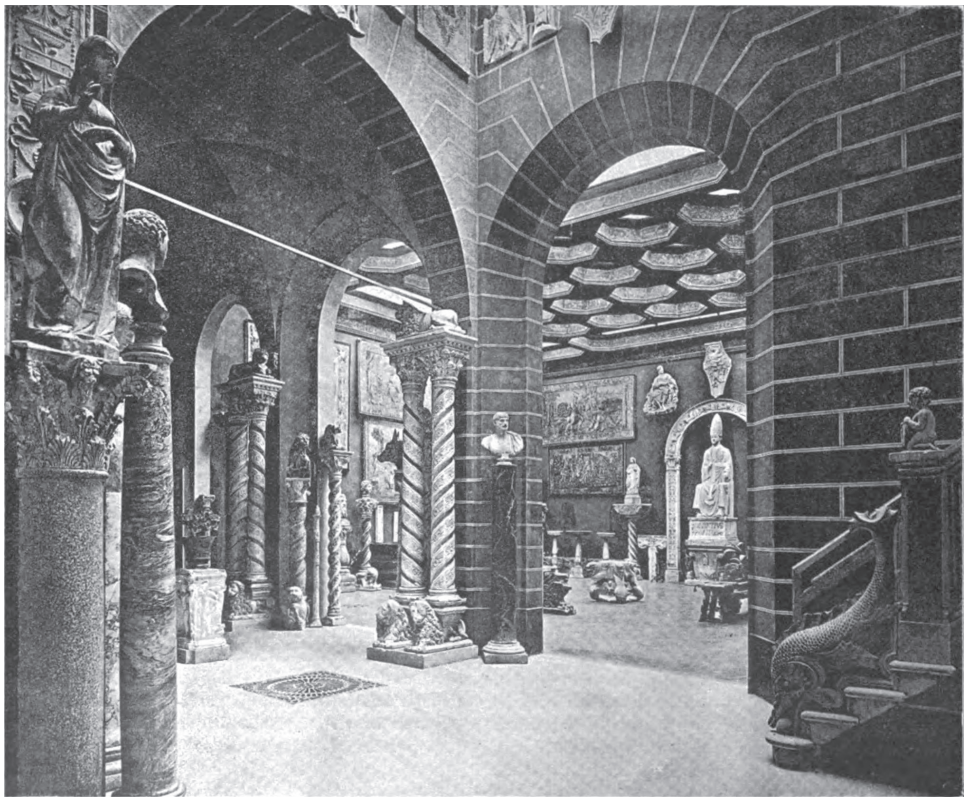




Figure 21. The Bardini warehouse in Florence. *The Art Journal*, January 1893, 10-11.

needed funds; others were dismantled in the replanning of Paris by Baron Haussman. As the demand increased, Allard et Fils and its contemporaries became skilled in copies and reproductions.[379] Georges Glaenzer may have used Allard to create the Reception Room paneling for Hyde Park.

Similar firms operated in London, Italy, and New York City. In Florence, Stefano Bardini (1836–1922) specialized in Italian furnishings and art. Like Paris, Florence underwent significant urban reconstruction in the 1860s, and Bardini was able to amass readily available architectural fragments from the demolished buildings, as well as objects sold by impoverished noble families and landed gentry. Photographs of his showroom reveal the rich array of "available" treasures.[380]

Additional Early Purchases

The Duveen record of New York City sales lists a series of early purchases by Frederick Vanderbilt during this period.[381] The Duveen Brothers supplied furnishings for 459 Fifth Avenue, 1025 Fifth Avenue, and Hyde Park. One of the few records of the Vanderbilts' purchases for their home is in the Duveen Brothers archives. Like Herter Brothers, they were founded in the post-Civil War boom by two brothers. Sir Joseph Duveen, the son of one of those brothers, became one of the most prominent art dealers of his time.

In November of 1897, the Vanderbilts purchased two "large Renaissance style marble mantel pieces" for $8,500 from Duveen: one possibly for Mr. Vanderbilt's Bedroom; and the other for the Dining Room. If they were matching mantels, then they may be the ones in the Living Room. The references to "style" on the Duveen invoice indicate that the mantels were not antiques.

At the end of 1899, the Vanderbilts bought a Renaissance-style armchair for $310 (VAMA 395), a similar style "revolving" armchair for $360 (VAMA 1018), and two "walnut & gold armchairs in green embroidery" for $213 each.[382]

A four-fold "LXIV style curved gilt screen with old Ren. Tap[estry] Panels, frame modern" at $2,850 was added to the house in January of 1900 (possibly VAMA 851). Later that month, the ledger records purchases of decorative objects: two "large carved Italian marble vases" for $3,300, a red marble vase for $580, an "old mounted Chinese vase" for $800, and a "fine old Chinese vase" for $950. Another "old Chinese Vase," this one with "modern mounts," cost $1,050.

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379. Craven, *Stanford White: Decorator in Opulence and Dealer in Antiquities*.

380. Craven, *Stanford White: Decorator in Opulence and Dealer in Antiquities*, 24-25. Today, the Museo Bardini in Florence displays the remnants of Bardini's inventory.

381. Duveen Archives, Series I Business Records, 1876–1964. Reel 4, New York Sales, 1901–1910. Duveen Brothers Records, Getty Research Library, available on microfilm at Thomas J. Watson Library, Metropolitan Museum of Art.

382. These may be the chairs currently in the Den (VAMA 1018) and Mr. Vanderbilt's Bedroom (VAMA 495).

Duveen also provided decorative work. On April 27, 1900, they listed twenty-two "painted overdoors" for $3,450, and another overdoor in September for $200, to be used in Mrs. Vanderbilt's Bedroom and Boudoir.

The Second Floor Guest Rooms

There are a total of ten guest bedrooms at Hyde Park; five on the second floor and five additional rooms on the third floor. There is almost no documentary or photographic evidence for the original furnishing of these ten rooms.

The Vanderbilts chose to furnish the second floor guest rooms with high quality interpretations of eighteenth-century French pieces.[383] The third floor rooms each have a stylistically diverse collection of furniture. The second floor rooms, instead, are largely uniform in style, differentiated by the finishes and color used in each room. The Vanderbilts could have chosen more elaborate decoration for these rooms, and certainly considered doing so. Five drawings by Georges Glaenzer for the Mauve Bedroom show walls and a coved ceiling embellished with English Adamesque ornamentation. Instead, the Vanderbilts chose McKim, Mead & White's interpretation of eighteenth-century English Georgian detailing for all of the guest rooms.

The Third Floor Guest Rooms

While the second floor rooms are all furnished with suites of similar French furniture, each of the five third floor guest rooms has its own unique character. The Pink Room is furnished with a large suite of white enameled Louis XV style furniture in exaggerated rococo forms.[384] The Lavender Room is furnished with a fine suite manufactured by Herter Brothers of New York, possibly for one of the bedrooms at 693 Fifth Avenue, the first home of Frederick and Louise Vanderbilt. The Empire-style furnishings in the Empire Bedroom (purportedly selected by Mr. Vanderbilt[385]) are the only pieces of their style in the mansion. The furnishing of the Green Bedroom was carried out in a manner different from the other third floor guest rooms. The pieces in this room pre-date the construction of the house, and relate to each other only through their uniform white painted finish.

Textiles[386]

One of the treasures of the Vanderbilts' Hyde Park residence is the extensive collection of fine textiles and elaborate trimmings used to fabricate the draperies and upholsteries. Historically, textiles were often the most valuable items found in the great mansions and palaces of Europe. At Hyde Park, each of the primary rooms featured unique textiles to cover the

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383. Some or all of this furniture was supplied by Georges Glaenzer from the Parisian cabinet makers Poirer et Remon.

384. Paul Miller of The Preservation Society of Newport County notes that this suite closely relates to Mrs. Brown's suite at the Harold Brown Villa by Ogden Codman. The Brown suite is attributed to Irving & Casson of Boston.

385. George A. Palmer, Superintendent, Memorandum, May 18, 1948, ROVA Archives.

386. The information on the original textiles is summarized from Ghelerter, "Textile Collection."

furniture, ornament the windows, and sometimes cover the walls. A few of the Vanderbilt-era textiles are antique eighteenth-century fabrics, but most were newly-manufactured textiles, sometimes embellished with antique appliqués. The quality of the fabrics and needlework indicates that they were manufactured by the best French firms of the time; companies such as Prelle and Tasinari et Chatel produced fabrics that match some of the designs in Hyde Park.[387]

Unfortunately textiles, though frequently very costly and complex in fabrication, are also very fragile and prone to deterioration, especially when subjected to ultraviolet light from the sun and changes in temperature, as well as the emissions of a coal or oil-fired heating system. Insects can also cause extensive damage to certain fabrics. The collection at Hyde Park has, over some one hundred fourteen years, been subjected to all of these hazards.

Fortunately, samples of the original fabrics survive in the collection. The original fabrics include

> primarily velvets in the style of 15th- to 17th-century Italian velvets; figured silks in the style of mid 18th-century French woven fabrics; metallic appliqué embroidery on red velvet in the style of 16th- and 17th- century Italian embroideries; and silk embroideries in the style of late 18th-century French designs. Many examples feature variations on the classic pomegranate motifs popular in European weaving for many centuries.[388]

Most of these designs replicated historic designs, but some of the curtains were more contemporary, having

> a more modern, 1890s spirit, with designs that move slightly away from the strict copying of historical references. Examples include the printed linen curtain and valance from Mr. Vanderbilt's bathroom, the blue velvet curtains with gold cording from Mr. Vanderbilt's Study, and the guestroom window and bed curtains. The yellow velvet curtains in the Reception Room employ an 18th century motif of peacock feathers but present the motif in a large scale that was popular at the end of the 19th century.[389]

According to an 1898 letter from Stanford White to Frederick Vanderbilt, at least part of the fabric used in the mansion was purchased through the London upholstery firm of Morant & Co.: 312 yards of velvet at $14.37 per yard, 388 yards of silk at $7.51 per yard, and trimmings.[390]

Window Treatments

The interior window décor at Hyde Park ranged from the most basic treatment to very elaborate, multi-layered creations. Every window opening featured some form of

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387. Based on research by Frank Futral, as cited in Ghelerter, "Textile Collection."

388. Ghelerter, "Textile Collection."

389. Ghelerter, "Textile Collection."

390. Stanford White to Frederick Vanderbilt, November 18, 1898, Stanford White Papers, Box 19:2.

embellishment. On the exterior, each opening included sets of folding wood blinds, which can be seen in all of the early exterior photographs.[391]

Every opening had a roller shade, likely made of Holland cloth (a finely woven linen fabric). The early exterior photographs show these light toned shades at each window opening, generally adjusted to the meeting rail of the double hung sash. Based on shades in the collections, at least some of them were embellished with fringe trim.

Inspection of the openings revealed that in some rooms there were two sets of cast-iron shade brackets; one above the other at the top of the openings. This may indicate that two types of roller shades were used simultaneously; a plain transparent Holland shade and a second opaque "darkening shade." This would provide a choice for the occupant of the room; filtered light or a complete blocking of light, a useful amenity in a bedroom. The combination of roller shades and exterior blinds provided for the maximum control of sunlight entering the home.

Beyond the basic roller shade, many of the openings included additional treatments of varying complexity. In the public rooms used by the family and guests, there were elaborate curtains and valances. The finest were found in the Living Room, Reception Room and Dining Room as well as in the Vanderbilts' private suite and the second floor guest bedrooms.

In many instances the curtain panels were operable; they could be opened and closed using a pulley system of rods, rings and cords, and the pulleys (or nail holes for them) can still be found on one side of the window architraves. The small brass pulley wheel is usually attached to the plinth block at the bottom of the trim.

In addition to the elaborate curtains and valances, many of the windows in the guest bedrooms and some of the public spaces retain evidence for pull-up curtains or Austrian blinds. The wide fabric or lace panels were raised or lowered by a system of rings and cords attached to the back of the panel and a series of pulleys at the top of the opening. The cord, after adjustment, was secured to a metal cleat attached to the face of the window architrave. Situated on one side of the trim, the cleats were about five feet above the floor; most remain *in situ*. An elegant lace panel in the collections (VAMA 6609) retains evidence for the attachment of the cords and rings that would lift the flat panel into a series of graceful swags.

Exterior photographs of the house show the bottom scalloped edges of these blinds visible below the roller shades in the Reception Room, the Red Bedrooms and possibly the Den, but the surviving cleats are evidence that they were in many other locations as well. The 1940 photograph of the main stair hall records an Austrian blind at the first floor landing window. This treatment is still used at that opening.

The 1938 photographs of the Living Room and Dining Room show straight panel sheer curtains positioned behind the elaborate curtains and valances. These panels fully cover the window sash. The Living Room sheers appear to have some sort of trim along the bottom edge of the panels.

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391. The blinds are still in the collection.

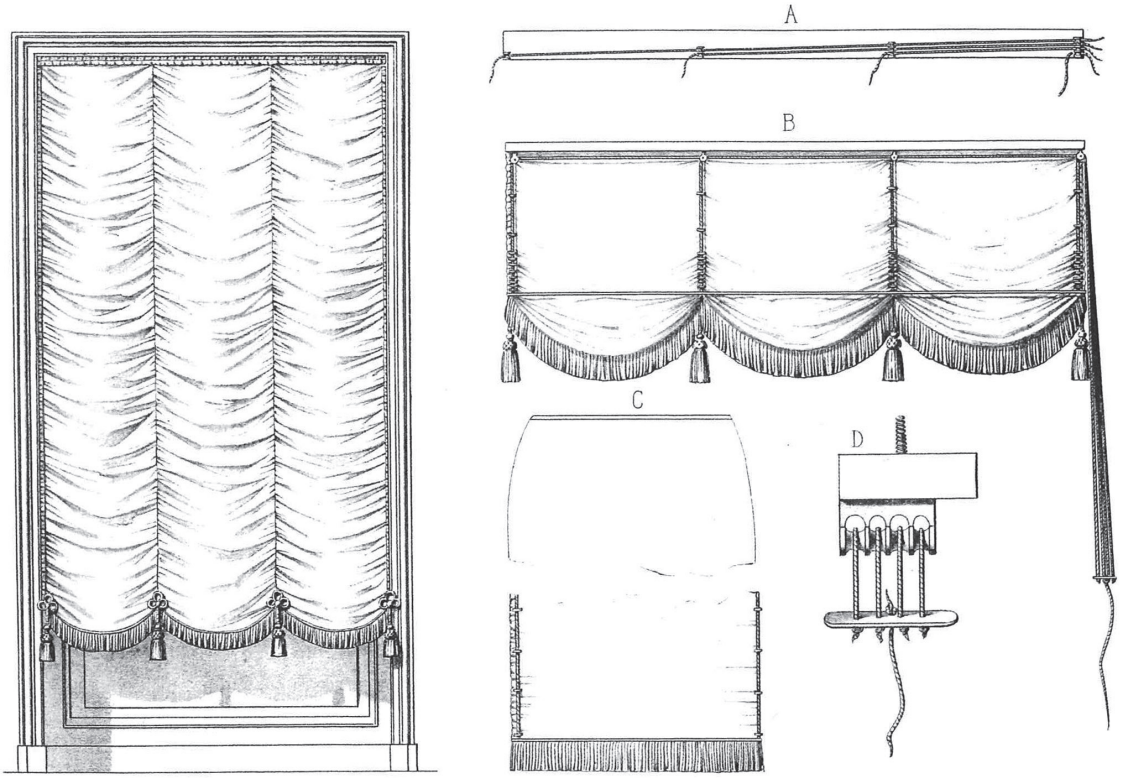


Figure 22. An Austrian blind, with its cording and pulley hardware. From Désiré Guilmard, *Le porte-feuilles pratique du tapissier parisien* (Paris: Bureau du Journal le Garde Meuble, circa 1860).

One of the more complex window ensembles existed in the Reception Room. The three openings included pairs of curtain panels and matching valances, all embellished in the most elaborate manner. Each panel was drawn back by tasseled tiebacks secured to simple hooks concealed in the window recesses. The lower third of each of the French doors, which are positioned in the openings in front of the actual sash windows, was covered by a sash curtain. These lace trimmed panels were suspended by small rings from narrow brass rods attached to the door panels. A 1938 photograph shows these simple but elegant panels *in situ*. An Austrian blind could be lowered to cover the area above the sash curtain. The brass pulleys for the blind can be seen at the top of the window reveal. When fully raised the blind covered only the glazed transom allowing the French doors to be opened. The roller shades were located in the space between the doors and the outer sash.

More basic conditions were found at the window openings in the service areas and servants' bedrooms. All of the openings in these spaces included a simple roller shade. In some rooms the shade was augmented by additional treatments. The Housekeeper's Dining room had sheered curtain panels on each sash and a pair of curtain panels suspended from a narrow brass rod at the top of the casement sash; her third floor Sitting Room had curtain panels suspended from rings on a wood pole that incorporated a cord traverse system. In the

basement, the Butler's Room (B09) single double casement window featured a roller shade at each sash and possibly a sash curtain attached to the top and bottom of the sash frame. The same condition existed in the adjacent space (B10), the room occupied by the Second Man.

Lighting

The majority of the permanent electrical fixtures in the mansion were manufactured by Edward. F. Caldwell & Co., of 31 East 17th Street in New York City. The firm was one of the premier American suppliers of lighting and metalwork of the Gilded Age. The fixtures at Hyde Park range from lion heads with paws supporting Corinthian capitals, topped with the bulb and ball glass shades in the central Hall; to the Living Room's Louis XV-style ormolu and marble urns that branch out into rose light sockets. Most of these fixtures can be documented in the E.F. Caldwell's photographic archives in the Cooper-Hewitt Library. Generally, the second floor guest rooms, the bathrooms, and the third floor guest rooms are furnished with original single-arm electric wall brackets with scrolled arms and frosted, upright shades.

Plumbing Fixtures

The Vanderbilts could have filled the bathrooms in their mansion with opulent plumbing fixtures. Ogden Codman's design for Mrs. Vanderbilt's Bathroom certainly expresses the potential for richly finished rooms based on European baths. Catalogs of the time were filled with heavily decorated toilets and bathtubs. Instead, the Vanderbilts were satisfied with simple bathrooms and toilet rooms in consistently white glazed tile finishes—2" square tiles on the floors and 5'-1" tall tile dados—and white porcelain fixtures, presumably specified by McKim, Mead & White. Even Mr. Vanderbilt's Bathroom, the only one to break with the pattern, was finished with relatively simple marble surfaces.

The Meyer-Sniffen Company, Ltd., of New York City, provided the sinks, bathtubs, sitz baths, and Mr. Vanderbilt's shower. They imported the "Royal" line of glazed porcelain bathtubs used in the mansion from the Rufford & Co. potteries in Stourbridge, England:

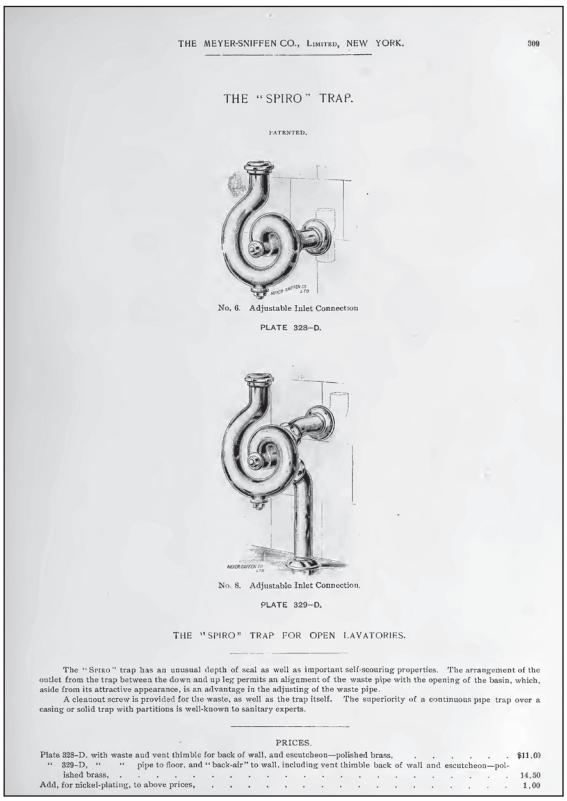
> Experience with the "Royal" PORCELAIN BATH justifies us in claiming great superiority over any other make of bath that is molded and glazed in one piece. In a sanitary point of view too much can hardly be said in favor of their use. The manufacturers, who are the pioneers in this industry, have profited by over thirty years' experience, and are, without doubt, producing the most perfect article of its kind in the world. It is absolutely non-absorbent, being composed of a peculiarly hard body and a glazing that is unsurpassed even in much smaller articles of other manufacture.
>
> The body being of the nature of a fire-brick is a good non-conductor of heat, and consequently the bath requires but little, if any, more hot water than an ordinary tub. The glazing is made of the world renowned Royal Worcester Clay.[392]

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392. Meyer-Sniffen Co. Limited, *Illustrated Catalogue "D"* (New York: The Engineering Press, 1895), 5; Library of Congress, ca 09005218.



Figure 23. "Royal" porcelain baths from 1895 Meyer-Sniffen Company catalog. Meyer-Sniffen Co. Limited, *Illustrated Catalogue* "*D*" (New York: The Engineering Press, 1895) 309; Library of Congress, ca 09005218.



THE MEYER-SNIFFEN CO., LIMITED, NEW YORK. 309

THE "SPIRO" TRAP.

PATENTED.

No. 6. Adjustable Inlet Connection

PLATE 328–D.

No. 8. Adjustable Inlet Connection.

PLATE 329–D.

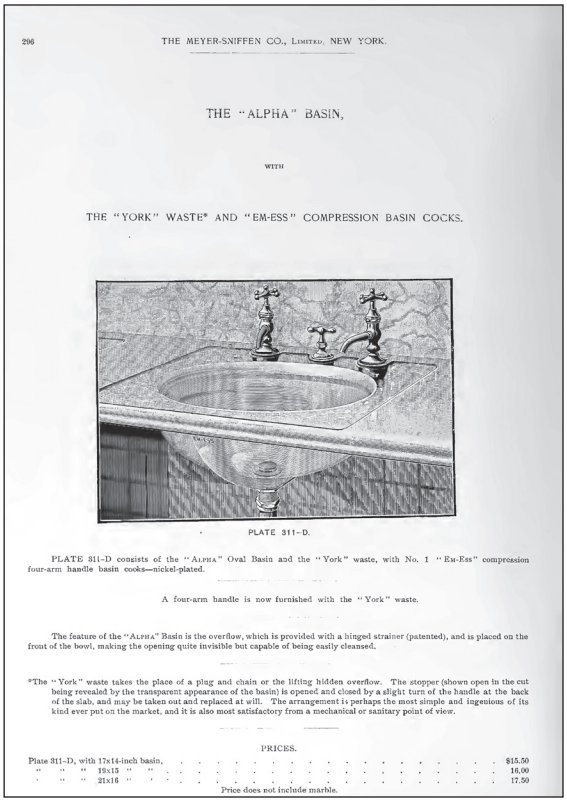
THE "SPIRO" TRAP FOR OPEN LAVATORIES.

The "SPIRO" trap has an unusual depth of seal as well as important self-scouring properties. The arrangement of the outlet from the trap between the down and up leg permits an alignment of the waste pipe with the opening of the basin, which, aside from its attractive appearance, is an advantage in the adjusting of the waste pipe.

A cleanout screw is provided for the waste, as well as the trap itself. The superiority of a continuous pipe trap over a casing or solid trap with partitions is well-known to sanitary experts.

PRICES.

Plate 328–D, with waste and vent thimble for back of wall, and escutcheon—polished brass,	$11.00
" 329–D, " " pipe to floor, and "back-air" to wall, including vent thimble back of wall and escutcheon—polished brass,	14.50
Add, for nickel-plating, to above prices,	1.00



296 THE MEYER-SNIFFEN CO., LIMITED, NEW YORK.

THE "ALPHA" BASIN,

WITH

THE "YORK" WASTE* AND "EM-ESS" COMPRESSION BASIN COCKS.

PLATE 311–D.

PLATE 311–D consists of the "ALPHA" Oval Basin and the "York" waste, with No. 1 "EM-ESS" compression four-arm handle basin cocks—nickel-plated.

A four-arm handle is now furnished with the "York" waste.

The feature of the "ALPHA" Basin is the overflow, which is provided with a hinged strainer (patented), and is placed on the front of the bowl, making the opening quite invisible but capable of being easily cleansed.

*The "York" waste takes the place of a plug and chain or the lifting hidden overflow. The stopper (shown open in the cut being revealed by the transparent appearance of the basin) is opened and closed by a slight turn of the handle at the back of the slab, and may be taken out and replaced at will. The arrangement is perhaps the most simple and ingenious of its kind ever put on the market, and it is also most satisfactory from a mechanical or sanitary point of view.

PRICES.

Plate 311–D, with 17x14-inch basin,	$15.50
" " " 19x15 " "	16.00
" " " 21x16 "	17.50

Price does not include marble.

Figure 24. The "Spiro" trap and the "Alpha" porcelain sink from 1895 Meyer Sniffen Company catalog. Meyer-Sniffen Co. Limited, *Illustrated Catalogue "D"* (New York: The Engineering Press, 1895) 296, 309; Library of Congress, ca 09005218.

The bathtubs chosen for the mansion, featuring rolled rims and glazed porcelain feet, were the simplest of the line. The glazed porcelain basins set in the marble slab counters are from the company's "Alpha" line:

> A feature of the "ALPHA" basin is the overflow, which is provided with a hinged strainer (patented), and is placed on the front of the bowl, making the opening quite invisible but capable of being easily cleansed.[393]

The bottom of each basin is marked with a Trenton Potteries trademark and "ALPHA, PAT AUG 5-90, THE MEYER SNIFFEN CO. LTD NY." Below each basin is a "Spiro" trap, a scrolled trap stamped with "EM-ESS, THE MEYER SNIFFEN CO LTD, PAT M'CH 2 '86, PAT SEPT 12 '93."

The toilets came from J.L. Mott Iron Works, whose Trenton, New Jersey factory produced every type of cast-iron and pottery products. Their eleven-floor New York City showroom still stands at 120 Fifth Avenue. The "Primo Improved Vitro-Adamant" toilets have wood seats and lids, and water tanks mounted high on the walls. Interlocking brass rods drop down from

393. Meyer-Sniffen Co. Limited, *Illustrated Catalogue "D"* , 296.



Figure 25. An advertisement for J.L. Mott's Primo Improved Vitro-Adamant. *American Architect and Building News*, Vol. LXIX, No. 1289, September 8, 1900, xiii.

the tanks, held in place with decorative brass guides and ending in celluloid or cut glass pulls. The toilets are stamped with patent dates of December 7, 1880; August 9, 1892; December 12, 1893; May 21, 1895; and September 24, 1899.

Based on the existing collection and the 1938 inventory, the bathrooms were furnished with chairs, costumers, and small tables, usually painted white. In the guest bathrooms, the mohair rugs and glass or china toilet sets were color-coordinated with one of the adjacent rooms.

Mrs. Vanderbilt may have added an additional decorative effect to her bathrooms. Franklin D. Roosevelt insisted that she had blue ribbons on the "chinaware."[394] Watson Webb, Mrs. Vanderbilt's great-nephew, claimed that the toilet tanks at Hyde Park were dressed in tulle.[395]

The Servants' Furniture

According to the 1938 Curry inventory, the majority (eleven) of the servants' bedrooms were furnished with an oak dresser with attached mirror, an oak washstand and an iron single bed.

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394. Hassett, *Off the Record with F.D.R. 1942–1945*, 4, 9.

395. John Foreman, Robbe Pierce Stimson, *The Vanderbilts and the Gilded Age: Architectural Aspirations, 1879–1901* (New York: St. Martin's Press, 1991), 198.

Additional pieces varied from room to room but could include a small oak table and various oak chairs.

The use of mass-produced oak furnishings was typical for servants' rooms and inventories of similar rooms at Sonogee, the Vanderbilt home in Bar Harbor, Maine, and at the Mills Mansion in Staatsburg include many oak pieces (see Figure 26 etc.). Oak dressers, washstands, tables and chairs were produced in vast quantities in such furniture production centers as Grand Rapids, Michigan, Jamestown, New York and New York City and were available to the public through furniture and department stores, and through mail order catalogs like Sears, Roebuck & Co. and Montgomery Ward & Co.

Inspection of the oak furniture currently stored in various third floor servants' rooms revealed a number of identical pieces. There are eleven matching oak dressers with attached mirrors (for example, VAMA 1029, 1105, 1106, 1140, 1119). Several are marked with manufacturer's black stenciled numbers 113 and 202. One oak washstand (VAMA 1084) retains its paper label from R. J. Horner & Co. of New York City. The drawers typically feature pulls of stamped brass and iron. The same manufacturer supplied the nine oak washstands (VAMA 1085, 1128, 1135, 1138, 1139) in two different designs. These stands include drawers and one or two cabinet doors; each has a back splash with a wood towel bar. None of these pieces have the fine marble tops found on the guest room dressers and washstands.

A tall, two-door oak wardrobe (may be the one listed in the 1938 inventory in room B11. That basement room needed a wardrobe, as it was the only servant's room without a built-in closet.

The 1938 inventory includes a number of small oak tables in the servants' rooms. Some of these may be the square tables with narrow turned legs (some with chessboard tops) currently in storage (VAMA 1110, 1111, 1114, 1122).

One unique oak case piece in the collection is a small Arts and Crafts style fall-front desk (VAMA 1141) that may be the oak desk that the 1938 inventory places in the Butler's Room (B09) or possibly the desk in the Housekeeper's Office/Dining Room (B03).

The sleeping accommodations for the male and female servants consisted of iron single beds. The 1938 inventory includes a total of fifteen such beds in the basement and third floor rooms. Other beds in the collection include a white painted bed (VAMA 1031), a 48" wide brass bed (VAMA 1031), and three identical 39" brass beds.[396]

Not every room had these furnishings. The 1938 Curry inventory reveals a hierarchy in some of the furnishings of the third floor bedrooms. The Lady's Maid's room (314) is identical in size and plan to several other servants' rooms but was furnished in a suite of good quality mahogany furniture and a brass single bed.[397] Though no maker's label was found, all of these pieces are of the very best quality.

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396. Two of these beds are cataloged as VAMA 194 and 1069. One of the three 39" beds was used in the Pink Room (one of the third floor guest rooms).

397. Among the mahogany furnishings currently in the room and noted in the 1938 document are a six drawer chiffonier with mirror (VAMA 1059), a dressing table (VAMA 1041) and a night stand (VAMA 1042).

MILLS MANSION BASEMENT BEDROOM	HYDE PARK BASEMENT BEDROOM
White painted single bed – wire springs – mattress and pillow	Iron single bed, wire spring, hair mattress, pillows
Oak wash stand	Oak wash stand
Oak dressing bureau – three drawers and mirror	Oak dresser with mirror
Upholstered armchair – covered in machine tapestry	One or two small oak tables
Oak side chair	Domestic rug
Black walnut two door wardrobe	In some rooms: Morris chair or mohair arm chair
Five assorted pictures	

Figure 26. Comparison between a basement bedroom as listed in the Staatsburgh (Mills Mansion) 1938 inventory and a typical basement bedroom from the Vanderbilt 1938 inventory. Note that the Hyde Park "iron single bed" may have also been painted. 1938 inventory of the Mills Mansion basement provided by Amanda Massie, Assistant Curator, NYS Office of Parks, Recreation, and Historic Preservation.

SONOGEE SERVANT'S BEDROOM	HYDE PARK THIRD FLOOR BEDROOM
White iron enamel single bed, hair mattress, one feather pillow	Iron single bed, wire spring, hair mattress, two pillows
Oak dresser, 3 drawers, mirror	Oak dresser with mirror
Oak wash stand	Oak wash stand
Oak small table	Oak small table
Oak side chair	Two white painted bamboo side chairs
Domestic rug 9'x12'	White painted rocker, cane seat
	Domestic rug 9'x12' (red field with flowers)

Figure 27. Comparison between the furniture listings from the 1927 Sonogee inventory and the 1938 Vanderbilt inventory for the upper floor servants' bedrooms.

A collection of painted wood furniture in room 310 included a dresser with mirror, a washstand, a clothes press, and a small table, as well as a single iron bed. The larger space immediately to the north, room 311, featured a green enameled wood suite with additional pieces painted in a cream color.[398]

The housekeeper's third floor suite was uniquely furnished in an array of pieces in various finishes. Her bedroom included a brass bed and a suite of grey enameled wood furniture;[399] the sitting room was furnished with mahogany pieces.[400]

A group of good quality birdseye and tiger maple furniture in the collection includes two dressers complete with attached mirrors (VAMA 3078 and 194[401]), and two tall chests with attached mirrors (VAMA 3080 and 3081). VAMA 3078 and 3081 form a suite and bear labels for the "Bird's-Eye Maple, Atlas Furniture Co., Made in Jamestown, New York." A small night stand with glass top (VAMA 3074) has a tag that states "Part of Tacinelli Bedroom Set." A pair of bed side rails in birdseye maple (VAMA 3073) is marked "Tacinelli Bed."

An unique tall single door wardrobe of birdseye maple (VAMA 3079) and another of tiger maple are fine examples of late nineteenth-century design. VAMA 3079 retains the paper label of "Horner & Co. Furniture Makers, 63-65 West 23rd Street, New York City." A small tiger maple washstand also retains a Horner & Co. label. This New York City manufacturer of fine furniture produced objects for wealthy clients between 1886 and circa 1915.

The 1938 Curry inventory places several pieces of birdseye maple furniture in Room 309, including a bureau with oval mirror (possibly VAMA 194), a washstand, a small table, a rocker and two side chairs. The same document places an "old style maple chiffonier, single door" in the "Hall leading to Help's Rooms." It should be noted that in 1938, additional pieces of birdseye maple furniture were located in the Pavilion: a dresser, chest of drawers, table, desk and washstand.

1902–1926

The first documented change to the Hyde Park furnishings is a series of purchases by the Vanderbilts from the Duveen Brothers in 1902; these items appear to match furnishings now in the Living Room, and are the first clue that the Living Room was gradually becoming more formal, more of a Drawing Room. On April 23, they bought a Louis XIV-style bergere covered in "old parrot tapestry" (VAMA 915) for $1,150 and four similar chairs (VAMA 910-912, 915) for $4,800. Later that year, in December, the Duveen ledger records a purchase of more Louis XIV-style furniture upholstered in tapestry: nine arm chairs, three small chairs, and one "long"

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398. The green enamel suite includes a full size bed, dresser with mirror, and night stand. The cream-painted pieces included a small rocker, a side chair, and a dressing table with a three-ply mirror and bench.

399. A table (VAMA 1075), a chiffonier (VAMA 1073), dressing table (VAMA 1070), two side chairs (VAMA 1071, 1072), and an elbow chair (VAMA 1074).

400. A pair of elbow arm chairs (VAMA 1123, 1125); a dresser and mirror (VAMA 1059); a drop lid desk (VAMA 1058) now exhibited in the housekeeper's basement office (B03); and two side chairs and a bench.

401. VAMA 194 was used in the Pink Room.

sofa (VAMA 913), for $15,570.00. A few weeks later the Vanderbilts bought Chinese-style vases and two "old tapestry 17th C cushions" for $5,700.[402]

These purchases were followed by Whitney Warren's 1906 modifications to the first and second floor Halls and to the Living Room, the final part of the transformation of those important spaces. The Vanderbilts made few changes to the furnishings after the Warren work, other than introducing pieces from other houses to the décor.

1927 to 1938: Period Following Mrs. Vanderbilt's Death

There is little information on changes to the furnishings in the years following Mrs. Vanderbilt's death in 1926. Some of the pieces in the collection match the descriptions in the inventory of Sonogee, her estate in Bar Harbor, and they may have been brought to the house after she died (see the section on "Other Vanderbilt Houses" in this report).

According to Mrs. Van Alen, Mr. Vanderbilt refurbished some of the second floor guest rooms. She was sent to Europe to find exact matches for the wallcoverings for the Mauve Bedroom, the Red Bedrooms, and the Blue Bedroom.[403] Notes kept during this period, attributed to Frederick Traudt, detail some of the work that was planned for 1935.[404]

The composition book begins in November 1935, when a Mr. Worden was to work on the upholstery and draperies in the Mauve Room. In Mr. Vanderbilt's Bedroom, a scarf from the southwest table was to be used to recover the sofa. Instead, Mr. Worden primarily cleaned and mended the draperies and shades, with small repairs to the furnishings including the "long green sofa" (VAMA 863) in the Living Room. The record suggests that, other than repairs, cleaning, and reupholstery, there were few changes to the existing furnishings prior to Mr. Vanderbilt's death.

1938–1939: Van Alen Ownership

Frederick Vanderbilt died on June 29, 1938 at the age of 82 at Hyde Park, leaving the bulk of his estate, including Hyde Park, to his wife's niece, Mrs. Van Alen. The Traudt notes jump from 1935 to June of 1938, with the entry "Details - regarding placing of furniture." It appears that Mrs. Van Alen, as she looked over her newly inherited house, gave specific instructions for the furniture layout. Diagrams laid out the placement of decorative objects on the desks and tables in the Living Room, Reception Room, and Mr. Vanderbilt's Bedroom, and the positions

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402. Duveen Brothers Records, 1876–1981: Series I – Business Records 1876–1964; Reel 4, New York Sales 1901–1910, Thomas J. Watson Library, Metropolitan Museum of Art.

403. George A. Palmer, Superintendent, Memorandum, May 18, 1948, 3. ROVA Archives.

404. "Fred Traudt Composition Book," 1935-1943, ROVA Archives. Traudt (1893–1967) had been postmaster at the Hyde Park post office, where he served from December 16, 1929 until February 24, 1934 as a Republican appointment under Herbert Hoover. He left that position when Franklin D. Roosevelt took office and, as per tradition, appointed a Democrat. It was soon after that job ended that he began work for Mr. Vanderbilt, and he continued to work on the site for the National Park Service until 1963. *Poughkeepsie Journal*, January 21, 1967, 9; and Record of Appointment of Postmasters, 1832–1971. NARA Microfilm Publication, M841, 145 rolls. Records of the Post Office Department, Record Group Number 28. Washington, D.C.: National Archives; available on Ancestry.com.

of the furnishings in the Living Room and Blue Bedroom were carefully noted. The notebook also lists changes to the Living Room furniture for 1938.

It was that same year that the P.J. Curry Company Appraisers of New York City prepared a detailed inventory of the contents of the mansion, and Rodney McKay Morgan took photographs of many of the rooms.[405] These records are the earliest, and most complete, documentation of the furnishings.[406] The *New York Times* took a series of images in 1940, and a photograph album kept by Fred and James Traudt includes snapshots from 1940.[407]

Mrs. Van Alen is known to have removed most of the Vanderbilts' personal items and some of the furnishings and decorative items during this period. When she visited the mansion on May 18, 1948, she mentioned items that she had taken: the two tapestries in the Dining Room, the desk chair from the Office, the center rug from the Living Room, and the decorations and pictures from the Small and Large Red Bedrooms all went to Newport. The tapestries and center rug did not fit in Wakehurst, so they were returned with the desk chair.[408]

Her recollections are substantiated from a detailed log, again attributed to Fred Traudt, that lists Mrs. Van Alen's monthly visits to Hyde Park and the furniture that was moved in and out of the house during this time.[409] The record begins on September 15, 1939, when "Mrs. Van Alen's chauffeur brought back the large Living Room rug, which she had taken at an earlier date to use in her Newport home, then found it would not fit in the room." During that visit, she took rugs from the Living Room, Mauve Room, and Green Room, and the andirons from the "third floor Mauve room."

A month later, Mrs. Van Alen, her son, and her maid came back to Hyde Park with a station wagon. Traudt spent October 21st packing "a set of amber dishes, 3 images, game desk set, Tusks, 4 small rugs, 2 pictures from Red room, 2 from Mauve and 1 painting from Green room" for Wakehurst.

Mrs. Vanderbilt's safe in her Boudoir proved to be a problem, since no one knew the combination. It took two days (November 30th and December 1st) for a Mr. Lucas to open the safe. The next day, Mr. Vanderbilt's butler, Edward Neilson arrived, followed by Mrs. Van Alen with her maid, chef, and his wife. Neilson helped Traudt pack "a load of silver ware and blankets and pillows" that the station wagon delivered to Newport on December 4. The two continued to pack dishes and silver throughout the next day—enough that it required a moving van.

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405. P.J. Curry Company, "Inventory of Personal Property At Hyde Park, New York," Typescript, 1938; Photographs by Ronald McKay, Resource Management Records, ROVA Archives.

406. Alfred Hopkins, "Inventory of the Principal Articles of Furniture and Furnishings Contained in the Main Rooms on the First and Second Floors in the Residence of the late Frederick W. Vanderbilt at Hyde Park, New York," June 5-7, 1940, Resource Management Records, ROVA Archives.

407 *New York Times* photographs, 1940; and Traudt Family Album. ROVA Archives.

408. George A. Palmer, Superintendent, Memorandum, May 18, 1948. ROVA Archives.

409. Fred Traudt (attrib), [House Log, Vanderbilt Mansion], 1939-1942, Source V-15, Resource Management Records, ROVA Archives.



Figure 28. Wakehurst, the Newport home of Mrs. Van Alen. Photograph by Gottscho-Schleisner, Inc., 1958. Library of Congress, Prints & Photographs Division, Gottscho-Schleisner Collection, LC-G613-72730-A.

Some dishes were still to be packed. That Thursday and Friday, Mr. and Mrs. Shears "finished taking dishes and glass ware" as well as the clock from the third floor Pink Room and the "blue willow ware" from the Chinese etagere in the second floor Hall. They also returned a bronze figure from the Living Room and vases and bronzes from Mr. Vanderbilt's Bedroom.

The shuffling of furnishings continued through the month. On December 19th, some of the items (probably the tapestries) that Mrs. Van Alen had chosen for Wakehurst were returned to the mansion and "rehung." A truck from "NYC Galleries" arrived that same day with "paintings to be replaced." The Shears were given additional items: a bridge lamp from the Living Room, a "blue east chair" from the housekeeper's room, and a drop leaf table from her dining room. A "large old table and large old chairs" from a basement store room were sent to Vassar College.[410]

After few more items were given to the Shears (the large west porch rug and furniture, and a chair from the housekeeper's room) in January, the removal of furnishings seems to have ended. James Van Alen returned the Office desk chair that spring, after the government accepted the property. Mrs. Theresa Farley, who had worked in the house, remembered that Mrs. Van Alen gave "the green birds and the clock that was always on the mantel" of the Blue Bedroom to Mr. Shears.[411] Some of these items, such as the crystal china that was given to the Shears, were generously returned to the mansion.[412]

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410. Possibly the "set of 7 old Italian high back arm chairs" kept in Basement Store Room #1 at the time of the 1938 inventory.

411. George A. Palmer, Superintendent, Memorandum, May 18, 1948. ROVA Archives.

412. In August 1957, the Shears' daughter, Mrs. W.H. Hambleton (formerly Betty Shears) donated a number of pieces of Vanderbilt crystal and china to the Park. Warren-Findley, "Administrative History," Chapter 3. The Shears descendents later made substantial gifts to the NPS, returning most of the items they had inherited from Hyde Park, including much of the china and glassware in the Butler's Pantry.



Figure 29. The drawing room at Wakehurst. The three side chairs at the left of the photograph were in the Hyde Park Living Room in 1938. Photograph by Gottscho-Schleisner, Inc., 1945. Library of Congress, Prints & Photographs Division, Gottscho-Schleisner Collection, LC-G612-48144.

Images of Mrs. Van Alen's Newport mansion, Wakehurst, show a few of the furnishings that came from Hyde Park. Two Louis XIV style high back armchairs with gilt wood frames appear in the 1938 photographs of the Living Room at Hyde Park; by 1940, they are missing, but they are prominently displayed in a 1945 photograph of the Wakehurst drawing room.[413] They again surfaced in the 2002 auction of objects from Mrs. Van Alen's estate.[414] She also removed from the Living Room three old Italian high back chairs which are seen in the Wakehurst photographs. She removed two intricately carved chairs from the Den/Library after the 1938 photographs. In the 2002 auction, the two chairs appeared as "A pair of Tyrolean carved walnut armchairs, early 20th century, $600-800."[415]

During Mrs. Van Alen's May, 1948 visit to the mansion, she mentioned that "she had taken the decorations from [the Small and Large Red Bedrooms] to Newport, and that she had taken the pictures from both rooms so that they were not the ones there when the Vanderbilts were living here."[416] Her claim is substantiated by the appearance of the Small Red Bedroom's mantel clock in the 2002 sale as number 401, "A Louis XVI style gilt bronze and marble figural clock, 19th century."[417]

Mrs. Van Alen also brought furniture to the estate. According to Mrs. Farley, Mrs. Van Alen placed the upholstered sofa (VAMA 965) in the Den.[418] While there is scarce archival information on other items introduced to the mansion, some furnishings are stylistically more

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413. Photograph of Wakehurst drawing room, Library of Congress Prints and Photographs Division, LC_H612-48142.

414. *Property from the Estate of Mrs. James H. Van Alen* (New York: Sotheby's, 2002), lots 85 & 86.

415. The two chairs were included as number 625 in the catalog.

416. George A. Palmer, Superintendent, Memorandum, May 18, 1948. ROVA Archives.

417. *Property from the Estate of Mrs. James H. Van Alen*.

418. Transcript of interview with Theresa Farley, Sound Recordings Collection, ROVA Archives.

recent than the Vanderbilts' furniture, and she may have brought those to the mansion; these pieces are noted in the room-by-room descriptions in this report. Other furnishings may have come from 1025 Fifth Avenue, the Vanderbilts' New York City townhouse (as noted in the section on the "Vanderbilt's Other Houses" in this report).

Mrs. Van Alen tried to sell the estate, but in the midst of the Depression there was little interest, outside of "Father Divine," a cult religious figure. Franklin D. Roosevelt suggested that she donate the estate to the National Park Service, and the area west of the Albany Post Road was designated Vanderbilt Mansion National Historic Site in 1940.

1941-1944: The National Park Service & the War Years

The National Park Service now faced the task of opening a home filled with valuable objects, fabrics, and carpets to the public. The park's first action was to remove the existing floor coverings in the public halls to storage and replacing them with "roofing paper laid along the visitor routes to protect the floors." Less than a year later, the roofing paper was replaced with "new carpet laid through the Mansion" in the spring of 1941. That same spring, the staff applied "Pliofilm" (a clear, rubber-based film developed by Goodyear Tire & Rubber Co.) to protect some of the upholstered furnishings.[419]

At the end of 1941, as the United States entered World War II, an additional challenge arose for the staff, when the mansion housed Franklin D. Roosevelt's Secret Service detail and his secretarial staff (see the Analysis of Historical Occupancy for more information on this period). The park continued to bring tours through the mansion, even as the third floor and basement were given over to the Roosevelt entourage, and later, to the Military Police. The work to accommodate these agents began March of 1941: rewiring the bathrooms, updating the plumbing systems, and reworking the heating, and new beds and other furniture were purchased for the rooms.[420] Some of the guest room furnishings were moved out of the third floor at that time.[421] The relocating of the roof drain through the service stair meant that the open dumbwaiter in the stairwell had to be dismantled.

Soon after that work, the park interviewed Theresa Farley, one of the later Vanderbilt maids, and drew up a floor plan of the third floor based on her memories of the furnishings. The plan carefully drew the layout of furniture in many of the rooms, noting which of the furniture was elsewhere on the estate or no longer in the collection.[422]

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419. The "new carpet laid throughout the Mansion" was probably service carpeting; the original carpets survived in many of the areas. From Superintendent Cooper's Monthly Narrative Reports for March 1941, April 1941; as cited in Snell, "Administrative History," 73.

420. Snell, "Administrative History," 47.

421. Supt. Palmer's Monthly Narrative Report for November 1945; as cited in Snell, "Administrative History," 101.

422. NPS, "Third Floor Furniture Plan, May 1942."

1945–Present: The National Park Service

After Franklin Roosevelt's death in 1945, the National Park Service took full administration of Springwood and the Vanderbilt site on January 1, 1946. Without any additional tenants, the mansion could be treated entirely as a museum. Vanderbilt Mansion, together with the Home of Franklin D. Roosevelt, was among the first historic house museums given to the National Park Service with an intact collection of original furnishings. In other house museums, the National Park Service had to procure furnishings or rely on volunteer organizations for donations. At Hyde Park and Springwood, the staff faced an entirely different challenge: maintenance and conservation of delicate furnishings and finishes with limited budgets and materials.

The first major effort to stabilize the furnishings began in 1947 with the arrival of Albert McClure, a museum preparator. McClure had worked with the National Park Service for most of his career, only leaving to serve with the topography unit of the military in World War II. Working on site, he could "provide hands-on cleaning, reinforcement, and repair of pieces at risk when he felt qualified to do so, and call in specialists as necessary. He performed other strictly curatorial duties, and the park took advantage of his skills as a fine letterer and craftsman."[423]

McClure conducted an initial survey of the mansion's contents and found that the "French chairs and settees, both in construction and in upholstery" were the first priority for work, followed by the veneered furniture, the curtains and draperies, and the rugs.[424] A shop was set up at the Vanderbilt Coach House, fully outfitted with equipment to clean, repair, and restore the textiles and furniture.[425] His lists of accomplishments in his first year illustrate the park's emphasis on stabilization as well as their limitation in the materials available for that stabilization:

> One of his first projects was to clean the window drapes and window shades in the Drawing Room [Living Room] and Dining Room of the Mansion so that they could be drawn tight to prevent sunlight from further deteriorating the valuable fabrics and rugs in those rooms. This work was finished in July. In June Mr. McClure started the project of reconditioning the French tapestry-upholstered furniture in the Drawing Room of the Mansion. This work included the repairing and restoration of the gesso surfacing of these chairs. Three chairs of the four chair suite were finished by the end of the year and work on the fourth was under way. A third major project started in November 1947 was the preservation of the irreplaceable hand-painted Chinese silk lamp shades through out the Mansion. This project involved much experimental work on Mr. McClure's part and it was started on one shade in the Blue Room, which was cleaned and then sprayed with cellulose acetate. Other jobs finished by

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423. Ralph H. Lewis, *Museum Curatorship in the National Park Service 1904–1982* (Washington, DC: Department of the Interior, National Park Service, Curatorial Services Division, 1993), 233.

424. Superintendent George Palmer to Regional Director, April 21, 1947; as cited in Snell, "Administrative History," 151.

425. Snell, "Administrative History," 152, 154.

> Mr. McClure. . .included the complete cleaning and oiling of a set of valuable early Italian duelling [sic] pistols in Mr. Vanderbilt's Study; the Italian Hangings on the Second Floor balustrade were rehung to prevent 'tired visitors' from leaning thereon; emergency repairs were made to the two pedestals supporting large marble busts in the first Floor Main Hall; and service carpets were cut to replace the valuable oriental rugs in the first floor Main Hall in front of the entrance to the rooms."[426]

McClure's work varied from simply applying linseed oil to the furniture to nearly recreating items:

> A third lamp shade, from Mrs. Vanderbilt's Room, called for 75%-complete reproduction as only a few dried fragments remainded [sic] of the original shade to guide Mr. McClure in creating a new shade and in hand-painting the old design on the new shade."[427]

In 1948, at Mrs. Van Alen's insistence, furniture from the Empire Room was moved back to its proper place on the third floor, and the Mauve Room furniture was moved back to its room.[428]

This pattern of cleaning and general repairs continued.[429] The park removed deteriorated window treatments to storage. When budget allowed, the park replaced the draperies and deteriorated upholstery with fabric that was available and affordable; usually, the Vanderbilt-era appliqués or trim were removed from the original pieces and sewn to the new fabric. In some instances, the Vanderbilt pieces were kept in place, and paints or coatings were applied to the deteriorated pieces.[430]

In 1958, with the Mission 66 program underway, the Museum Services branch of the National Park Service reiterated that the "exhibition of the interior of a historic structure required an approved furnishings plan." The parks like Vanderbilt Mansion, who were preserving their historic furnishings rather than recreating them, focused on interpretive objectives, operating plans, historic occupancy, authenticity of the furnishings, and photographs and inventories of the furnishings.[431] The furnishings plans received renewed attention in 1964 when a conference of regional curators determined that the Service was "falling behind the best current standards and practices in the maintenance, operation and interpretation of

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426. Snell, "Administrative History," 153.

427. Snell, "Administrative History," 153.

428. Snell, "Administrative History," 153.

429. Snell, "Administrative History," 153-155.

430. For instance, "Thermofilm" was applied to some of the valances in 1949-50; see VAMA 921 for an example of inpainting on upholstery. Snell, "Administrative History," 153-155.

431. Lewis, *Museum Curatorship in the National Park Service 1904–1982*, 245-46.

its historic house museums."[432] That same year, the Hyde Park staff prepared an inventory, floor plans, and photographs for a furnishings plan.[433] It was the first visual record of the furnishings and appearance of many of the rooms, but only documented how the house was furnished at that time.

In 1962, the National Park Service began renovating the Reception Room, where the workers found the original ceiling mural by Edward Simmons:

> in washing the ceiling, preparatory to renovating the room, the water paint on the ceiling was removed thereby revealing a very beautiful mural painting. . .when and why the mural was painted over has not been determined. It has been decided that the painting will remain uncovered.[434]

Vanderbilt Mansion hosted a seminar on the furnishing, interpretation, and operation of historic house museums in September of 1966. The recommendations that came out of the seminar raised the visibility of historic house museums among Park Service management. [435]

The 1970s saw an increased interest in the interpretation of the service areas. Margaret Partridge prepared a Furnishings Plan for the Kitchen, and items were purchased to accessorize and interpret the Kitchen.

Also in the 1970s, Susan Brown, Don McTernan and Margaret Partridge initiated what would become a wave of more accurate textile reproductions for the house. Margaret Partridge oversaw the work for the first floor Hall and Reception Room, while Susan Brown and Don McTernan worked on the guest rooms and Mr. and Mrs. Vanderbilt's bedrooms.[436] Fortunately, the staff had retained the original textiles (or pieces of the originals) in the collection. A 1984 report stated that

> For twenty-plus years, the textiles in many of the exhibit rooms at the Vanderbilt Mansion have been highly inaccurate and inferior NPS replacements of the original Vanderbilt textiles. The original French textiles were elaborate, opulent examples in the European style, which were consistent in design to the other furnishings in these rooms. The textiles are crucially important elements of the Mansion's Renaissance design, a design so expressive of the taste and lifestyle of wealthy turn-of-the-century

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432. Lewis, *Museum Curatorship in the National Park Service 1904–1982,* 243. Lewis cites Memorandum, Acting Assistant Director, Conservation, Interpretation, and Use, to Chairman, Long Range Requirements Task Force, Branch of Museums/Museum Operations Dailies August 1962-December 1966 storage box, NPS History Collection; Branch of Museum Operations Special Objectives for FY65, Aug. 11, 1964, ibid.; Report, Conference of Regional Museum Curators, Sept. 13–18, 1964, Regional Curators Conference 1964 folder, Curatorial Services Division files, Harpers Ferry.

433. NPS, "Vanderbilt Mansion Furnishings Plan," 1964, Resource Management Records, Curatorial Division Records, ROVA Archives.

434. Superintendent's Monthly Report, May 1962, p. 1, ROVA Archives.

435. Lewis, *Museum Curatorship in the National Park Service 1904–1982,* 247. Lewis cites Memorandum, Chief, Branch of Museum Operations, to Chief, Division of Interpretation and Visitor Services, Nov. 14, 1966, enclosing seminar report, Branch of Museums/Museum Operations Dailies August 1962-December 1966 storage box, NPS History Collection.

436. Email from Ann Jordan, Chief, Museum Services, ROVA, October 2014.

> Americans like the Vanderbilts. The Designation Order establishing the site, the Master Plan, and other management documents stress the importance of maintaining the Mansion at a level expressive of this lifestyle.[437]

Since that report, more accurate replications of the window treatments were commissioned for many of the rooms, culminating in the most recent project, the Living Room draperies by Natalie Larson of Williamsburg. This project required three years of work, including hand-weaving reproduction textiles and trims to fully replicate the original curtain panels.[438]

In its efforts to protect and preserve the collections, the park staff has faced an ongoing challenge responding to soot accumulation and damage from major leaks in the house. It continues to commission extensive conservation surveys, consultations, and treatment work. The study of the Dining Room Ceiling followed by a five-year-long project consolidating and dry-cleaning the ceiling, is the latest example of the park's dedication to preserving the mansion and its collections for future generations.[439]

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437. "Conservation of VAMA Furnishings," 1984. Resource Management Records, Curatorial Division Records, ROVA Archives.

438. Email from Frank Futral, Curator, ROVA, October 2014.

439. Study by Building Conservation Associates, and conservation by BCA and Foreground Conservation and Decorative Arts. For more information, see the Dining Room section of this report. Email from Ann Jordan, Chief, Museum Services, ROVA, October 28, 2014.

THE OTHER HOUSES OF FREDERICK & LOUISE VANDERBILT

Like all families of their class and status, Frederick and Louise Vanderbilt possessed multiple residences in fashionable urban and rural settings. The movement with the seasons, from house to house, was the norm for the Astors, Vanderbilts, Goelets, Van Alens and the many other wealthy families in New York. Some, like the Vanderbilts, possessed large yachts, essentially homes at sea. Frederick and Louise's estate at Hyde Park was only one of their many properties, but it was the home that they consistently returned to throughout their lives.

Of their many homes, only Hyde Park survives with its architectural integrity and original contents intact; the others were destroyed or modified and their furnishings dispersed, but the study of these homes provides clues to the furnishing of Hyde Park. In a small way, some of these residences survive in the collection of objects that the Vanderbilts saved and brought to Hyde Park.

693 FIFTH AVENUE

After their marriage in 1878, the Vanderbilts' first residence was at 693 Fifth Avenue. Though no clear image of the home has surfaced, the 1908 Map of Manhattan Island produced by Robert A. Welcke reveals a typical New York row house situated mid-block on the east side of Fifth Avenue between East 54th and East 55th Streets.[440] At a later date, the block directly across the avenue was to become the sites of the University Club (1899) and the Gotham Hotel (1905). By 1904 the north end of the block was the location of the imposing St. Regis Hotel by Trowbridge & Livingston. A rendering of that hotel includes two adjacent townhouses to the south, the neighbors of Frederick and Louise's house at 693.[441] They are typical New York brownstones, three bays wide and four stories in height, and the Vanderbilts' townhouse was probably identical. Any uniqueness occurred in the interior, which may have been partially or fully furnished by Herter Brothers, one of New York's finest and most fashionable decorating and furnishings establishments.

693 Fifth Avenue Furnishings at Hyde Park

Clues concerning the décor at 693 are found at Hyde Park. According to Mrs. Van Alen, the suite of furniture in the Lavender Bedroom at Hyde Park was the first one purchased by Frederick and Louise after their marriage in 1878.[442] The Herter Brothers suite includes a

440. Robert A. Welcke, "Map of Manhattan Island in 1908." As reproduced in I. N. Phelps Stokes, *The Iconography of Manhattan Island, 1498-1909*. (New York : Robert H. Dodd, 1915-1928, electronic reproduction, vol. 2 [New York, N.Y. : Columbia University Libraries, 2008]).

441. Robert A.M. Stern, Gregory Gilmartin, John Massengale, *New York 1900: Metropolitan Architecture and Urbanism 1890–1915* (New York: Rizzoli), 260.

442. Francis S. Ronalds, Coordinating Superintendent, Memorandum to the Director, June 3, 1940, 2. ROVA Archives.

pair of twin beds, a daybed, an armchair, a bureau, a night stand, and two side chairs.[443] The Steinway & Sons "art case" concert grand piano (VAMA 839) in the Living Room at Hyde Park was purchased in 1880 by Frederick Vanderbilt for 693.

Other furnishings now at Hyde Park may have originated from 693, including the small upholstered sofa (VAMA 216) now in the Elliptical Hall and two sets of upholstered side chairs (VAMA 217-220) now in storage. A pair of ebonized wood hanging bookcases also in storage is a likely candidate. The large cabinet (VAMA 479) on the east wall of Mr. Vanderbilt's Bedroom originally functioned as a buffet or sideboard, and may have originated from the dining room at 693.

459 FIFTH AVENUE

Frederick grew up with his siblings in his father William Henry Vanderbilt's Italianate mansion at 459 Fifth Avenue at 40th Street in New York City. The massive, freestanding brownstone palace was constructed soon after William Henry purchased the prominent corner lot in 1866. Diagonally across Fifth Avenue was the imposing presence of the Egyptian styled Croton Reservoir constructed in 1845. Much later that site was to be the location of Carrère & Hastings' New York Public Library (1897–1911).

Seymour Guy's conversation piece *Going to the Opera – Family Portrait*, painted in 1874, provides an intimate view of the large Vanderbilt family in their well-furnished upper class Renaissance Revival Library at 459. The rich yellow tone of the walls and many gold leafed picture frames glow in the light of the large pendant gas fixture. The room, though furnished and decorated to a high standard, does not yet convey the great wealth of the family that is soon to be revealed in William Henry Vanderbilt's next house and those of his children. When the painting was displayed at the National Academy of Design in 1874, contemporary criticism referred more to the décor of the room than the quality of the artist's work. One critic thought that the room was poorly decorated and lamented "the complete want of individuality in the furniture. . .the machine look of the carvings."

In 1882 William Henry Vanderbilt left the house he had occupied for sixteen years at 459 Fifth Avenue to move to his new, extravagantly decorated mansion at 640 Fifth Avenue. The twin brownstone houses filled the entire length of the block between 51st and 52nd streets and were designed by architect John B. Snook and Charles B. Atwood of Herter Brothers, with considerable input from Mr. Vanderbilt. The lavish interiors were like nothing New Yorkers had seen, even surpassing those at A.T. Stewart's marble palace seventeen blocks south at 34th Street. In a gesture as extravagant as the house itself, Mr. Vanderbilt commissioned a ten volume publication illustrating his new mansion and its collections. Written by Edward Strahan and published in 1884, the volumes include luxurious colored lithographs of the

443. Ann Claggett Wood, in Katherine S. Howe, ed., *Herter Brothers Furniture and Interiors for a Gilded Age* (Houston: Harry N. Abrams in association with the Museum of Fine Arts, 1994), 170, 176-177.

FREDERICK AND LOUISE VANDERBILT RESIDENCES

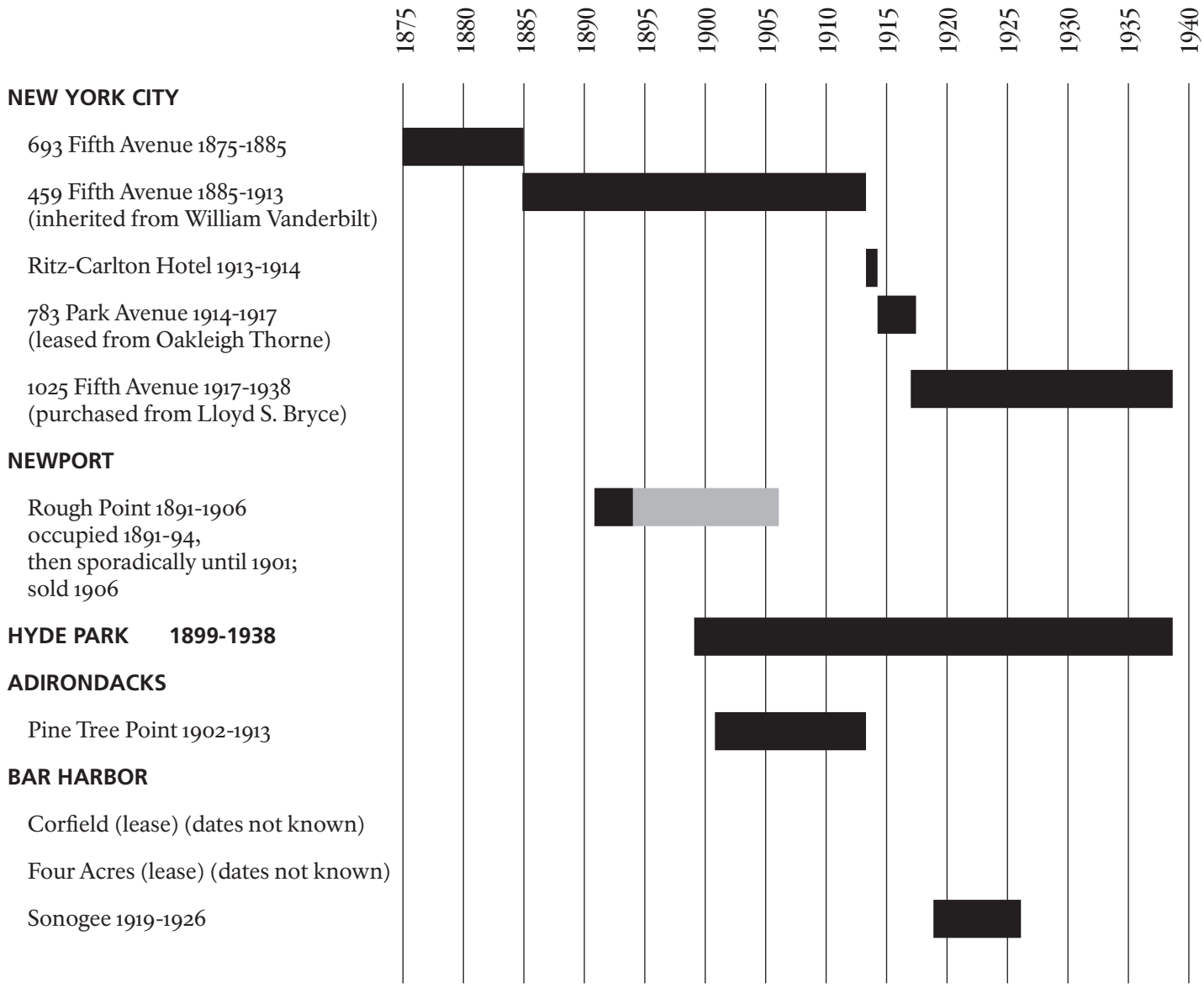


Figure 30. Frederick and Louise Vanderbilt's East Coast houses. JGWA, 2014.

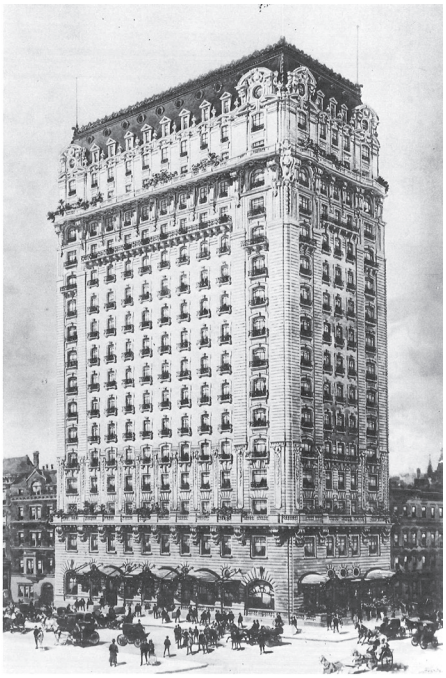


Figure 31. The St. Regis Hotel, Fifth Avenue and 55th Street. 693 Fifth Avenue is next to the two townhouses to the right of the hotel, just out of the image. From Robert A.M. Stern, Gregory Gilmartin, John Massengale, *New York 1900: Metropolitan Architecture and Urbanism 1890-1915* (New York: Rizzoli), 260.

most important rooms as well as photographs of the rooms and collections, and architectural drawings of the house.[444]

Just three years later, in 1885, William H. died, leaving his former home at 459 Fifth Avenue to Frederick, who then moved the fourteen blocks south to his newly-inherited home, seven years after moving into 693. Although somewhat old fashioned by that date, his father's house was considerably larger and much more impressive as a stand-alone structure than the narrow townhouse further north.

Number 459 is recorded in several exterior photographs including one from August 8, 1885 depicting the funeral procession of former President Ulysses S. Grant.[445] The vantage point for the photo was the top of the wall of the Croton reservoir. In the image large numbers of spectators fill the front steps of the house and people are seen peering out of several open windows. It seems unlikely that Frederick and Louise would have been in residence in New York in August but this important event may have drawn them back to the house.

While number 459 dominated the north end of the block, an even larger structure was situated at the south end. The enormous red brick and limestone mass of the Union League club (1878–1881) towered over Fifth Avenue at 39th Street. Designed by Peabody & Stearns, it was completed in 1881, a few years before Frederick Vanderbilt moved into his father's former

444. Edward Strahan, *Mr. Vanderbilt's House and Collection* (Boston, New York, Philadelphia: George Barrie, 1884). An edition of this book is in the park's collection.

445. Jerry E. Patterson, *Fifth Avenue: The Best Address* (New York: Rizzoli, 1998), 106.



Figure 32. Ulysses S. Grant funeral procession on Fifth Avenue, looking south from 42nd Street. 459 Fifth Avenue is near the center of the image, at the corner of 40th Street. The large building with the flag is the Union League Club. From Jerry E. Patterson, *Fifth Avenue: The Best Address* (New York: Rizzoli, 1998), 106.

home.[446] Only a single narrow three-bay townhouse separated the Vanderbilts' from the super-sized clubhouse to the south.

459 Fifth Avenue Furnishings

Fortuitously there are four known interior photographs of number 459.[447] The images are among the collections at Biltmore, the estate of Frederick's brother George Washington Vanderbilt. The photos record the parlor, drawing room [music room], library and dining room. They may date to the final years of William Henry's occupancy or early in his son's ownership. The décor is lush with a riot of furnishings, objects, and textures and, presumably, color although the images are in black and white.

The parlor photograph is the same room recorded in the Seymour Guy painting of 1874; the architectural details match but the décor and furnishings are very different, having undergone extensive redecoration. It is not known whether William Henry redecorated the house under the guidance of Herter Brothers prior to his move to number 640 or if Frederick and Louise modified the décor prior to their move into the house; both probably occurred. On June 15, 1878 Herter Brothers provided an estimate for the decoration of the drawing room [music room] of the brownstone residence of William Henry Vanderbilt at 459 Fifth Avenue, at a proposed cost of $16,355. That firm also provided various items for the dining room and library. The estimate for the drawing room noted that the divans, armchairs and lady chairs

446. A few years later, in 1887, the same firm designed Rough Point, Frederick and Louise's Newport mansion.

447. Copies of these photographs are available in the park files.

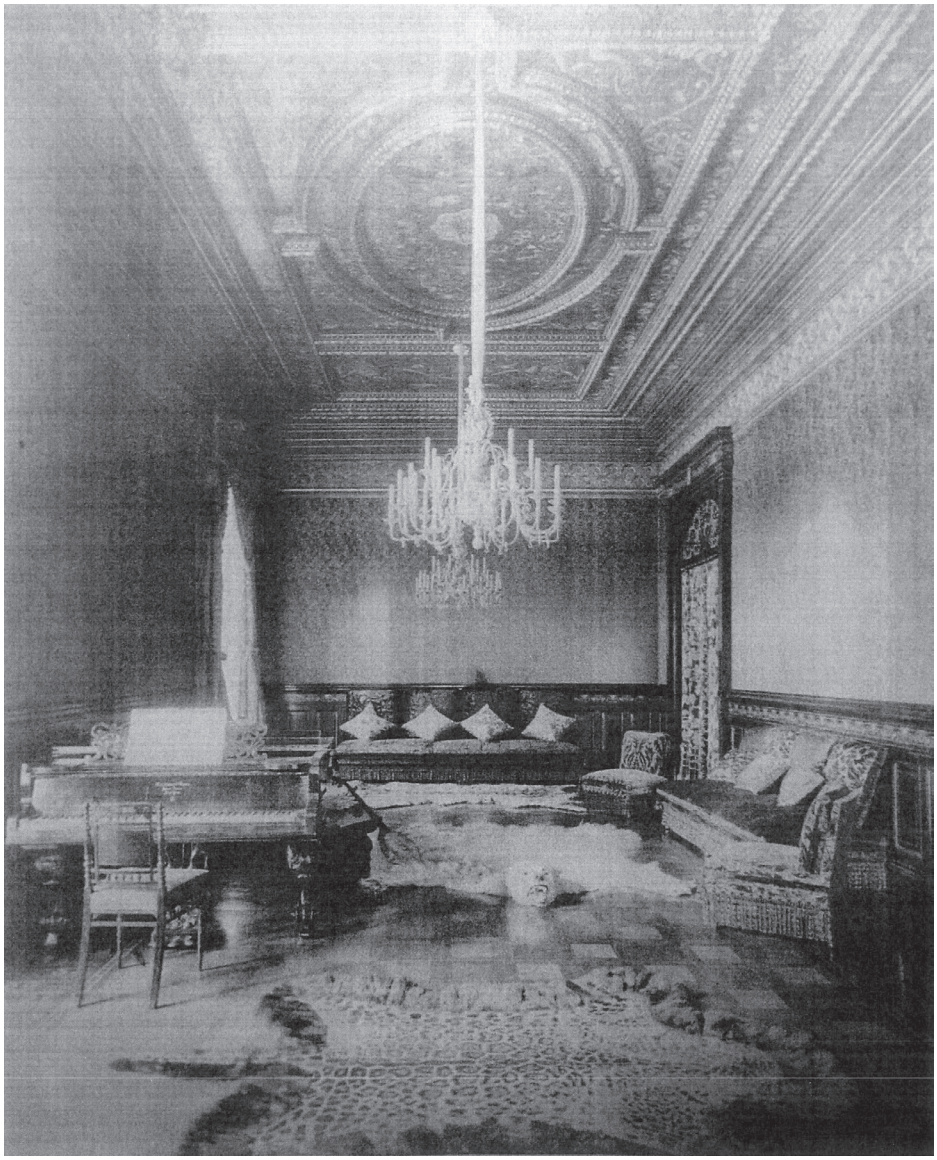


Figure 33. The drawing room/music room at 459 Fifth Avenue. Note the Herter Brothers chair at the piano, and the upholstered chairs and sofas. Biltmore Estate Archive; photographic print copy in park archives.

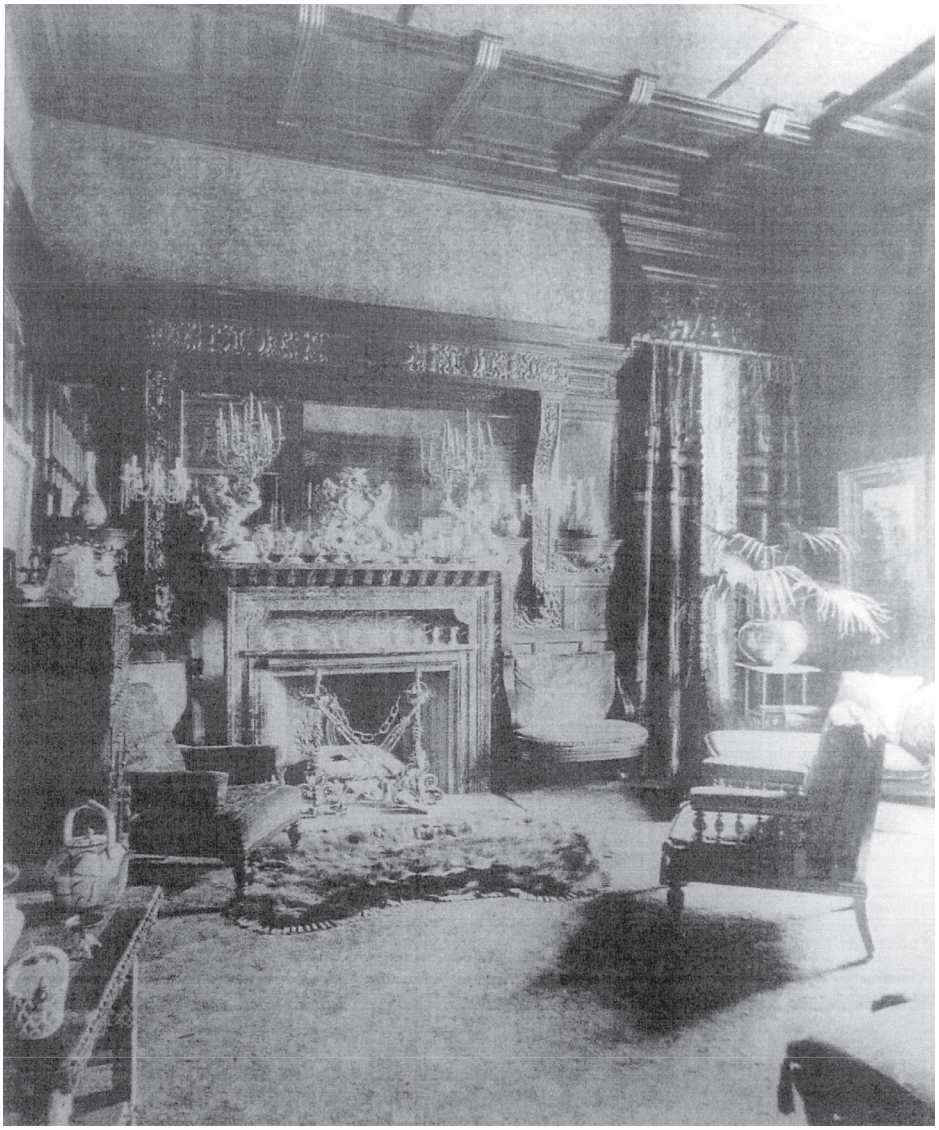


Figure 34. The library at 459 Fifth Avenue. Note the Gallé garniture on the mantel and the fireplace andirons. Biltmore Estate Archive; photographic print copy in park archives.

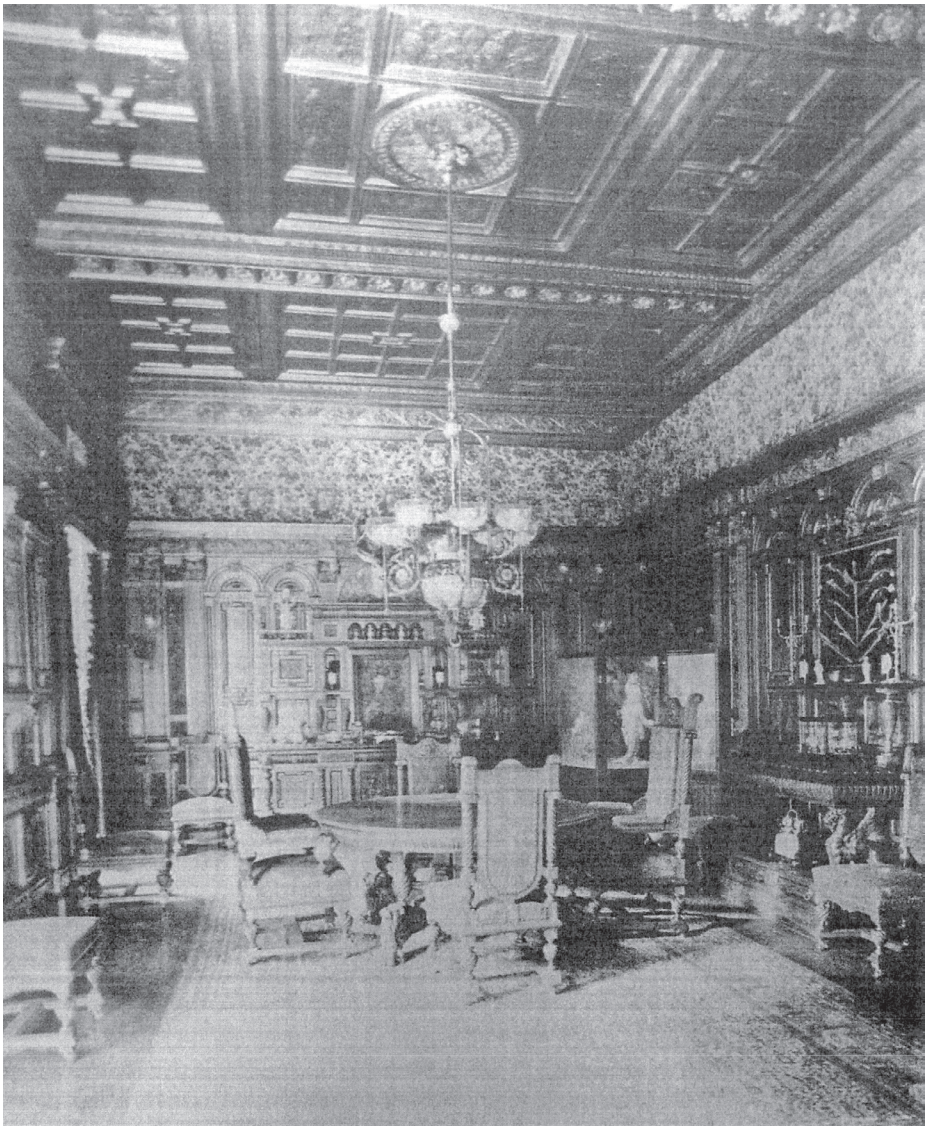


Figure 35. The dining room at 459 Fifth Avenue. Biltmore Estate Archive; photographic print copy in park archives.



Figure 36. The parlor at 459 Fifth Avenue. The pair of Japanese-style vases flanking the rear archway are now in the Living Room at Hyde Park. Biltmore Estate Archive; photographic print copy in park archives.

were covered in olive velour, and the light chairs [side chairs] and tabourets were to have fancy covering (perhaps patterned fabric).[448] Two of the ebonized side chairs (VAMA 212, 213) survive in the VAMA collections. In 1938 they were used in the third floor Guest Hall, but are no longer on display.

The photograph of the drawing room [music room] shows one of these ebonized side chairs (see Figure 33). Other furnishings seen in the image are similar to a sofa (VAMA 325) and four upholstered side chairs (VAMA 217, 218 and 219, 220) at Hyde Park, but it is possible that those pieces originated at 693 Fifth Avenue.

The interiors at 459, though not as lavish as William Henry's Herter rooms at 640, were still well-appointed and in the most fashionable taste of the early 1880s. Prominent in the parlor and library photographs are a number of large ornately framed oil paintings and numerous small decorative objects, particularly oriental ceramics, including several objects now at Hyde Park. The parlor image (see Figure 36) includes the two Japanese style ironstone vases on ebonized stands (VAMA 852, 853) now in the Living Room at Hyde Park. One of the two red upholstered back and seat side chairs (VAMA 487, 488) now in Mr. Vanderbilt's Bedroom can also be seen among the clutter of the parlor.

The library photograph (see Figure 34) illustrates items now in the Hyde Park Den: the Gallé garniture (VAMA 947, 948, 949) on the fireplace mantel, and the pair of chain-connected andirons (VAMA 976, 977). Also seen in the library photograph is a large oil painting entitled *Canale De S. Giovanni E Paolo*, *Venice* by the Spanish artist Martin Rico y Ortego (1877–1908). This painting is included as number 42 in the auction catalog of the contents of 1025 Fifth Avenue, sold on April 15, 1939 by order of Mrs. James Van Alen. The catalog listing notes that the painting was purchased from M. Knoedler & Co. Inc., New York, in 1885.[449] This would be about the time that Frederick and Louise moved into 459 and may indicate that these photographs actually date to their occupancy.

During the span of twenty-eight years that Frederick and Louise occupied his father's former residence it is likely that the Herter interiors were updated in one or more of the fashionable historic revival styles popular by the end of the century. The Vanderbilts purchased furnishings in the French Louis XIV style from Duveen in 1890 for their townhouse at 459.[450]

THE MOVE TO THE RITZ CARLTON AND DISPERSAL OF 459 FIFTH AVENUE

In 1913 the Vanderbilts left 459 Fifth Avenue and moved to the Ritz Carlton Hotel (completed in 1910 from the designs of Warren & Wetmore) on the east side of Madison Avenue between

448. Estimate for W.H. Vanderbilt, June 15, 1878, Biltmore House Archives, Asheville, North Carolina. Copy in park files.

449. *French and English Furniture; Property of Mrs. James Laurens Van Alen removed from 1025 Fifth Avenue, New York* (New York: Parke-Bernet Galleries, 1939), National Gallery of Art.

450. "Frederick Vanderbilt," Duveen Ledger (Uncle Henry's, New York), 1887–1890, Duveen Brothers Records, New York Series I.A. New York House, 1886–1960, Box 2 Reel 2.

46th and 47th Streets. This move to a temporary home likely resulted in distributing some of their furnishings from 459 to other residences, including Hyde Park.

Warren & Wetmore's plans for the Ritz Carlton included a plan of a sample floor, where private dining rooms lined the north end of the floor. Interconnecting salons and bedrooms were furnished with private baths. Along the south side of a light well were a series of "Guest's Servants Bedrooms."[451] If the Vanderbilts did not stay on that floor, then they may have stayed on the luxurious twelfth floor (see Figure 38).[452] The west end of that floor had a large bedroom (19'-0" x 27'-6") and a salon (19'-0" x 30'-0") with a fireplace. Connecting doors provided access to adjacent bedrooms and private baths.

OAKLEIGH THORNE HOUSE (1914–1917)

Frederick and Louise remained at the Ritz Carlton from November 1913 until June 1914 when they made the move to the elegant limestone Oakleigh Thorne (1866–1948) townhouse at 783 Park Avenue on the northeast corner at 73rd Street. The narrow (two bay wide) townhouse was designed in the neoclassic French manner in 1911 by the architect Albert Joseph Bodker. The Vanderbilts leased the house from Mr. Thorne from 1914 until 1917. Unfortunately the Thorne townhouse is no longer extant and the site and adjoining properties are now occupied by a large, uninspired red brick apartment building. Photographs of the interiors from the Thorne era record rooms decorated in restrained Louis XV and XVI styles.[453] Whether the Vanderbilts leased the house furnished remains unknown.

1025 FIFTH AVENUE

In 1917 the Vanderbilts purchased the Lloyd S. Bryce house at 1025 Fifth Avenue. Much larger than the Thorne residence, the four-bay-wide, four-story, limestone neoclassic townhouse was designed by Ogden Codman in 1906 for Lloyd S. Bryce (1851–1917), publisher, congressman and diplomat. Upon his death, the Vanderbilts purchased the desirable property that faced the Metropolitan Museum of Art on the west side of the avenue, and engaged Codman to remodel the eleven-year-old house. The Codman collection housed at Columbia University's Avery Library preserves drawings for the Lloyd Bryce house and for the Vanderbilts' remodeling and decoration of the house; some of the correspondence between Codman and the Vanderbilts survives in the Codman Papers at Historic New England.[454]

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451. "1st Typical Floor Plan, Ritz Carlton Hotel, New York City," [no date], Warren and Wetmore architectural drawings and photographs. Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.

452. "12th Floor Plan, Ritz Carlton Hotel, New York City," [no date], Warren and Wetmore architectural drawings and photographs. Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.

453. Michael C. Kathrens, *Great Houses of New York 1888–1940* (New York: Acanthus Press, 2013), 358-363.

454. Ogden Codman architectural drawings and papers, Avery Architectural and Fine Arts Library, Drawings and Archives, Columbia University; and Codman Papers, Historic New England (formerly SPNEA).

The plans reveal a spacious townhouse of public, private, and service areas arranged over five levels.[455] Entering the house from Fifth Avenue, one first encountered a spacious hall that extended across the north half of the front elevation. A large reception room filled the south half. Beyond the hall, to the east, was a large circular hall housing the semi-circular stair that ascended in three graceful runs to the fourth story with a skylight at the top; Codman designed a more elaborate skylight grille for the Vanderbilts.[456] An elevator was situated off of the central hall. The rear west wing held a large dining room.

The second floor was taken up by three formal spaces: a library at the front of the house, with four large windows that looked out onto Fifth Avenue and Central Park; a salon to the south of the stair hall; and a drawing room in the rear.

Codman modified the third floor to create a private suite for the Vanderbilts. Mrs. Vanderbilt's boudoir and formal dressing room were at the front of the house. The dressing room led to two large walk-in closets (including one with storage for long dresses, shorter items of clothing, umbrellas, and shoes) and Mrs. Vanderbilt's bathroom, similar in character to her private bathroom at Hyde Park. East of the bathroom and accessed directly from the oval hall was Mrs. Vanderbilt's bedroom. Mr. Vanderbilt's bedroom and bathroom were situated in the rear wing. A large sitting room extended the full width of the far end of the wing.

The fourth story housed three large guest rooms accessed from the oval stair hall. The rear wing included six servants' rooms and a single bathroom.

Originally, the uppermost floor at the fifth story featured six servants' rooms and a small bathroom. This penthouse-like area was centered over the top floor of the main portion of the townhouse. Codman later designed a large sitting room for the Bryces that extended the full width of the front of the house and included four large windows that overlooked Central Park. This handsome room was to feature a fireplace at the north end and a shallow vaulted ceiling. It is not known if the sitting room was ever completed.

The basement housed the service areas. An extensive area to the west, under the Fifth Avenue sidewalk, held the boiler and coal storage. The kitchen, at the front west end of the basement, had two large windows opening to a light well fronting Fifth Avenue, and two large walk-in closets. To the east, a large room called the "sub-pantry" included a gas range, sink, and a dumbwaiter. Further east there were two small bedrooms and a large laundry room at the very edge of the rear wing. The plan of the laundry shows three wash tubs and four drying racks. The Vanderbilts added a bedroom to the southwest corner of the laundry.

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455. The following description is based on Codman's sketches and plans for the Bryce House and for the Vanderbilts' renovations, from Ogden Codman architectural drawings and papers, Avery Architectural and Fine Arts Library, Drawings and Archives, Columbia University.

456. Most of Codman's drawings for the Vanderbilt modifications of 1025 Fifth Avenue are pencil sketches on yellow tissue paper, with no additional notations that the modifications were made.

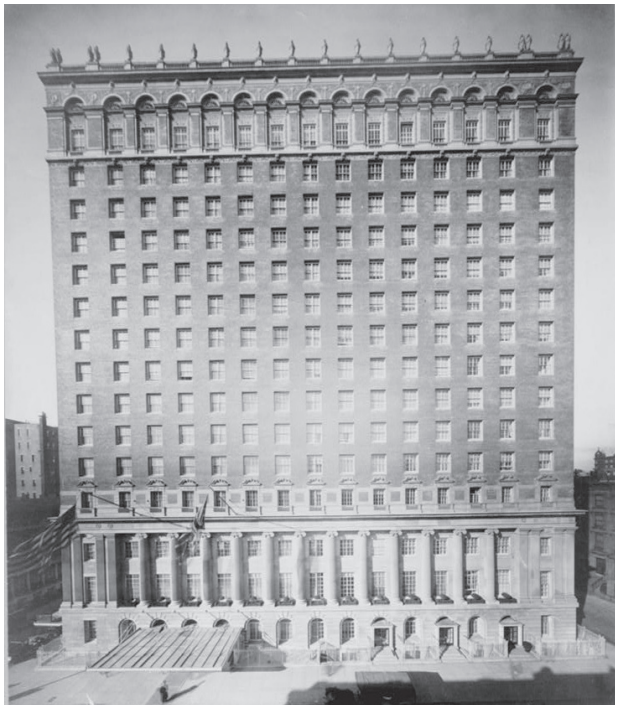


Figure 37. The Ritz-Carlton Hotel, circa 1911. Prints and Photographs Division, Library of Congress, LC-USZ62-116039.

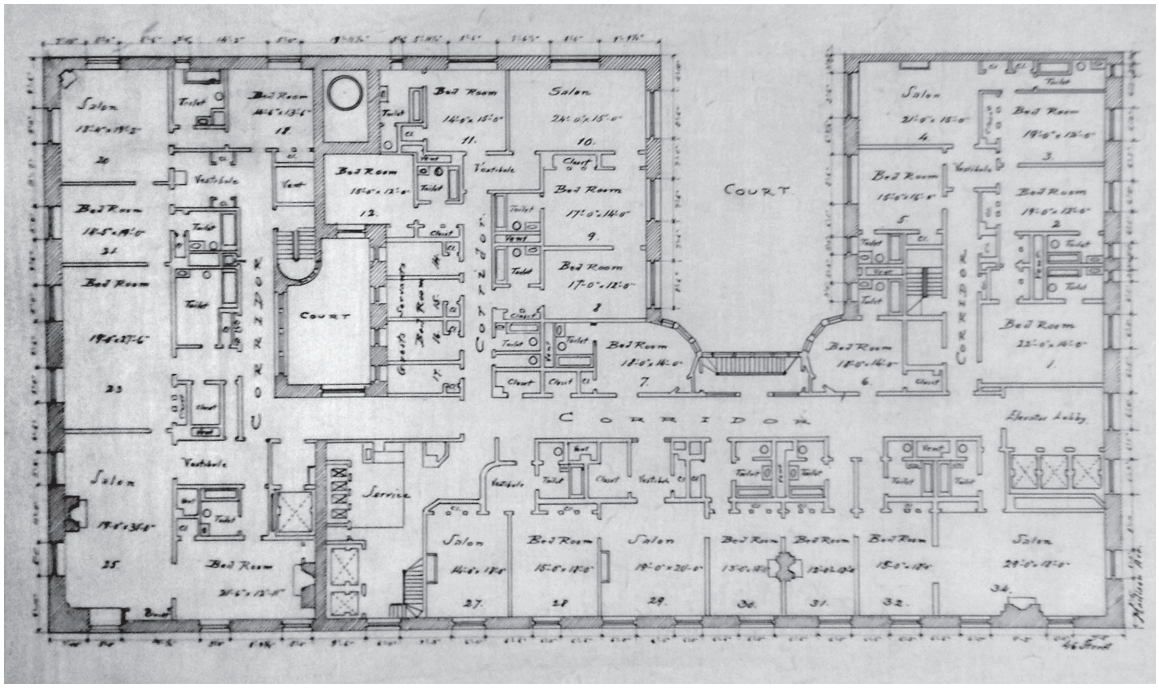


Figure 38. Warren & Wetmore's drawing for the "12th Floor Plan, Ritz Carlton Hotel, New York City," [no date], Warren and Wetmore architectural drawings and photographs. Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.



Figure 39. The Oakleigh Thorne house at 783 Park Avenue. From Augusta Owen Patterson, *American Homes of Today* (New York: MacMillan Company, 1924).

1025 Fifth Avenue as Completed

The two surviving images of the interior of 1025, the Salon (the library on the Codman plans) and Ballroom (the drawing room on the Codman plans), reveal the influence of Duveen and Codman.[457] The architectural shell of the Salon is early English Georgian in style but the furnishings include a mix of French and English pieces and tapestries prominently displayed on the paneled walls. The Ballroom is in the Louis XVI style with furnishings in the Louis XV and XVI mode. The walls flanking the fireplace feature a matching pair of antique Louis XVI Aubusson silk-woven floral tapestries (auction catalog numbers 158 and 159).

Mrs. Van Alen inherited the property upon the death of Frederick Vanderbilt in 1938. Although no full inventory of the contents of 1025 Fifth Avenue has come to light, there is a partial record of the contents revealed in the Parke-Bernet Galleries auction catalog of *French and English Furniture; Property of Mrs. James Laurens Van Alen removed from 1025 Fifth Avenue, New York* from April 15, 1939.[458] This catalog is by no means a complete listing of the contents of the large townhouse but it appears to include some of the more important furnishings and reveals the eclectic nature of the collection. A number of actual antique pieces of French and English furniture are among the 196 items offered in the sale.

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457. *French and English Furniture; Property of Mrs. James Laurens Van Alen removed from 1025 Fifth Avenue, New York.*

458. *French and English Furniture; Property of Mrs. James Laurens Van Alen removed from 1025 Fifth Avenue, New York.*

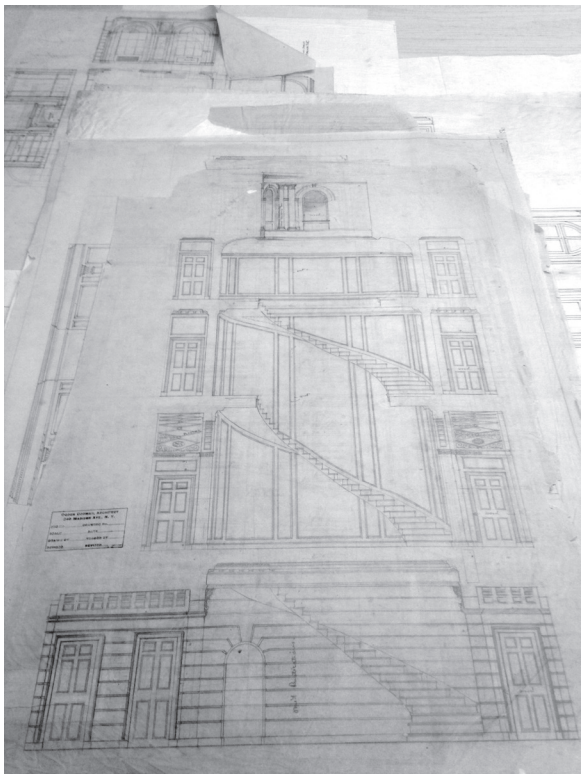


Figure 40. Fifth Avenue, the Vanderbilts' last New York City townhouse. At the time this photograph was published, Lloyd S. Bryce owned the townhouse. *Collins' Both Sides of Fifth Avenue* (New York: JFL Collins, 1910), 47.

Included in the sale catalog are the furnishings of the Salon and Ballroom (both recorded in photographs) but missing are the contents of such important spaces as Frederick and Louise's bedrooms and her boudoir.

Some of the many furnishings that are not found in the catalog may be objects removed by Mrs. Van Alen to her Newport home, Wakehurst. Just such a transfer is recorded in one of the series of photographs of the interiors of Wakehurst dating to 1945 and 1957.[459] The painting of the man in the red coat (the Honorable Francis North, 4th Earl of Guilford – 1780 – by George Romney) purchased from Duveen for the dining room at 1025 is displayed in the drawing room at Wakehurst in 1945. That large room features a series of similar portraits of English nobility; all in matching frames. One painting from this series is now at Hyde Park. The portrait of a lady (VAMA 477) displayed in the second floor South Foyer appears to be from the series of paintings seen in the Wakehurst images and probably removed, along with the other portraits in matching frames, from the dining room at 1025 Fifth Avenue. Some items may have been moved to Hyde Park in 1938, in time to be included in the inventory of the Hyde Park property or by 1940. An example of such a transfer could be the Louis XV style Sormani dressing table (VAMA 518) now in Mrs. Vanderbilt's Bedroom at Hyde Park but stored in the Small Pink Room in 1938. Similarly the small Sormani Cylinder Desk (PSNC.4417a-b) now at Chateau-sur-Mer but found in the Lavender Bedroom in 1938 may

459. The Wakehurst photographs are archived at the Library of Congress.



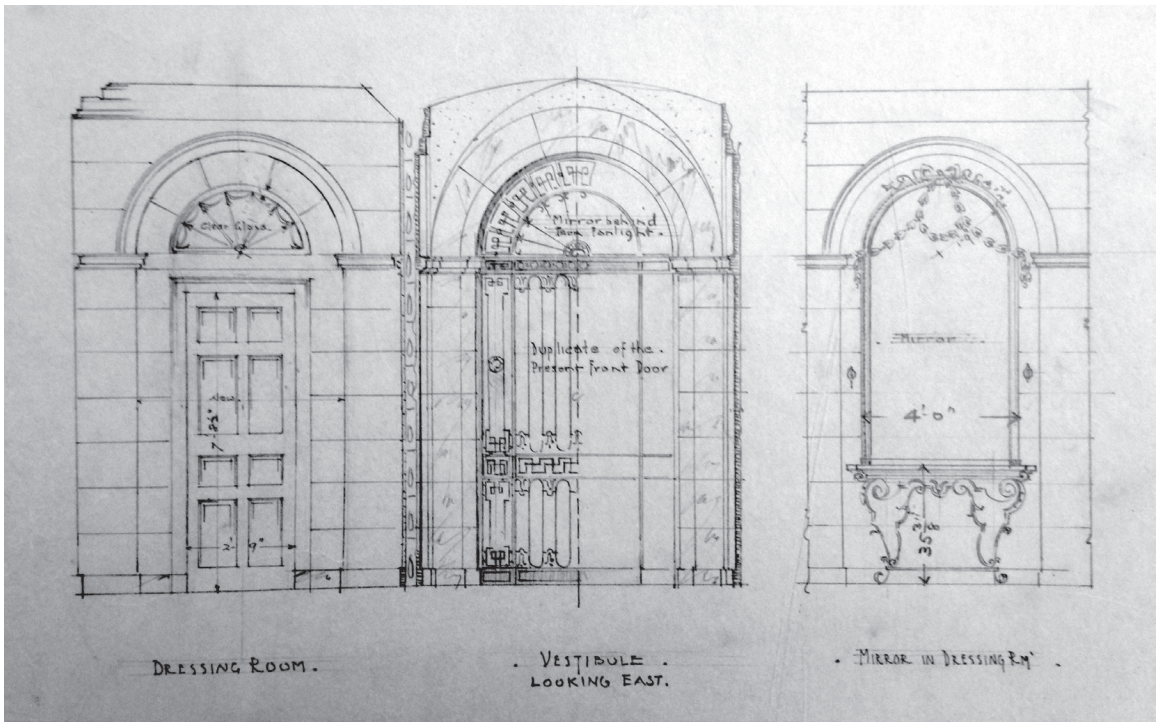
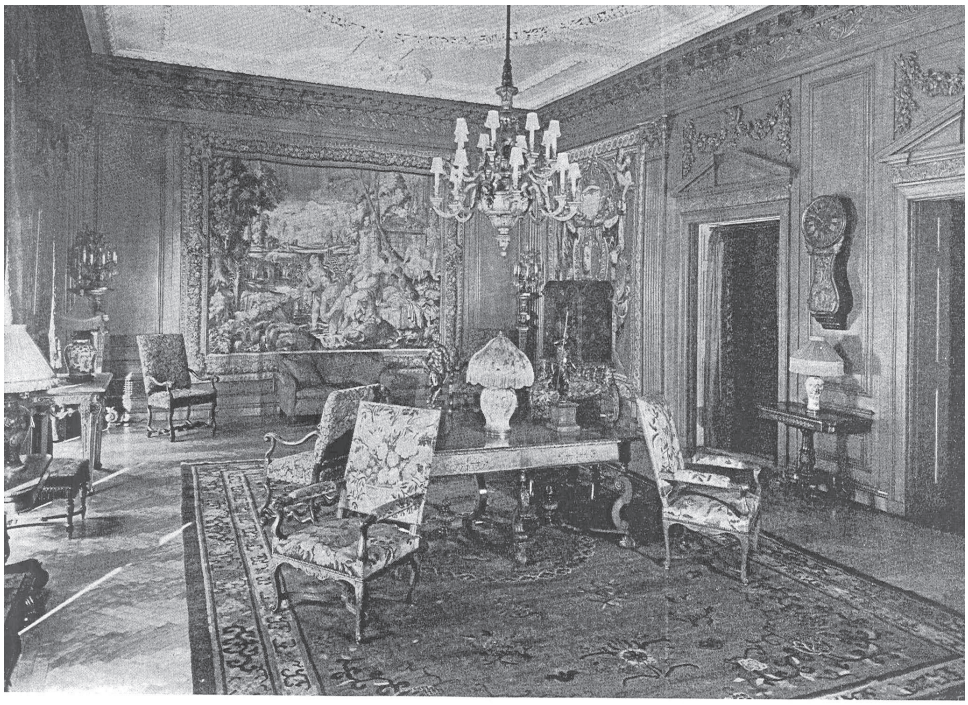
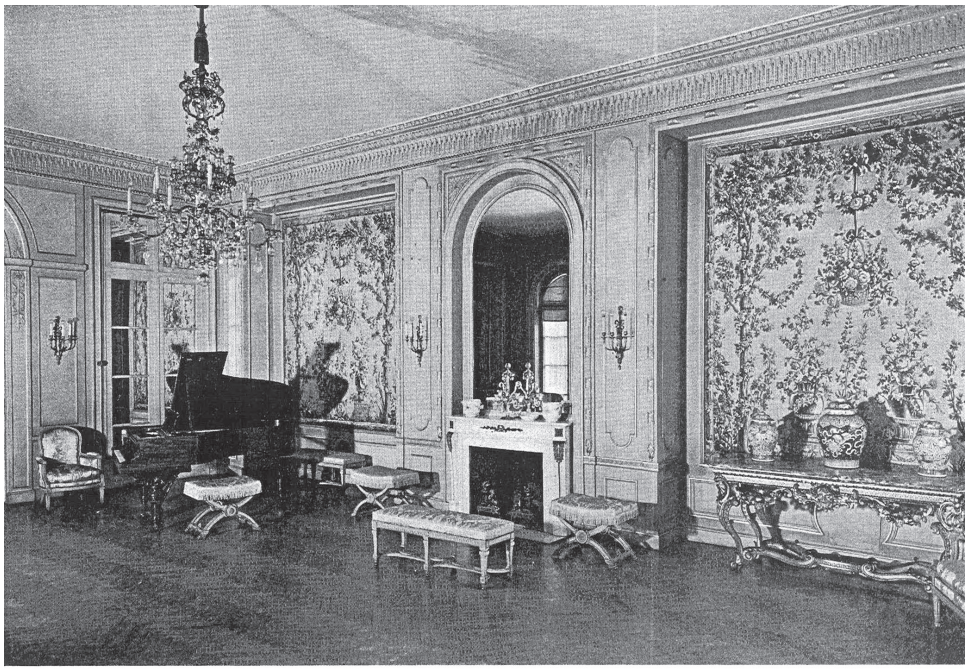


Figure 41. (Left) Ogden Codman section through the oval stair hall of the Lloyd Bryce townhouse at 1025 Fifth Avenue, and (below) later sketches for the Vanderbilt modifications to the townhouse. Ogden Codman architectural drawings and papers, Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.



VIEW OF THE SALON IN THE RESIDENCE AT 1025 FIFTH AVENUE



VIEW OF THE BALLROOM IN THE RESIDENCE AT 1025 FIFTH AVENUE

Figure 42. Two of the rooms in the Vanderbilts' 1025 Fifth Avenue townhouse. From the catalog of the auction of 1025: *French and English Furniture: Important Gobelins and Aubusson Tapestries-Paintings-Rugs; Property of Mrs. James Laurens Van Alen, April 15 1939* (New York: Parke-Bernet Galleries, 1939).

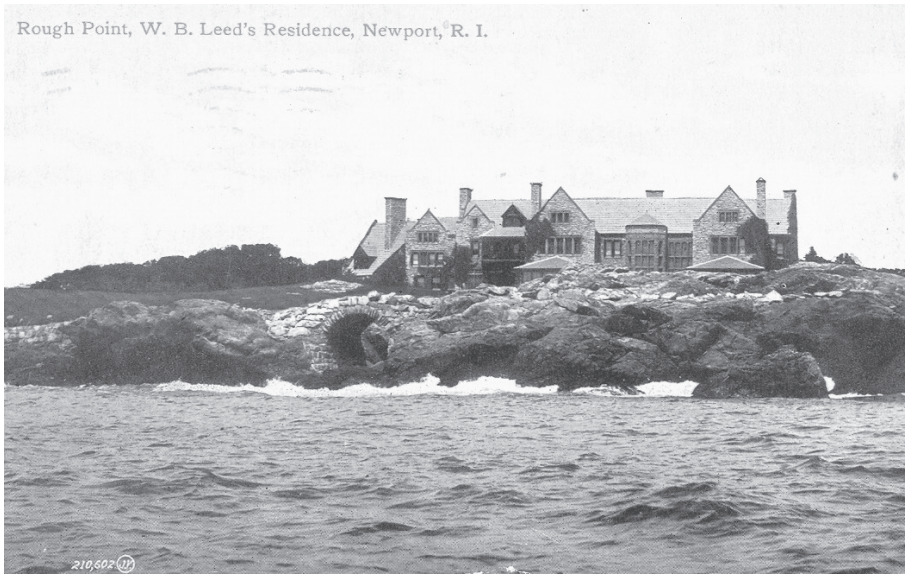


Figure 43. Postcard of Rough Point, the Vanderbilts' home in Newport. JGWA.

be a Van Alen transfer from another house.[460] Other furnishings gifted to the Preservation Society of Newport County by Mr. and Mrs. William L. Van Alen may be items originally removed from the 1025 townhouse by Mrs. Van Alen in 1938. These include a French style tub chair (PSNC.4415a-b), a French style day bed (PSNC.1542a-c) and another day bed (PSNC.10598). Additional ceramic and glass objects as well as a Louis XV style clock (PSNC.345a-b) may also be items removed from the New York townhouse.

ROUGH POINT

Frederick and Louise's adventures in housing were not confined to New York City. Like their siblings and close friends they needed various retreats to escape the heat of New York City summers. Frederick initially followed his older brothers to Newport. Cornelius Vanderbilt II purchased The Breakers in 1885 and soon expanded the rambling Queen Anne-style house designed by Peabody & Stearns for Pierre Lorillard. It was replaced, after an 1892 fire, by the current palatial mansion, also called The Breakers, designed by Richard Morris Hunt. William Kissam Vanderbilt commissioned the smaller but equally extravagant Marble House from Hunt in 1888.

Frederick W. Vanderbilt purchased the Newport property for Rough Point, his English style manor house, in 1887 and commissioned Peabody & Stearns to construct a large stone residence on the site landscaped by Frederick Law Olmsted. The interiors at Rough Point

460. According to the Preservation Society of Newport County accession records for this desk, Frederick Vanderbilt purchased it from Georges A Glaenzer for 459 Fifth Avenue. It was moved in 1900 to Hyde Park. The lockplate is stamped "P. Sormani, Paris, for Georges Glaenzer & Co., NY."

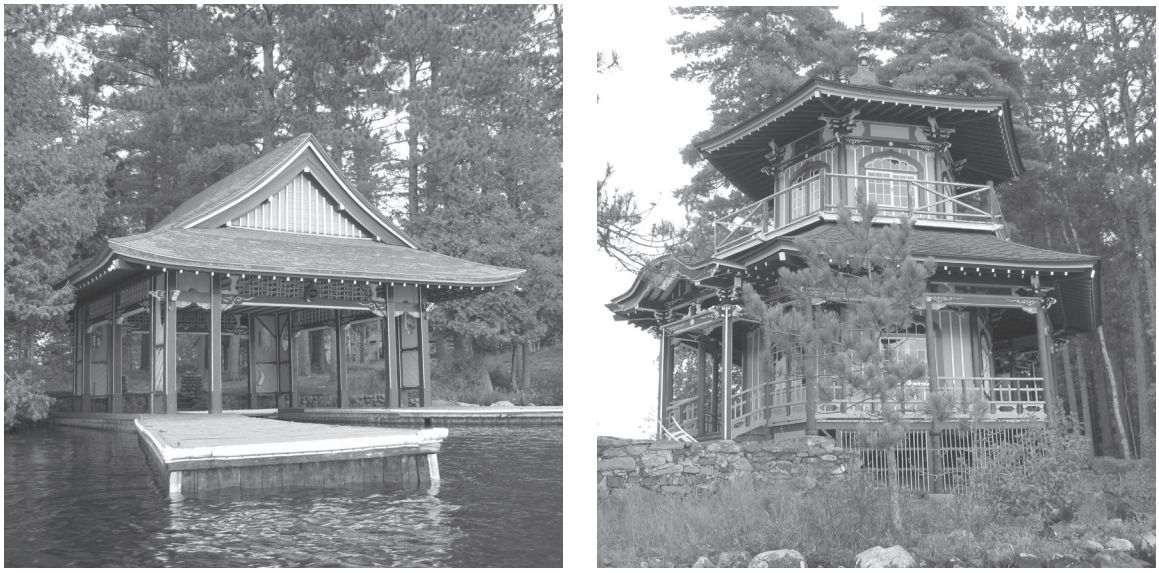


Figure 44. Pine Tree Point, the Vanderbilts' Japanese-style Adirondack Camp, in 2007. From http://en.wikipedia.org/wiki/User:Mwanner/Photos#Buildings.

were similar in character to those at Wakehurst constructed for James J. Van Alen in 1884–87 and later (1923) occupied by James Laurens Van Alen and his wife, the former Margaret Louise (Daisy) Post, the niece through marriage of Louise Vanderbilt. The interiors of Rough Point and Wakehurst were more intimately scaled than the monumental spaces at The Breakers and Marble House.

Frederick and Louise found some aspects of Newport society not to their liking, and spent only a few summers at Rough Point. In 1906, Frederick sold the Newport property to Mr. and Mrs. William B. Leeds after several years of sporadic use of the house. There is no record concerning the contents of Rough Point at the time of the sale. Were the furnishings sold with the house or were some removed to other residences in New York City, Hyde Park or Bar Harbor? Unfortunately there are no known images of the interiors during the Vanderbilt ownership, but clues concerning the décor of Rough Point are found in the images of Mrs. Van Alen's Wakehurst with its eclectic mix of English and European furnishings and works of art placed in rooms with a similar architectural character to those of the Vanderbilts' house.

PINE TREE POINT

Many wealthy New York families were attracted to various locations in New England and the Adirondack region of upper New York State where they would construct "rustic" summer retreats referred to as camps. One of the most famous of these elaborate rustic compounds is Sagamore Lodge constructed in 1892 by William W. Durant and purchased by Alfred Gwynne Vanderbilt in 1906. The Swiss style main lodge is the centerpiece of a large fifteen-hundred acre property on Raquette Lake that was expanded and improved by Alfred.

Another architecturally unique camp is situated on the shore of Newcomb Lake. Called Santanoni, the sprawling Japanese influenced compound was designed by Robert H. Robertson in 1892 for Albany banker Robert C. Pruyn. The wealthy Albany family was referred to as the "Japanese Pruyns" due to their large collection of Japanese art; particularly ceramics. Robert's brother, Edward Pruyn, also a collector, specialized in Chinese ceramics and his family was known as the "Chinese Pruyns."

In 1901 Frederick and Louise Vanderbilt began construction of their own Adirondack camp on Upper St. Regis Lake. Known as Pine Tree Point, the buildings were constructed in an authentic Japanese style by Japanese artisans that were involved in the building of the Japanese pavilion at the Pan American Exposition.[461] Images of the camp during the Vanderbilts' occupancy have not been found but the surviving structures reveal a very serious attempt to bring a bit of old Japan to the wilderness of northern New York State. The décor was Japanese as well: "Japanese furniture, Japanese ware, Japanese tapestries and mosaics, all serve to convey the impression that with one step one has left the Adirondacks. . .and by some magician's trick landed in a quiet corner of old Nippon."[462] The theme carried over to the servants' uniforms. As a visitor remembered, "They not only had the cabins Japanized, they dressed all their maids in kimonos! They had taken over a stout English maid of Mother's, and she nearly died of embarrassment when she had to appear before us in this odd new uniform."[463]

One of the few known surviving furnishings from the camp, a [Chinese] lantern, is now in the collections of the Preservation Society of Newport County. It was formerly the property of Mrs. Van Alen. She may have acquired it from the Vanderbilts after they sold the camp.[464]

SONOGEE

The final property of the many owned and occupied by the Vanderbilts was actually purchased by Louise Vanderbilt. In 1919 she acquired Sonogee, in Bar Harbor, Maine, from Henry Lane Eno. The Vanderbilts first discovered Bar Harbor when patriarch William Henry Vanderbilt took the family to Maine in the early 1880s. He leased Devilstone on the Shore Path in Bar Harbor from George Bowler and soon other family members were acquiring properties. Initially Frederick leased properties in Bar Harbor. The first was known as Seven Acres, the estate of A.J. Cassatt, president of the Pennsylvania Railroad. Later he and Louise occupied Corfield, a large house designed by Rotch & Tilden.

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461. *New-York Daily Tribune*, August 27, 1905, 3. The *Poughkeepsie Sunday Journal* noted that "in the construction of this camp Mr. Vanderbilt employed for a period of two years 15 expert mechanics from Japan." *Poughkeepsie Sunday Journal*, September 21, 1913, 3.

462. *New-York Daily Tribune*, August 27, 1905, 3.

463. Mildred Phelps Stokes Hooker, *Camp Chronicles* (Blue Mountain Lake, NY: Adirondack Museum, 1964), 26; as cited in *Historic Resource Study*, 33.

464. The camp was sold to Herbert Pratt by 1913; the Vanderbilts summered in Europe in 1913 and 1914 and spent summers in Bar Harbor beginning in 1915. *Poughkeepsie Sunday Journal*, September 21, 1913, 3. *Historic Resource Study* 2000/2008, 34.

Sonogee, a large Italian villa-style home, featured a red tile roof and white stucco walls. It was originally constructed in 1903 from a design by the architectural firm of Adams & Warren. Fortunately, the blueprints survive for the 1903 house.[465] On the first floor, a hall, great hall, dining room, and piazza were arranged around an ocean-side terrace. A stair hall extended along the rear elevation of the house between a reception room and pergola at one end, and a servants' hall, butler's pantry, service stair, and kitchen at the other end.

The service stair led up to a sewing room, two servants' bedrooms, and a maid's closet on the second floor. Six bedrooms, a dressing room, and four baths made up the rest of the floor. At the third floor, six servants' bedrooms featured deep dormer windows and built-in closets. One bathroom served the entire floor.

Sonogee was remodeled by Frederick Sterner in 1911 for the Lyman Kendalls. Sterner designed grander interiors for the villa, including a marble staircase and Renaissance fireplaces. He also extended the service wing; some of the third floor servants' rooms may have been annexed as new guest rooms along the ocean side of the house.[466] The drawings for this work have not yet been located.

Louise had the house remodeled in 1920 by the firm of Andrews, Rantoul & Jones, who designed a second-story balcony on the ocean-side terrace, and a "New Wall" at the end of the terrace.[467] Louise and Frederick made use of the large home from 1920 until Louise's death in 1926. An early photograph of the entry and stair hall reveals the impressive appearance of the interiors.[468] The large hall is lined in stone and marble (possibly faux painted plaster) and features a handsome stair rising in three runs to the second floor. The intricate wrought-iron handrail appears to be eighteenth century French in origin, possibly antique or a fine reproduction in the French style. The windows overlooking the stairs are fitted with an elaborate arrangement of leaded clear glass. The floor appears to be red terra cotta tile.

In 1927 Frederick, who had inherited the property upon the death of Louise, sold the estate to Atwater Kent who was to carry out extensive renovations. In the 1970s the house was briefly opened as a museum by the Collier family. More recently, it became a nursing home. As part of that conversion the second floor was removed, completely destroying the architectural integrity of the house but preserving the handsome staircase (that now serves no purpose).

A partial inventory of the contents of Sonogee was undertaken in 1927.[469] The document lists the contents (or partial contents) of selected rooms in the villa including Mrs. Vanderbilt's

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465. Adams & Warren first floor plan for "Cottage for Henry Lane Eno., Esq., Bar Harbor, Maine." Architectural Drawings Collection, ROVA Archives.

466. Brad Emerson, a historian and antiques dealer in Blue Hill, Maine, kindly shared this information from his research on Sonogee in June 2014.

467. "Sketch of Balcony for F.W. Vanderbilt Esquire at Bar Harbor Maine" and "New Wall at the End of the Terrace," Andrews Rantoul and Jones Architects, September 20, 1920, Architectural Drawings Collection, ROVA Archives.

468. Brad Emerson shared his collection of Sonogee images at http://downeastdilettante.wordpress.com/2010/02/25/italian-villas-on-the-maine-coast-partying-with-atwater-kent/.

469. Estate of Louise H. Vanderbilt Warranty and Inventory, June 21, 1927, case no. 11512, Hancock County Probate Court, Ellsworth, Maine.

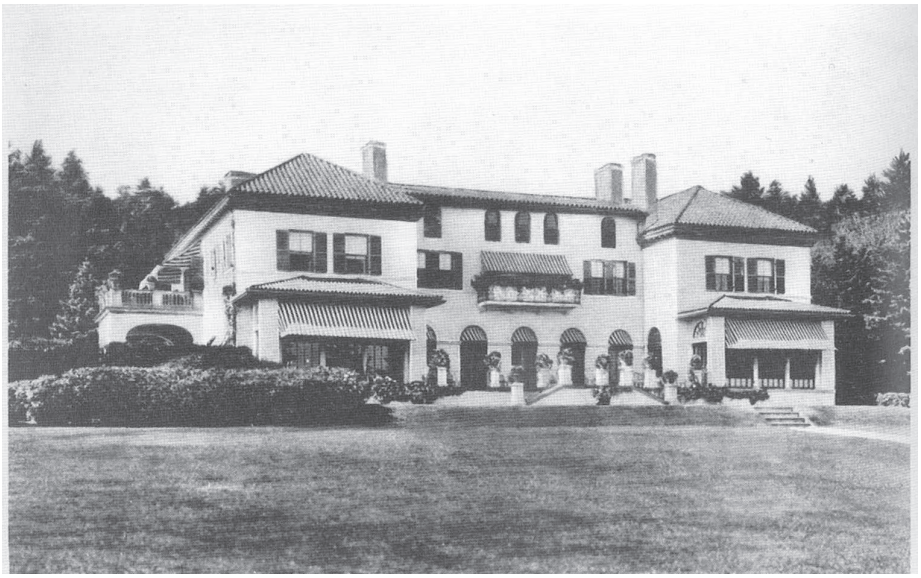


Figure 45. Postcard of Sonogee, Bar Harbor, Maine. From Earle G. Shettleworth Jr., *Postcard History Series: Bar Harbor* (Charleston, South Carolina: Arcadia Publishing, 2011), 82.

Room [bedroom], bathroom, closet, Mrs. Vanderbilt's Boudoir, four guest rooms, the Drawing Room, Library, Breakfast Room and Dining Room. Also included are the furnishings of eight rooms occupied by the help [staff], contents of the attic and a lengthy list of linens bequeathed to Rose Anthony Howard, Margaret Louise Van Alen and Elizabeth Stuyvesant Kean.

The detailed inventory of Louise's bedroom reveals a décor in blue and silver. The French style bedroom suite was finished in blue enamel with silver [leaf] trim. Some of the pieces may be objects that were later placed in the Blue Guestroom at Hyde Park, perhaps by Mrs. Van Alen after Frederick sold Sonogee. Louise's bedroom furnishings included "2 upholstered Arm Chairs in blue silk damask covering, fringe finished," "1 chaise-lounge to match chairs, blue silk damask upholstery" and "2 chairs for dressing table, grey and blue striped silk taffeta upholstery," possibly (VAMA 288, 289). The arm chairs and chaise may be the pieces seen in the 1938 photograph of the Blue Bedroom at Hyde Park, but later removed by Mrs. Van Alen.

Other Sonogee objects may have found their way to Hyde Park. Mrs. Vanderbilt's closet included "2 painted low tables with mirror tops, size 12" x 17"" (possibly VAMA 281, 282) and "1 Fire screen, needlepoint panel, green and gilt wood frame, size 2' x 3'" possibly the rococo style screen (VAMA 273) currently in the Blue Guestroom.

An important furnishing in Louise's Boudoir at Sonogee was a "Louis XV Writing Desk, inlaid mahogany, brass ormolu trimmed, drop-lid, marble top, 27" x 46."" If the person describing the desk misjudged the wood type, then this could be the Louis XV style fall-front desk (VAMA 570) currently in the Boudoir at Hyde Park.

One of the Guest Room closets included a "Painted Canvas Screen, two fold, blue painted frame" reminiscent of the three-panel screen (VAMA 487) in the Blue Guestroom at Hyde

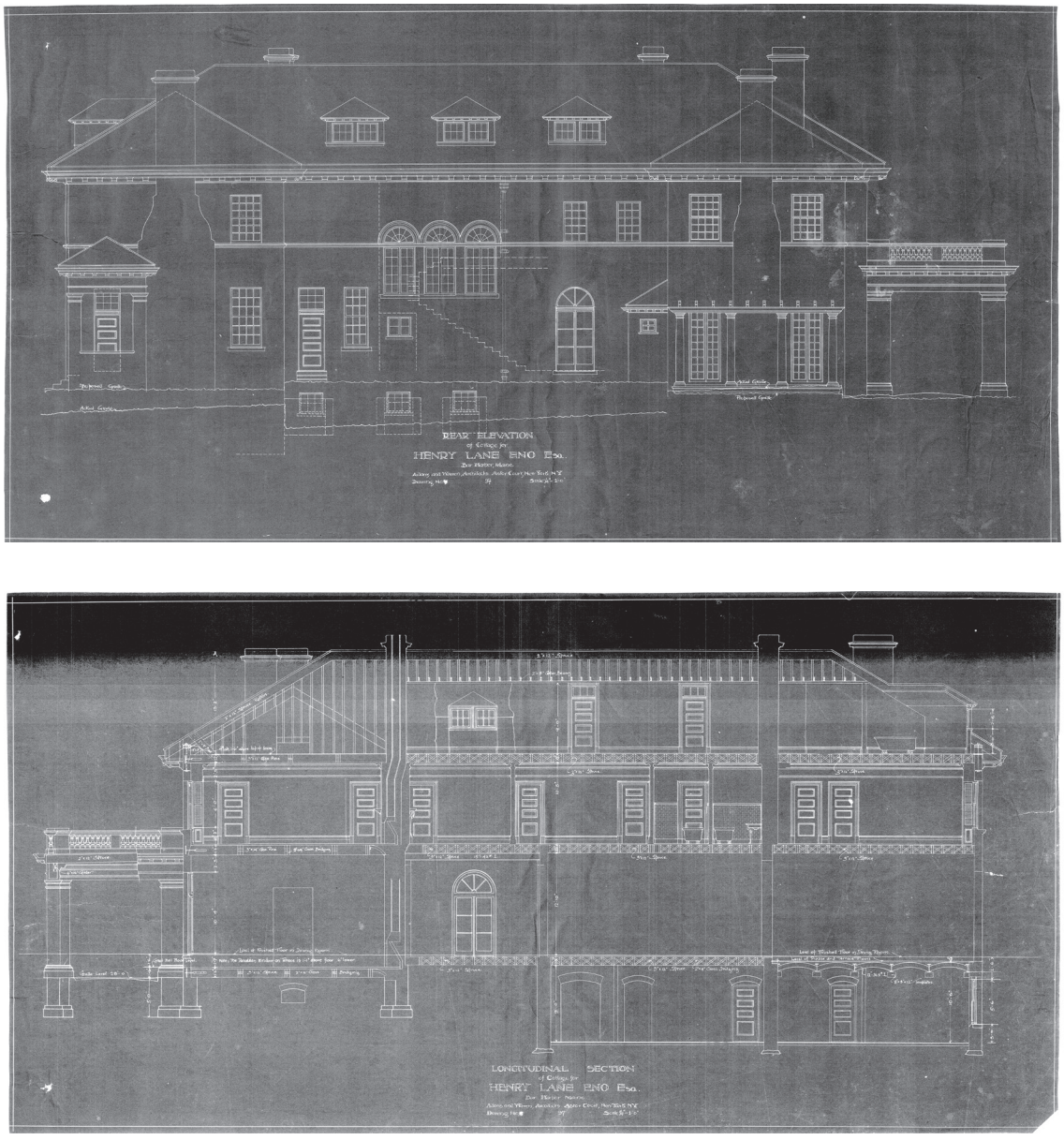


Figure 46. Elevation and section of the original design of Sonogee by Adams and Warren. The third story was expanded before Louise Vanderbilt purchased the house; the Vanderbilts then added a second-story balcony and made modifications to the terrace. Architectural Drawings Collection, ROVA Archives.

Park. The person taking the inventory may have assumed that the folded screen stored in the closet had two panels rather than three.

It should be noted that the Drawing Room at Sonogee featured "2 Davenports, rolled arms, slip seats, upholstered in American Beauty Rose silk Damask," the same fabric color (?) listed in the 1938 inventory of the Dining Room at Hyde Park.

The Library at Sonogee included "1 Italian Dantesca Chair, walnut frame with old brown leather seat," possibly the chair (VAMA 973) now located in the Den at Hyde Park. Other furnishings now at Hyde Park may also have originated from Sonogee but are not included in the limited inventory listing. Such an object is the antique German five-seat sofa (VAMA 863) known to be in the Living Room at Hyde Park in 1935. Stylistically it would fit well with the eclectic collection of furnishings favored by Mrs. Vanderbilt for her Bar Harbor retreat. The 1927 inventory reveals a very diverse collection, ranging from French, Italian and English style furnishings (some possibly antique) to American colonial style pieces including furniture in curly maple, mahogany and two Salem dressers.

One object at Sonogee was certainly moved to Hyde Park: the "Oil Painting – Portrait of Cavalier – unsigned, Dutch school, size 33" x 38", in black and gold frame" that was displayed in the Bar Harbor dining room. This is probably the painting purchased in 1917 from the Lydig sale in New York City.[470] Perhaps Frederick placed the painting (VAMA 516) in his bedroom after 1927 as a reminder of Louise and her Bar Harbor villa.

BELLOSGUARDO

All of the aforementioned houses were located on the east coast of the United States, within comfortable travel distance from New York City, but the Vanderbilts regularly travelled to the west coast. In 1915, they leased the Santa Barbara estate of Mrs. William Miller Graham.[471] The house, known as Bellosguardo ("beautiful lookout"), was designed by architect Francis Wilson for Graham and completed in 1904. In the 1920s, William Andrews Clark purchased the home. After his death, his widow, Anna Eugenia Clark, had the house torn down and hired architect Reginald Johnson to design a new, larger house on the site in 1936.[472]

YACHTS

Frederick's yachts provided yet another home for the couple. He purchased his first yacht, the *Conqueror*, in 1891. It was followed by the *Warrior* (purchased in 1904), the *Vedette* (purchased in 1916) and the *Vedette II* (purchased in 1924).

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470. *Good Furniture*, September 1917, Volume 9, 175, shows the painting hanging in the Lydig residence.

471. *New York Times*, September 5, 1915, 11:2.

472. This second Bellosguardo is still extant, and is currently part of the complex negotiations to resolve the estate of Huguette Clark.



Figure 47. Bellosguardo, the Graham mansion in Santa Barbara, California. The Vanderbilts rented the estate in 1915.

Warrior and *Vedette* were designed by the renowned Scottish naval architect George Lennox Watson. The 284-foot-long *Warrior* was built by the Ailsa Shipbuilding Company, Troon, Scotland, in 1904. After it ran aground near Colombia, Frederick sold the *Warrior* to Alfred G. Vanderbilt. Eventually, it was requisitioned by the Royal Navy in 1917 during World War I, and again for World War II, when it was bombed and sunk in July of 1940.[473]

The *Vedette* was built by the Bath Iron Works in 1899 for the New York merchant Isaac Stern, who named her the *Virginia*. Mr. Vanderbilt purchased the yacht in 1916 and renamed her *Vedette*. One year later, he provided the yacht to the United States Navy in World War I under a free-lease agreement. The Navy armed it with a trio of three-inch-guns, machine guns, and small arms, and used it as a patrol vessel in the north Atlantic.[474]

From a contemporary description of the *Warrior*, it is clear that the Vanderbilts enjoyed the same ambience at sea as they experienced in their landlocked residences.

> The hull is painted white with a green top; a nice flowing sheer is shown and a slight rake to the mast adds to the elegance of the general appearance. On the main deck of the Warrior are dining saloons, boudoirs, galleys and pantries, and a passage from end to end of the ship allows guests to promenade the full length under cover. Amidships is an extensive shade deck, and above a flying bridge for the convenience of the navigating officers. The dining saloon, situated amidships, is a commodious apartment of carved Spanish walnut and has been furnished by a firm of Parisian upholsterers and decorators in the Louis XV. style.
>
> Mrs. Vanderbilt's boudoir, adjoining the dining room, is a beautiful apartment of white and gold, with piano, furnishings and drapings to match. The drawing room is in

473. *Dictionary of American Naval Fighting Ships* (www.history.navy.mil).

474. *Dictionary of American Naval Fighting Ships* (www.history.navy.mil).

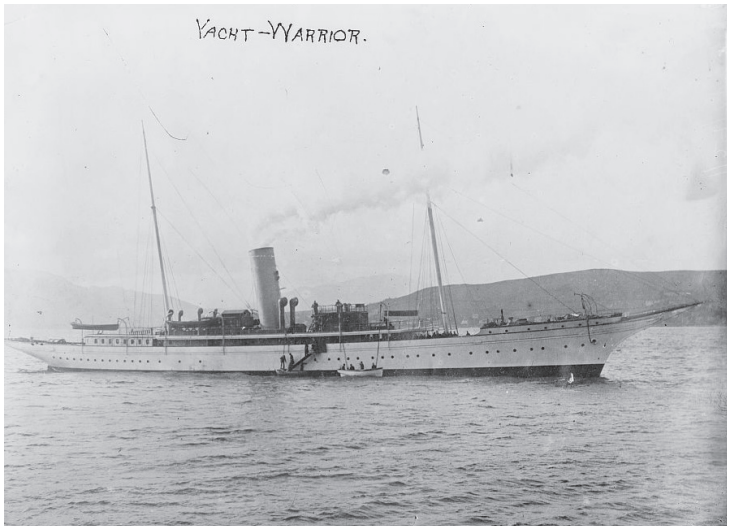


Figure 48. Circa 1910-1915 photograph of Frederick Vanderbilt's yacht *Warrior*. Photograph by Bain News Service. Library of Congress. Prints and Photographs Division, LC-DIG-ggbain-15334.

the Louis XIV. style and is equipped with exquisite taste. There are six guests' rooms, elaborately furnished. The bath rooms in connection are supplied with fresh and salt water and fitted with hot water geysers. The deck state room for the owner is walled with satinwood veneer and is heated by a radiator.

Mr. Vanderbilt's room is situated aft of the engine room, and has been handsomely upholstered in keeping with the Louis XVI. period. The coloring of Mr. Vanderbilt's room is also cream, the bathroom, white opalite. There are also a maid's room, a doctor and secretary's room and valet's rooms, each furnished in the most comfortable manner. The smoking room is on the promenade deck and is of carved oak, with heavy silver mountings. To the front of the smoking room are the captain's room and the chart room, handsomely furnished.[475]

475. "Warrior." *Sail and Sweep*, Volume 3, No. 4, September 1904, 397-398.

THE VANDERBILTS AS CLIENTS: 1025 FIFTH AVENUE

Little of the Vanderbilts' personal correspondence remains, but some surviving letters reveal the Vanderbilts' involvement in the design of their houses. In particular, letters between the Vanderbilts, Ogden Codman,[476] and the Duveen Brothers[477] for 1025 Fifth Avenue reveal the couple's concerns regarding every aspect of their house: electrical fittings; furniture styles; costs; and fabric choices and colors.

Ogden Codman Correspondence

The Vanderbilts expressed decided ideas about the design of 1025 Fifth Avenue and their furnishings in the Codman correspondence. In the earliest letters, Frederick suggested changes to the floor plan and expressed his interest in the layout for the systems and the service areas:

> Did I understand you to say it was entirely fireproof construction? I noticed the furnace was way out in front of the building [the Codman floor plans place the boiler room in a large, vault-like space beneath the sidewalk on Fifth Avenue]. As far as you know has it always heated the house thoroughly? I think the kitchen is all right where it is for it makes the sleeping rooms in the rear more quiet. There are a few changes I would make on third floor & would make a vestibule hall at entrance & a room at left of entrance for coats. . .[478]

They felt no compunction in changing the designer's ideas, or in using furnishings from their other homes. One of Frederick's letters conveyed Louise's intention to reuse a wardrobe that she already owned, instead of using Codman's design for a new one. He assured Codman that the room would be "just as you planned it on your final drawings—merely leaving out the ornaments & picture frame on the wall (north side) where the wardrobe will fit in nicely. She thinks a mirror which she has will go very well over the mantel either in dressing room or boudoir."[479]

There were many more ideas for Louise's suite, particularly for the bathroom.

> My wife wants a closet in her bathroom. . .[it] need not be over 12 to 15 inches deep, one half for wrappers[?] night clothes etc[?] to hang, the other half shelves. Doors with mirrors. Could not this be tiled in place of setting a wardrobe against the tiled

476. Codman Papers, Historic New England (formerly SPNEA), Letters Received 1917, Box 74, Folder 1546 and Bound Volume of American Letters Received 1917, as cited in *Historic Resource Study* 2000/2008, 137.

477. Duveen Brothers Records, Getty Research Library, available on microfilm at Thomas J. Watson Library, Metropolitan Museum of Art.

478. Frederick Vanderbilt to Ogden Codman, June 12, 1917. Codman Papers, Historic New England. Copies in park files.

479. Frederick Vanderbilt to Ogden Codman, August 24, 1917. Codman Papers. Copies in park files.

> wall. The sitz tub can go on the opposite side & still leave room for a table. She never has heat on in her bathroom, so a heater need not be taken into account.[480]

Louise had "an eye for coloring."[481] When shown samples of silks, she thought that she wanted "a more decided yellow."[482] She later found "just the right materials for dining room curtains & a covering for the chairs which just suits her." The material was made "especially in London for someone who now cannot take it. The color is green with white through it & the covering for the chairs a green velvet so the last coat can go on the walls & she says should be nearly white but not grey.[483]

Louise was not the only one shopping for new furnishings. Frederick scheduled a Wednesday appointment with Codman to look at "furniture & rugs," noting that "I hear they have very good things in a shop at 44th St & Madison Avenue."[484] Later, he decided against Codman's design for marble pedestals in the den; instead, he "went back to Schwitts[?] next day and took these 2 wooden pedestals for the bronze busts in my Den." Upon looking at Codman's photograph of a sideboard, Frederick wrote," I think the Italian tables will be better & return the photo."[485] Frederick found "a Persian rug for the oak room."[486]

Frederick's letter of December 20, 1917, describes the flurry of activity in the house, and the number of decisions that the couple had to make.

> I sent a wire to Vernon last week to please hurry the dining room chairs & that I would have them covered here. I hope this was all right. As I remember it the price for the chairs was without covering. Mrs. Vanderbilt has decided on the green velvet she showed you which comes from the people who are making the curtains and they have agreed to loan us a very handsome English dining table till they can have one made. If it is all right I will send Vernon word where to send the chairs. As to the glass electric fixtures from Wannamakers I only heard yesterday from Mr. Wulff that they had been tried in the room & taken down again till the painters finished, when they would be put up for approval. We must see them in the room before deciding so perhaps they can wait till next week.[487]

Frederick even kept track of the electrical outlet locations.

> I wish Caldwell could find or make some glass fixtures for Mrs. V's dressing room to match the chandelier & arm bracket over dressing table. There are four outlets.

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480. Frederick Vanderbilt to Ogden Codman, July 15, 1917. Codman Papers.
481. Frederick Vanderbilt to Ogden Codman, November 30, 1917. Codman Papers.
482. Frederick Vanderbilt to Ogden Codman, September 4, 1917. Codman Papers.
483. Frederick Vanderbilt to Ogden Codman, November 30, 1917. Codman Papers.
484. Frederick Vanderbilt to Ogden Codman, August 24, 1917. Codman Papers.
485. Frederick Vanderbilt to Ogden Codman, December 4, 1917. Codman Papers.
486. Frederick Vanderbilt to Ogden Codman, November 30, 1917. Codman Papers.
487. Frederick Vanderbilt to Ogden Codman, December 20, 1917. Codman Papers. "Vernon" was probably George E. Vernon & Co., furniture manufacturers in Newport, Rhode island. Mr. Wulff was Codman's assistant or office manager.

> 2 over mantel & two (2) between windows & should be single lights. Things are progressing. . .[488]

Rather than relying on Codman to propose lighting fixtures, Frederick contacted Caldwell & Co. himself.

> Please have the bases for the niches in hall sent on—we have seen the glass electric brackets in place & decided not to take them as we think it will look better to have four fixtures alike, and after seeing Caldwell sketches for the ones for dressing room, I feel sure he can make some that will be more satisfactory for the Reception room besides being much cheaper. His estimates are very reasonable & I am writing him to make four single ones like his design for dressing room.[489]

The Vanderbilts' taste in antiques and reproductions is also illuminated through the Codman correspondence. Codman was concerned with authenticity in architecture, design, and furnishings, and the townhouse at 1025 Fifth Avenue reflected his taste. The Salon displayed a correct, late seventeenth-century English ambience, while the Ballroom presented a restrained French Louis XVI décor. Analysis of the items in the 1939 auction of the townhouse contents reveal a large percentage of actual antique pieces, ranging from eighteenth-century French furniture and objets d' art to a wide range of English antique furniture and Chinese and continental porcelain. The townhouse also included an extensive collection of European paintings from the nineteenth century and some earlier French and Dutch works. There was also an extensive collection of fine tapestries.[490]

But there were still a number of reproductions, despite Codman's best efforts. He wrote to Frederick and Louise, hoping that they would purchase a set of chairs for 1025 Fifth Avenue.

> As I wrote Mrs Vanderbilt yesterday, I saw the most beautiful Hepplewhite chair and arm chair I have ever seen at Vernon's here, and Have asked him to send it up or rather them, up for you to look at. The little set consists of eight pieces, two arm chairs, and six side chairs, and they seem in excellent condition. I hear that Mr. Marsden-J. Perry, the collector of furniture of that period says they are the very finest now on the market. [491]

He then pointed out that these chairs were better than the neighbor's chairs:

> I dined with Mrs Ogden Mills the other night, and sat in a similar, but somewhat less beautiful chair, and Vernon told me he had made two dozen copies of Mr. Mills's chair recently for one of Mr Mills's daughters. This gives me great confidence in Vernon's ability to copy the chairs for you, as Mr Mills is a very competent judge, and has a great deal of taste.

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488. Frederick Vanderbilt to Ogden Codman, December 20, 1917. Codman Papers.

489. Frederick Vanderbilt to Ogden Codman, December 28, 1917. Codman Papers.

490. *French and English Furniture: Important Gobelins and Aubusson Tapestries-Paintings-Rugs; Property of Mrs. James Laurens Van Alen, April 15 1939.*

491. Ogden Codman to Frederick Vanderbilt, August 6, 1917. Codman Papers. Drawings for the Marsden J. Perry house furniture at Bleak House, Newport, survive in the Vernon Papers at the Newport Historical Society.

> Vernon in his letter which I enclose, calls the chairs Sheraton, but in my opinion they are Hepplewhite, however as they were contemporaries it is not of much consequence, what is more important is that they are contemporaneous with Robert Adam, and I think your drawing-room is a pretty good reproduction of an Adam room.[492]

Vernon shipped two of the chairs to Bar Harbor for the Vanderbilts' approval, and provided prices for both the antiques ($3,000 for the set of eight chairs) and the reproductions ($75 for side chairs, and $85 for arm chairs). Upon viewing the chairs, Frederick wrote a letter than may summarize their attitude toward antiques.

> Dear Mr. Codman
>
> We think the Hepplewhite chairs are fine & like them much better than the others but do not care especially to have the old ones if Vernon will make all new copies. Two arm chairs and sixteen others. Will he do this without our taking the old set?
>
> I approve of the dining room ceiling & getting an estimate & an idea of the time it will take to make either a rug or carpet to cover the whole floor, but hope you will find something over here for the curtains & chair coverings. My wife suggests yellow for this room & purple or mauve for the reception room with woodwork grey. Too bad we struck that bad weather in New York, as it has been cool ever since.[493]

Duveen Brothers Correspondence

The earliest surviving Duveen Brothers letter, dated June 8, 1916, is a cover letter for an invoice for four "old" tapestries purchased that day. Henry Duveen mentions that "In connection with the sale, I take the liberty of pointing out that the price I have quoted for the above tapestries is extremely moderate, and were it not for the lateness of the season and my anxiety to again do business with you after such a long time, I would not have been able to accept this price."[494]

One year later, on June 29, 1917, Henry Duveen wrote to Louise to congratulate her on the purchase of the Bryce house. He went on to offer his services:

> I have in mind the conversation we had some time ago to the effect that you asked me to assist you in any arrangements involving the alteration of the decoration and fittings of your contemplated new home. If you are still desirous of having my assistance, I have to say that I shall gladly place myself at your disposal, to the very best of my ability. I wish to take this opportunity of informing you that we have on hand at the

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492. Ogden Codman to Frederick Vanderbilt, August 6, 1917. Codman Papers.

493. Frederick Vanderbilt to Ogden Codman, August 11, 1917. Codman Papers. Note that there are also eighteen chairs in the Dining Room at Hyde Park.

494. The Vanderbilts were residing in the rented Oakley Thorne house at this time, so the tapestries were probably intended for Hyde Park. Henry Duveen to Frederick Vanderbilt, June 8, 1916, Duveen Brothers Records, Series II: Papers and Correspondence 1901–1981, Box 522 Reel 377.

moment a magnificent boisserie of the Regence period, and also one of the Louis sixteenth period, photographs of which I have in my office.[495]

Duveen was willing to meet her in the city or to travel up to Hyde Park.

The Vanderbilts hoped to purchase some of the furniture already in the Bryce house.

> I further wish to relate to you that we had a telephone call from Mrs. Pinchot [Bryce's daughter] asking us to come and see a suite of tapestry furniture at 1025 Fifth Avenue for the purpose of valuation. I understand that they are of the opinion that you may wish to purchase this and would like to have a value placed on it. I happen to know the furniture very well it has been known to me for the past thirty five years, when it was originally in Washington Square at the house of Mrs. Cooper. However, I presume I shall have to go over to the house and place a valuation upon it. If my memory serves me correctly I recall this as a very good suite of furniture.[496]

After viewing the suite, he was "on the whole rather disappointed in the tapestry furniture." The tapestry sofa was "really worth while" but the other suite was "not good enough" for Louise. He also looked at "some rather coarse Aubusson tapestries;" again, he could not recommend them. Nor did he approve of "a piece of Verdure tapestry in the drawing room."[497]

Louise Vanderbilt replied from Bar Harbor on July 13th. She was glad to hear that he had looked at the house and approved of its purchase. As at Hyde Park, she wanted to use English furniture.

> I want to do it in Old English entirely, and want to find furniture for the dining room and the three living rooms on second floor. Do you know where to find some either abroad or here and will you let me know as soon as you hear of any that will be suitable.[498]

She hoped that the house would be ready for furniture that November.

Henry's subsequent letter expressed his pleasure to work with her and to assure her that he could provide objects at a reasonable cost:

> I was indeed pleased to hear from you and especially with regard to your house.
>
> The interest I take in it is not that merely of a business man, but also that of a friend, if you will allow me to say so. I am glad to tell you that I feel in excellent condition for work – indeed, I cannot live without it, although I spend an occasional day in the

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495. Henry Duveen to Louise Vanderbilt, June 29, 1917, Duveen Brothers Records, Series II: Papers and Correspondence 1901–1981.

496. Henry Duveen to Louise Vanderbilt, June 29, 1917, Duveen Brothers Records, Series II: Papers and Correspondence 1901–1981.

497. Henry Duveen to Louise Vanderbilt, July 3, 1917, Duveen Brothers Records, Series II: Papers and Correspondence 1901–1981.

498. Louise Vanderbilt to Henry Duveen, July 13, 1917, Duveen Brothers Records, Series II: Papers and Correspondence 1901–1981.

country. Loafing around with nothing to do scarcely suits my temperament! I will therefore very gladly assist you to make your home the success you so greatly desire.

Of course, it is by no means necessary to spend large amounts to achieve such success. It is always possible to secure a fine decorative result without undue expenditure - always providing, of course, that you buy really good things. That is a sina qua non, for not only would your money be well invested, but in the long run you would have much more pleasure from your acquisitions.[499]

Duveen discouraged her from using English furniture throughout the house:

Now with reference to the decoration of your house, which you wish to have in Old English style, I fully approve of your desire to retain the English character of the drawing room; but by all means have French furniture and in French taste. As you know the best drawing rooms in the finest English houses are so treated – English decoration, with French furniture, and English furniture will never give the desired result to an English full dress room.

As for the Sitting Rooom [sic], that of course can also be English with mixed futniture [sic]. I advise you to have plenty of comfortable English armchairs, which will give the room a look of dignity.

You will be interested to hear that we have lately received from London a very fine set of early Eighteenth Century English dining room chairs; also two side-tables; all of which are of very high class. They are quite unusual and entirely worthy of your home. A few of our clients have recently been seeking such pieces. That is the reason why we have a little fine old English furniture in our place, while others are on the way.[500]

Duveen offered to meet with her to discuss hangings, carpets, and other objects to be purchased in the city, again assuring her that he could save her money through his discounts.

The letters through November and December provide additional detail about their relationship. They went searching for items together; in one note in Louise's own scrawling handwriting, she wrote "My dear Mr. Duveen, Take me in your car to-morrow as I did not bring my [undecipherable]."[501] Besides furnishings, they were looking at fabric for upholstery and/or draperies; her telegram on the last day of November confirmed her choices:

WILL TAKE GREEN MATERIAL AND VELVET AND RED VELVET WILL GO OUT WITH YOU WEDNESDAY OR THURSDAY MORNING ANSWER HOTEL[502]

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499. Henry Duveen to Louise Vanderbilt, July 20, 1917, Duveen Brothers Records, Series II: Papers and Correspondence 1901–1981.

500. Henry Duveen to Louise Vanderbilt, July 20, 1917, Duveen Brothers Records, Series II: Papers and Correspondence 1901–1981.

501. Louise Vanderbilt to Henry Duveen, [November 1917], Duveen Brothers Records, Series II: Papers and Correspondence 1901–1981.

502. Louise Vanderbilt to Henry Duveen, November 30, 1917 Western Union Telegram, Duveen Brothers Records, Series II: Papers and Correspondence 1901–1981.

Duveen Brothers provided another service: temporary furnishings. Mrs. Vanderbilt did not want to furnish every room at once. Henry Duveen's November 14, 1918 letter offered a solution.

> Subsequent to your visit, I have been thinking over the matter of your Drawing Room and fully appreciate your remarks in regards thereto, to the effect that you do not intend to decorate it this winter but use it as it is, to the best advantage it affords. As I hope, you are fully aware, I am always ready to help you, not only with advice, but also in as practical a manner as possible, and I want to assure you that whenever you purpose entertaining, I am perfectly willing to place some suitable furniture in your Drawing Room, so that the room may look a little more comfortable for the occasion, and be more in dignified conformity with the remainder of the house. Please do not in any way be bashful in accepting this offer which I make to you in all sincerity, as I feel sure that a few things here and there will really assist towards this end.[503]

Henry mentions another sales tool in that letter: to set up decorative displays in the house for her approval.

> Now with reference to your Boudoir, please let me know when you can let me place a few small pieces on the mantel-piece and in the cabinet, to show you what can be done with it. As I explained to you yesterday, a few good old fans and pieces of old Saxe will fill the spaces very well, and will give a cachet to the room.[504]

In her bedroom, they planned for a Louis XVI-style room.

> Since I last had the pleasure of seeing you, I have carefully gone into the matter of your Louis Sixteenth Bed-Room Suite, of which you spoke to me, and I have found something which will admirably suit your bed-room.

Louise and Henry regularly went looking for items together. After one successful expedition, Henry wrote to

> Advise you to purchase the three tables for the dining room, and the one side-table for the up-stairs sitting room, upon the understanding that the tables are to be put into perfect condition and new marble slabs made to fit in the desired color; that is to say the dining room marble slab shall be green, the marble for the sitting room to be decided upon later.
>
> So much for that part of the business.[505]

A February 13, 1918 invoice to Frederick Vanderbilt detailed the items that Duveen would provide, along with the assurance that the Vanderbilts could return anything that they did

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503. Henry Duveen to Louise Vanderbilt, November 14, 1918, Duveen Brothers Records, Series II: Papers and Correspondence 1901–1981.

504. Henry Duveen to Louise Vanderbilt, November 14, 1918. A Sormani vitrine table in Mrs. Vanderbilt's Hyde Park bedroom displayed a collection of fans.

505. Henry Duveen to Louise Vanderbilt, December 31, 1917, Duveen Brothers Records, Series II: Papers and Correspondence 1901–1981.

not wish to purchase. Among the items were three cushions "from old embroideries at a special set price" for $600; two "very cheap" large flower-pots – one for the dining room, one for the hall – for $600 and $1000; and a satinwood Vernay desk for the reception room for $621. Besides Vernay, items were drawn from Burlingham; Dreyfous; White, Allom & Co.; and Sloane's.[506] Presumably, Frederick asked for more details on the items, because Duveen sent him an inventory of items left at the house on approval.

The level of involvement by the Vanderbilts can be seen in a subsequent letter from Frederick, where he questions the cost of the dining room chairs and lists items to be returned.

> In your memo of cost of making Dining Room chairs you have not taken the cost of the velvet and the covering by White Allom & Co into consideration. Of course you know just where to go to get them made, but the average person would go to a furniture dealer and would have to pay more. Another reason which should add somewhat to their value is that they are ready for use now, whereas it would take some time to fill the order to make new ones.
>
> I have paired up all the accounts you sent me except Scott & Fowles for the three portraits & these I am not quite decided about. Will they guarantee the Romney is genuine?
>
> As regards your own things at the house, if I take all in Reception Room except the Pair of Wedgewood candlesticks. All in Sitting room except the clock & oval jardiniere. The 2 large vases in Hall & the three pair of vases in Dining Room will you make me a special price on them?
>
> The paintings in Dining Room will [sic] decide about after we have settled about these.
>
> You spoke of perhaps finding some with red coats for the two side panels which would be much less expensive, if I decided on the Lawrence for the end of the room.
>
> Very truly yours,
>
> F.W. Vanderbilt
>
> Please return the Rug in hall next Dining Room door to Sloanes.[507]

The paintings "with red coats" in the dining room continued to haunt Duveen Brothers. A series of letters chronicling the search for the appropriate artwork provide further insight into Frederick's business acumen and Duveen's bargaining skills.

By 1920, Duveen Brothers had been searching for the painting for two years. In a 1918 letter to Louise, Henry Duveen regretted that

> we have not as yet been able to secure a suitable picture for the vacant space in the Dining Room. We have our eyes on some pictures now, which will no doubt suit, but

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506. Henry Duveen to Frederick Vanderbilt, February 13, 1918, Duveen Brothers Records, Series II: Papers and Correspondence 1901–1981.

507. Frederick Vanderbilt to Henry Duveen, March 7, 1918, Duveen Brothers Records, Series II: Papers and Correspondence 1901–1981.

> have not been able to make any satisfactory negotiations up to the present time; I take this opportunity to mention that they are very scarce, but we have every hope that more will come on the market later.[508]

In November, 1919, Joseph Duveen returned from Europe, and offered "one or two English pictures of a size suitable for your Dining Room." He later lent Frederick Vanderbilt a book on the painter Sir William Beechey.[509] Frederick thanked him for the book, but

> Have decided not to keep the picture but to wait till I find a subject that pleases both Mrs. Vanderbilt and myself better. Please send for it, as you said you could find a ready sale for it. I fear I have kept it here too long already.[510]

Duveen found another painting for them quickly, and the Vanderbilts liked it well enough to begin bargaining. Joseph Duveen wrote to Frederick, expressing his regret that he could not "accept less than $50,000 for the 'Red Coat Man' by RAEBURN."[511]

That same day, Frederick replied. He would buy the painting for $35,000, as "The price asked for a mans portrait is too high in comparison to the womens."[512] Joseph insisted that he could not accept less than $50,000.[513] By November of that year, the painting was to be hung in the dining room for the Vanderbilts' approval.[514] Frederick continued to hold to his offer; Joseph dropped the price to $44,000.[515] When Frederick still refused to pay more than $35,000, Joseph wrote in some frustration that he would take $38,000.

> For the past two years I have been searching for a Portrait of a Man with a Red Coat, and this is the only one I have been able to find in the whole of the European market fine enough for you, and I do not know of any other. I had great difficulty in persuading the owner to part with it. I bought the picture from Mrs. Lockett Agnew, whose late husband was, in my opinion, the greatest expert on English pictures in the world.

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508. Henry Duveen to Louise Vanderbilt, November 14, 1918, Duveen Brothers Records, Series II: Papers and Correspondence 1901–1981.
509. Joseph Duveen to Louise Vanderbilt, November 28, 1919; and Joseph Duveen to Frederick Vanderbilt, December 29, 1919, Duveen Brothers Records, Series II: Papers and Correspondence 1901–1981.
510. Frederick Vanderbilt to Joseph Duveen, January 4, 1920, Duveen Brothers Records, Series II: Papers and Correspondence 1901–1981.
511. Joseph Duveen to Frederick Vanderbilt, January 9, 1920, Duveen Brothers Records, Series II: Papers and Correspondence 1901–1981.
512. Frederick Vanderbilt to Joseph Duveen, January 9, 1920, Duveen Brothers Records, Series II: Papers and Correspondence 1901–1981.
513. Joseph Duveen to Frederick Vanderbilt, January 12, 1920. Duveen Brothers Records, Series II: Papers and Correspondence 1901–1981.
514. Joseph Duveen to Frederick Vanderbilt, November 15, 1920, Duveen Brothers Records, Series II: Papers and Correspondence 1901–1981.
515. Joseph Duveen to Louise Vanderbilt, December 14, 1920, Duveen Brothers Records, Series II: Papers and Correspondence 1901–1981.

> If by chance, you should, within the next two years, see one in Europe or in this country that you prefer, then I shall be willing to take the picture back and return you the money.[516]

Frederick did not purchase the Raeburn; but eventually he did indeed get his portrait of a man in a red coat. The Client Summary Book lists the final outcome: Mr. Vanderbilt purchased George Romney's portrait of Francis North, Fourth Earl of Guildford for $35,000.[517] This painting was one of the items that Mrs. Van Alen took to Wakehurst; it appears in a 1945 photograph of the drawing room (see Figure 106).

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516. Joseph Duveen to Frederick Vanderbilt, January 20, 1921] Duveen Brothers Records, Series II: Papers and Correspondence 1901–1981.

517. Duveen Archives Client Summary Book 1894–1918, Reel 420, Duveen Brothers Records, Series II: Papers and Correspondence 1901–1981. What may be Romney's portrait of Francis North is now at the Mildred Lane Kemper Art Museum at Washington University in St. Louis, MO; it was purchased for the university collection in 1916. Perhaps Duveen sold the Vanderbilts a copy. http://kemperartmuseum.wustl.edu/collection/explore/artwork/1230, accessed 4/15/13. The photograph of Wakehurst, *Mrs. J.L. Van Alen (Bruguiere), residence in Wakehurst, Newport, Rhode Island. Drawing room I* by Gottscho-Schleisner, Inc., is at the Library of Congress, LC-G612-48142.

PUBLIC AND PRIVATE ROOMS

HALL (101)

Charles McKim designed the elliptical Hall's impressive scale and rich finishes to make a strong initial impact. The Hall is the central focus of the first floor, providing immediate access to all of the principal rooms. It is also the room that first establishes the vision of the Vanderbilts' taste, wealth, and aspirations.

Eleven drawings from McKim, Mead & White document the original design, generally constructed as envisioned by McKim. The plan refers to this elliptical space as the "Hall;" some of the details designate it the "Elliptical Hall."[518] According to the McKim, Mead & White detail of the ceiling, the original rectangular opening (with semi-circular extensions at the north and south ends) was fitted with a metal and glass laylight.[519] The ambience of that original Hall must have been darker, and more enclosed, than the Hall today, as natural light was filtered first through the roof skylight, then through a second floor laylight, and finally through the ceiling laylight.

Desmond and Croly observed that, despite the palatial entrance halls and grand stairways of the Gilded Age mansions, "these entrance halls are moderated in proportion as the building assumes a domestic character."[520] That is certainly true at Hyde Park, where the relatively small size of this Hall, particularly when the laylight was in place, lent a "domestic character" to the otherwise regal marble ellipse. The 1906 Payne Whitney residence at 972 Fifth Avenue in New York City, one of Stanford White's last commissions before his death, has a similarly impressive, modestly scaled marble entrance hall. Paired marble columns form a circular rotunda, with a large marble fireplace on the north wall and a central fountain. The ceiling is painted in an imitation of trellis work.

Despite their "domestic scale," these halls were never meant to imbue guests with the owners' modesty. At Hyde Park, when visitors entered the mansion they faced an armorial tapestry with the Medici family coat of arms hanging over an impressive marble fireplace, flanked by throne chairs and classical busts; at the Whitney mansion, a classical statue on a central

518. McKim, Mead & White drawings #28, 80, 110, 111, 171, 175, 178, 179, 184, 205, 285. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

519. McKim, Mead & White, drawing #28. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

520. Harry W. Desmond and Herbert D. Croly, *Stately Homes in America* (New York: D. Appleton and Company, 1903), 521.

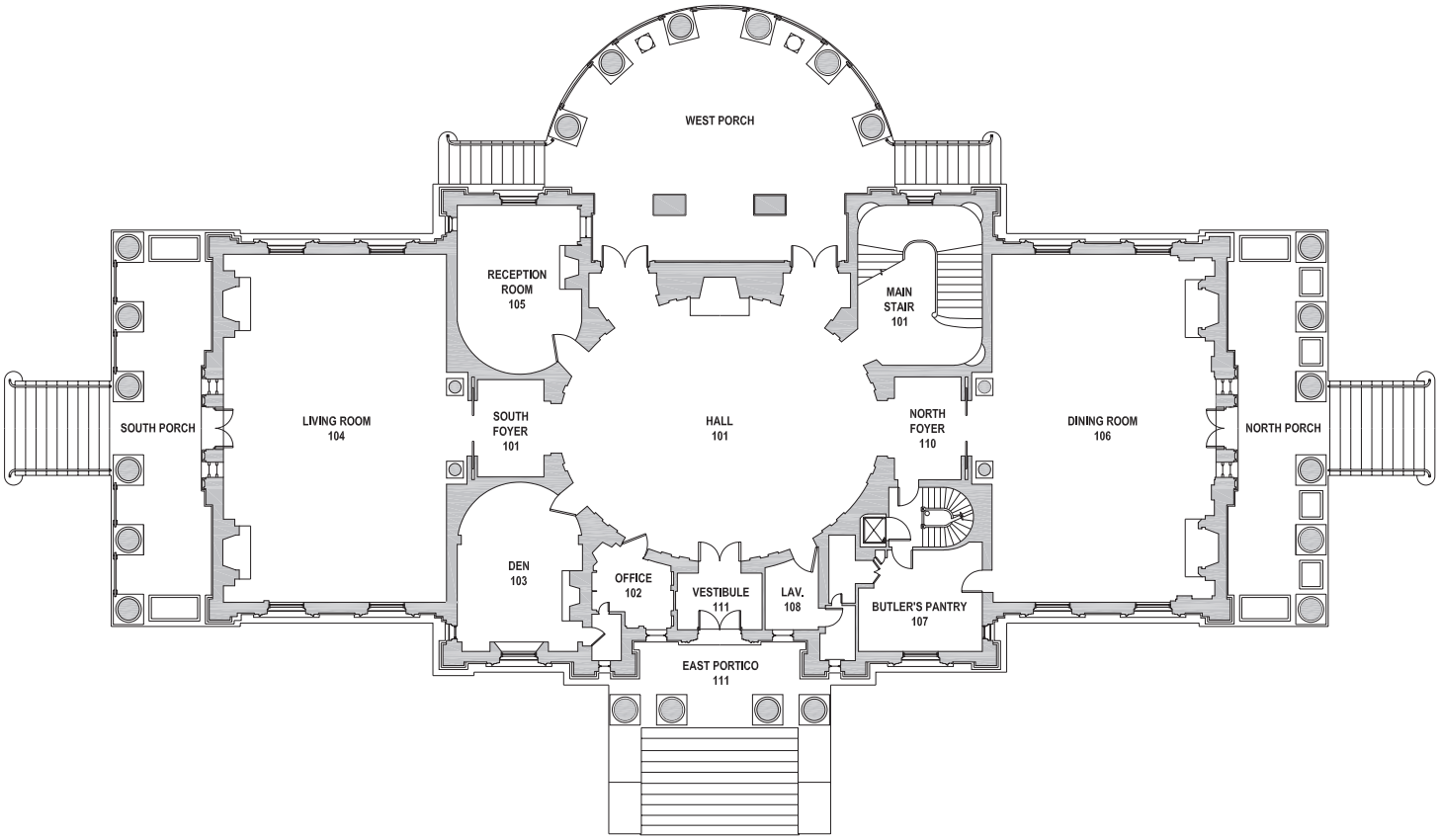


Figure 49. Vanderbilt Mansion first floor key plan. JGWA, 2014.

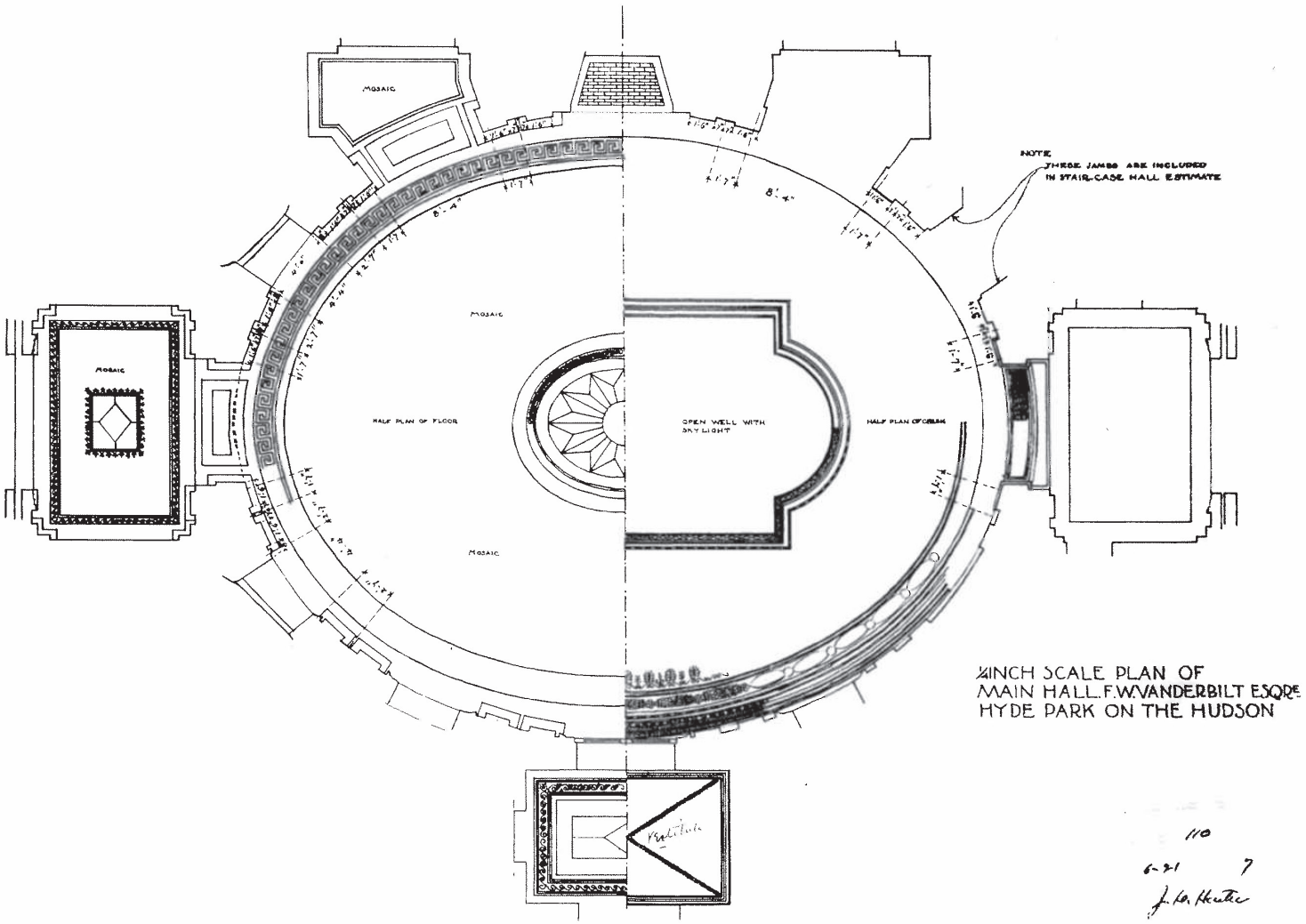


Figure 50. Floor/ceiling plan for the first floor Hall by McKim, Mead & White, June 21, 1897. The detail of the center floor medallion changed in construction. Note the shape of the original ceiling opening that held a laylight. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

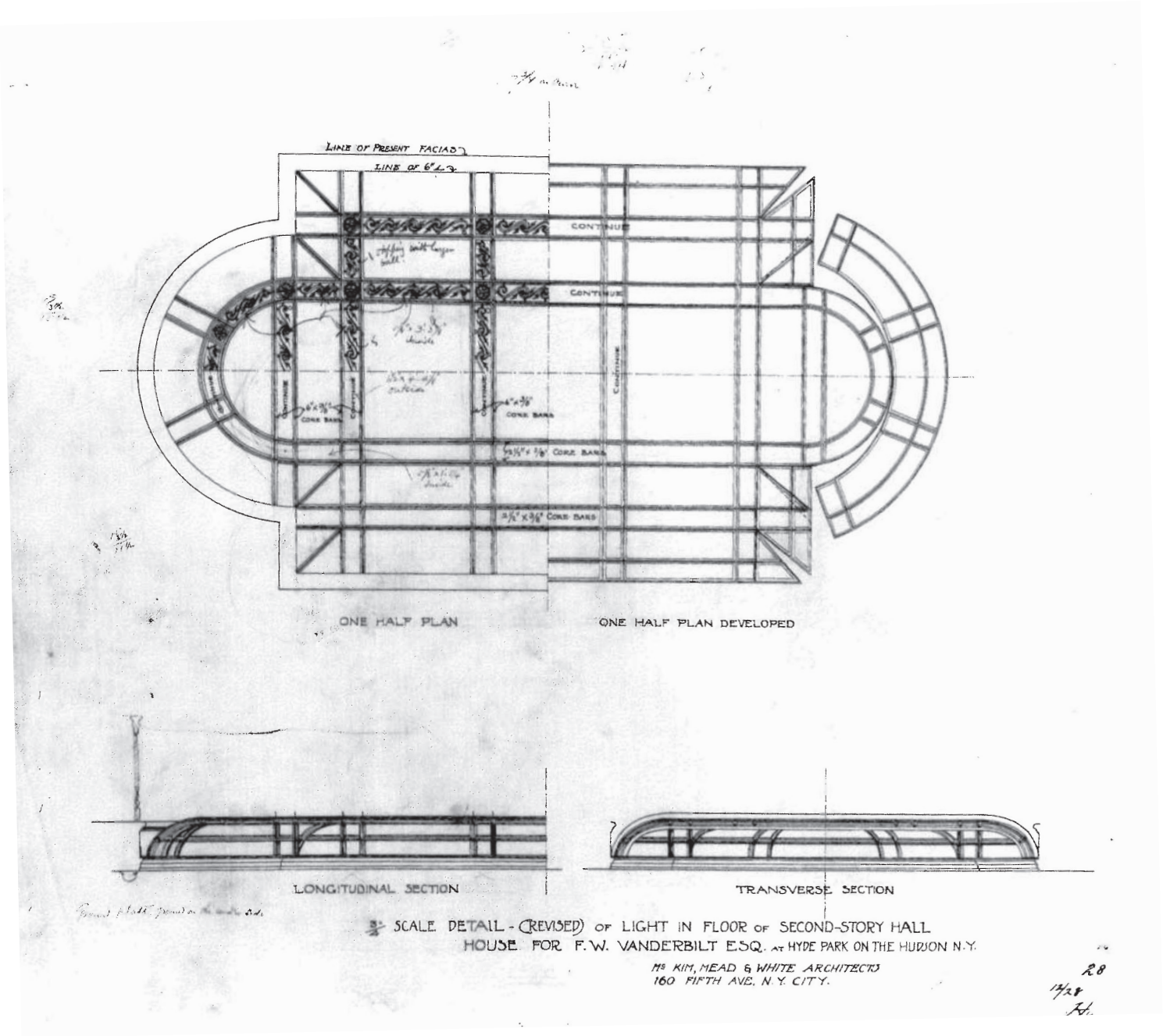


Figure 51. Detail for the laylight in the ceiling of the first floor Hall and floor of the second floor Hall by McKim, Mead & White, December 28, 1897. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

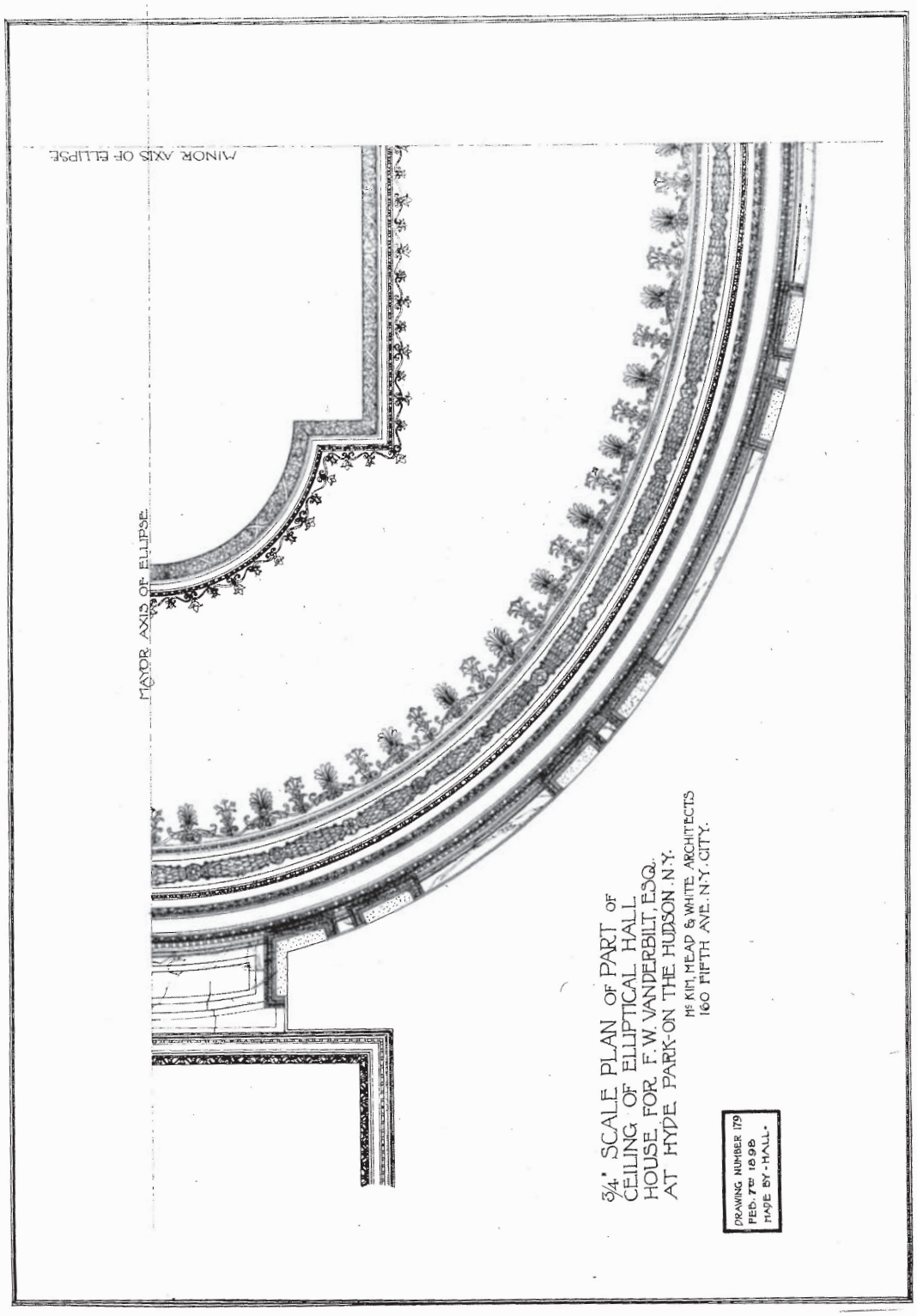


Figure 52. Detail for the ceiling of the first floor Hall by McKim, Mead & White, February 7, 1898. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

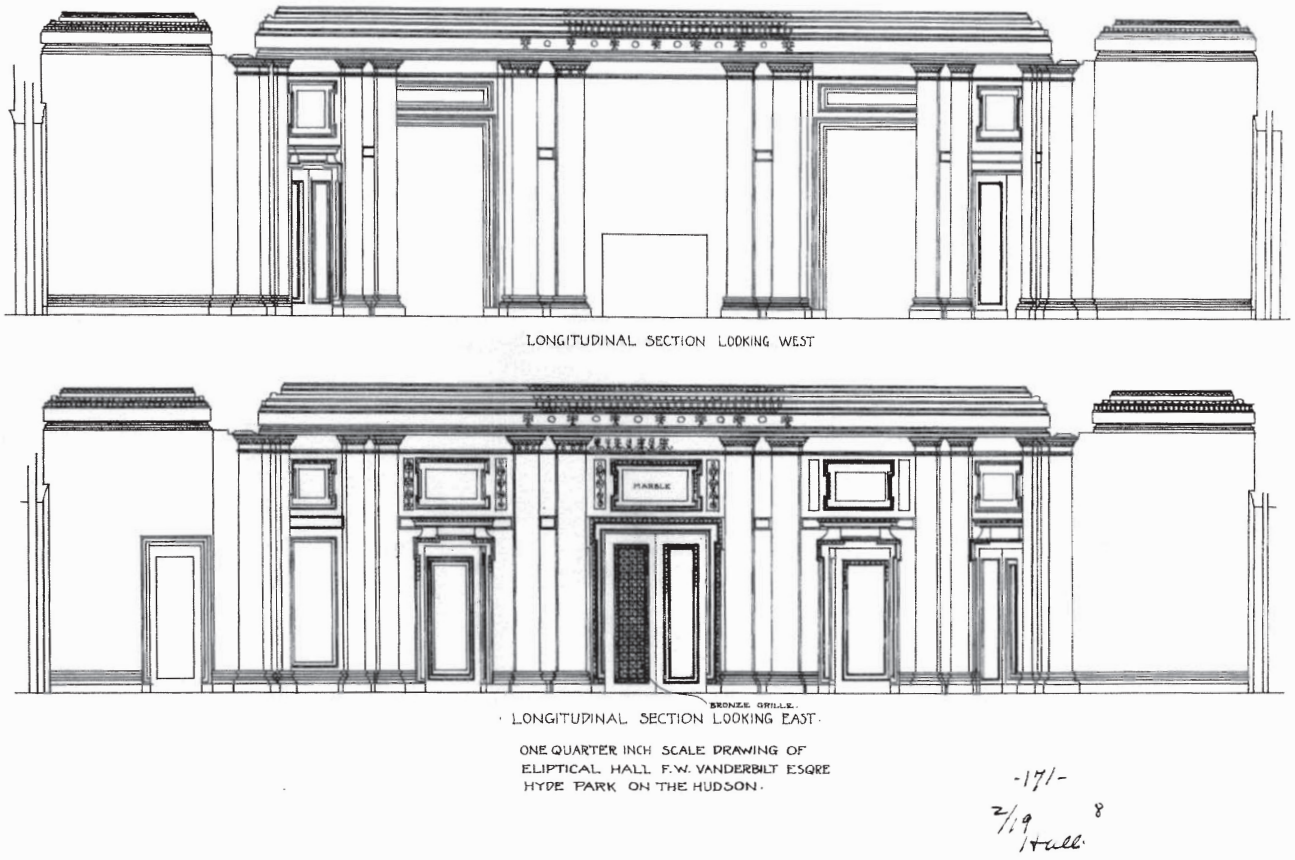


Figure 53. Longitudinal sections of the first floor Hall by McKim, Mead & White, February 19, 1898. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

fountain was the focal point.[521] These references to classical western art and architecture displayed an educated and sophisticated familiarity with the oldest artistic traditions of western art. "They were the means of expression in outward and visible terms of the importance of the Vanderbilt family," observed Alva Vanderbilt. "They represented not only wealth but knowledge and culture, desirable elements for wealth to encourage, and the public accepted them in that way."[522]

The Medici tapestry, with its reference to the merchant princes, echoed in Medici emblems in the Living Room and Dining Room, evoked an even stronger reference to the Vanderbilts' place in their world. Desmond and Croly believed that "the typical big American residence of to-day is more like an Italian palace than it is like any other historic type of residence. They considered this generation of wealthy families as the new "merchant princes," self-made men, "or the son of one. Economically and socially he is, if not a usurper, at least an experiment. Never before have such vast quantities of wealth and such enormous powers for good or evil been concentrated in the hands of private citizens."[523]

In 1906 the Vanderbilts hired architect Whitney Warren to make significant modifications to their entrance Hall, modifications that would dramatically change the space. Warren removed the laylight and opened this space up to the second floor with an octagonal opening in the ceiling encircled by a double balustrade. At the same time, the second floor Hall received an elaborately detailed coved ceiling and a new flat laylight. This ceiling is visible from the Hall, increasing the drama of the first floor space.

HISTORY OF ROOM USE

The Vanderbilts

The Hall evolved into the central gathering space for the Vanderbilts and their guests. By the time of Frederick's death, the classicism of the marble Hall with its symmetrically arranged throne chairs and marble busts, befitting the formal receiving of visitors, contrasted with the deeply upholstered sofas and the abundance of rugs in front of the fireplace. As Alfred Martin remembered,

> quite often they would come in from a walk and sit, sit down there and talk especially when there was guests, and the guests after a game of golf, for instance, would come in and sit down and fall asleep right in front of that big fire.[524]

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521. The mansion, now occupied by the Cultural Affairs of the French Embassy, is known for the statue at the center of the fountain, purchased by Stanford White from Bardini. The statue's attribution to Michelangelo has been the center of controversy in the art world since 1996.

522. Unpublished Memoirs of Alva Vanderbilt Belmont in the Mathilda Young Papers, Archives of the William R. Perkins Library, Duke University, North Carolina, as cited in Charles J. Burns, "From Medici to Bourbon."

523. Desmond and Croly, *Stately Homes in America,* 16.

524. Martin interview, December 3, 1949.



Figure 54. Sketch of the Hall with the McKim, Mead & White laylight. JGWA, 2013

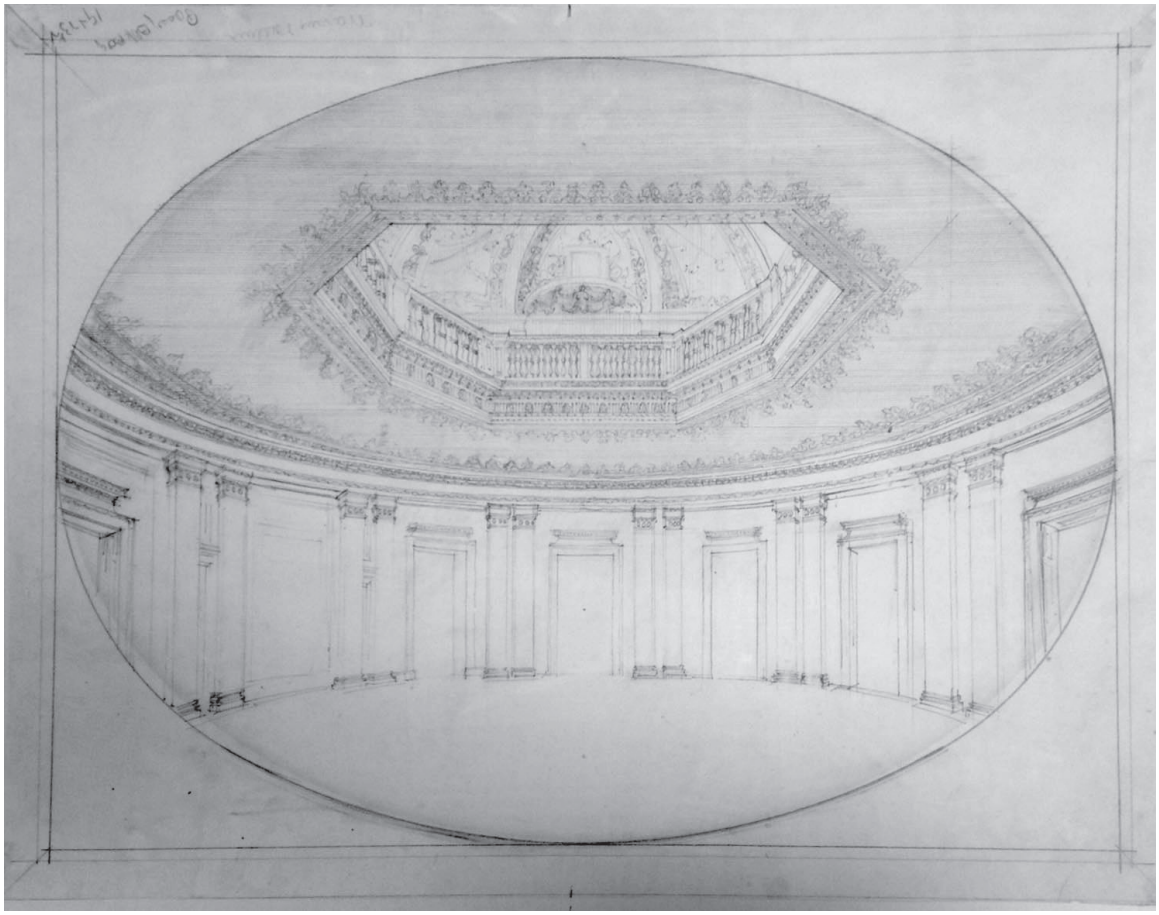


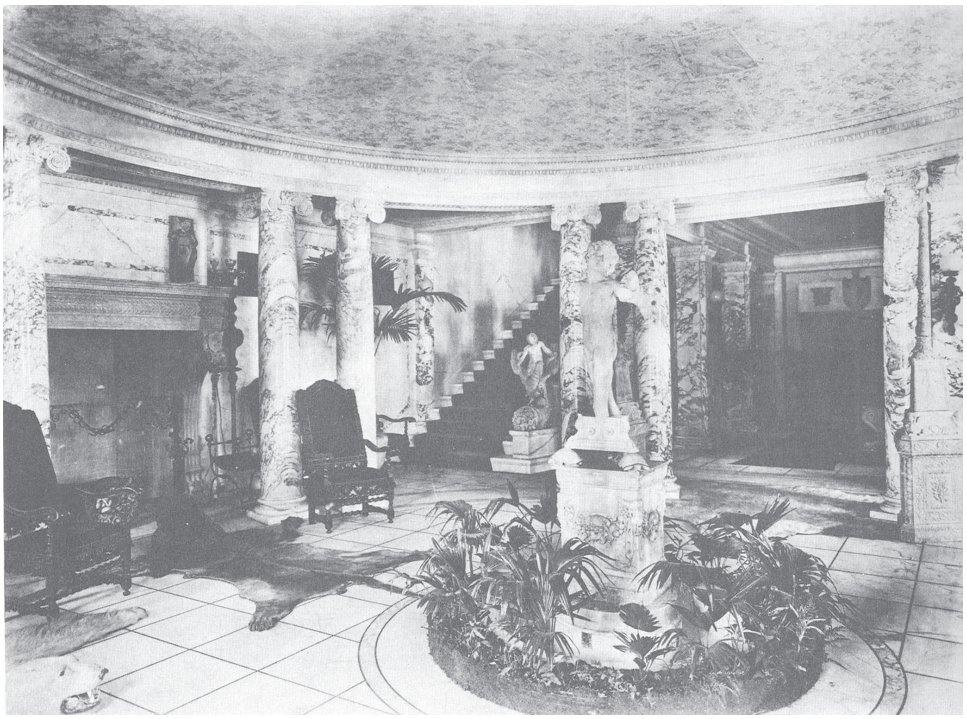
Figure 55. Whitney Warren sketch for the Hall modifications. Architectural Drawings Collection, ROVA Archives.

This ambience may have been a deliberate change. Thomas Morgan, the houseman in 1904–1914, remembered that, in his day, the large sofas were not in the Hall, and the fire was never lit (because every time the door was opened, the fire went out).[525] If his memory is correct, then the original entrance Hall was simply that: a central hall meant to immediately impress visitors, an intimate but palatial introduction to the house. While visitors *could* sit on the throne chairs or small sofa, they would do so temporarily, waiting to be invited to the other rooms. A 1906 photograph of the Payne Whitney entrance hall shows furnishings that may be very like the ones originally used in the Hyde Park entrance hall: ferns, throne chairs and animal skin rugs.[526]

Informal gatherings of guests were meant to take place in the Living Room, a relatively new space in the Gilded Age; but at Hyde Park, that room became increasingly formal as the

525. Morgan interview, February 11, 1974.

526. *A Monograph of the Works of McKim, Mead & White* 1879–1915, 1915 (Reprint, New York: Arno Press, 1977), plate 290.



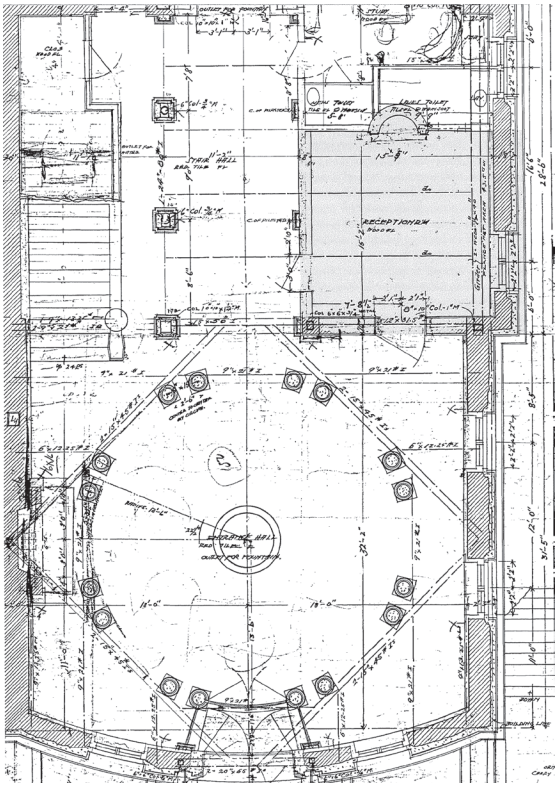


Figure 56. The entrance hall in the Payne Whitney mansion at 972 Fifth Avenue, circa 1906. From *A Monograph of the Works of McKim, Mead & White 1879-1915* (1915; reprint, New York: Arno Press, 1977), plate 290.

Vanderbilts introduced suites of gilded French-style furniture. Apparently they moved the comfortable, upholstered furniture that was in the Living Room to the Hall, creating a cozy area in the midst of classical perfection. This allowed guests returning to the house after outside activities to relax on furniture placed in a more intimate arrangement that included small smoking stands. Although McKim may have not intended for the Hall to function in this manner, the Vanderbilts seem to have favored a more relaxed use of the room.

The Vanderbilts would have seen similar uses of grand spaces at many English country houses, where large, two-story halls include comfortable furnishings arranged before the fireplace. At Harbor Hill, the grand house designed by Stanford White for the Mackay family, the enormous, two-story high central hall was furnished for comfort and relaxation. Similarly, White's large entrance hall at Staatsburgh was furnished as a living hall, with comfortable upholstered furniture as well as more formal eighteenth-century style French seating.

Mrs. Van Alen

Mrs. Van Alen removed many of the rugs that covered the floor, including two tiger skin rugs and a brown bear rug, and replaced the andirons. She may have introduced the French clock into the Hall.

National Park Service

By 1948, the National Park Service had moved the "green overstuffed furniture" to the third floor.[527] In 1950-51, a combination cashier's desk and display case was installed in the Hall.[528] Sheered curtains were removed from the vestibule doorway. To accommodate large groups of visitors, four throne chairs upholstered in green velvet, along with four corresponding stools, were removed from exhibit. The park acquired three carpets for the area where the public stands during tours. The Hall is part of the public tour.

ROOM DESCRIPTION

Architectural Description

The Hall is an elliptical space[529] approximately 38'-3" by 46'-5". The design is strictly symmetrical, with architectural features at each compass point: the main entrance to the house is centered in the east side of the ellipse, with a fireplace and mantel centered on the west side; at the north and south ends of the ellipse, the Hall opens to Foyers that connect this space with the Living Room and Dining Room. Angled foyers flanking the mantel provide

527. George A. Palmer, Superintendent, Memorandum, May 18, 1948. Resource Management Records, ROVA Archives.

528. Snell, "Administrative History," 157-158.

529. The use of the oval and circular forms was popular in American Federal period architecture. Woodlands in Philadelphia has a circular entrance hall. The Octagon in Washington, DC has a circular entry. The most obvious oval rooms are at Hoban's White House.

access to the west portico. The other doorways in the hall open to the Reception Room to the southwest; the Main Stairs to the northwest; a Lavatory/Coats room to the northeast; and the Office and Den to the southeast.

Architectural Finishes

The floor is laid in a terrazzo mosaic, with tiles in white and beige, bordered by a band of white marble. At the center of the floor, green mosaic tiles outline an elliptical medallion.

The curved walls are finished in plaster between twelve pairs of marble pilasters with white marble bases, green marble shafts, and white marble capitals. White marble is also used for the simple fascia baseboard. The pilasters extend up to a deep entablature that includes a white marble bed molding; a pale green painted frieze ornamented with anthemions; and a denticulated cornice.

At the center of the plaster ceiling is Whitney Warren's long, octagonal opening, bordered by a band of anthemion molding.

The openings to the adjacent spaces are set between the pairs of marble pilasters. The pilasters themselves frame the openings to the west alcoves and the North and South Foyers. The doorways to the other rooms feature shouldered white marble architraves set between the pilasters, except for the opening to the Main Stairs, which is framed by a plainer three-fascia architrave. Green marble panels above the openings have shouldered white frames.

The fireplace mantel centered on the west wall, composed of two caryatids supporting a marble frieze and mantel shelf, was purchased by Stanford White from Heilbronner. White assembled architectural fragments to create a fireplace, as was common practice. According to a letter from White to Heilbronner, the mantel was severely damaged during shipping, "so badly broken that it cost me more to repair than the mantel originally cost me in Paris."[530]

FURNISHINGS

Furniture

In one of the few original references concerning the furnishing of the Vanderbilts' Hyde Park house, Charles McKim suggested the following list of furnishings for the Hall.

- 1, 2 or 3 rugs
- Large Central Table
- Long Divan or Sofa opposite fireplace backing against table
- Important Chairs flanking the fireplace
- Cabinet between lavatory door and lobby leading into dining room

530. Stanford White to Heilbronner, May 29, 1899. Stanford White Papers.



Figure 57. *New York Times* photograph of the first floor Hall, 1940. ROVA Archives.

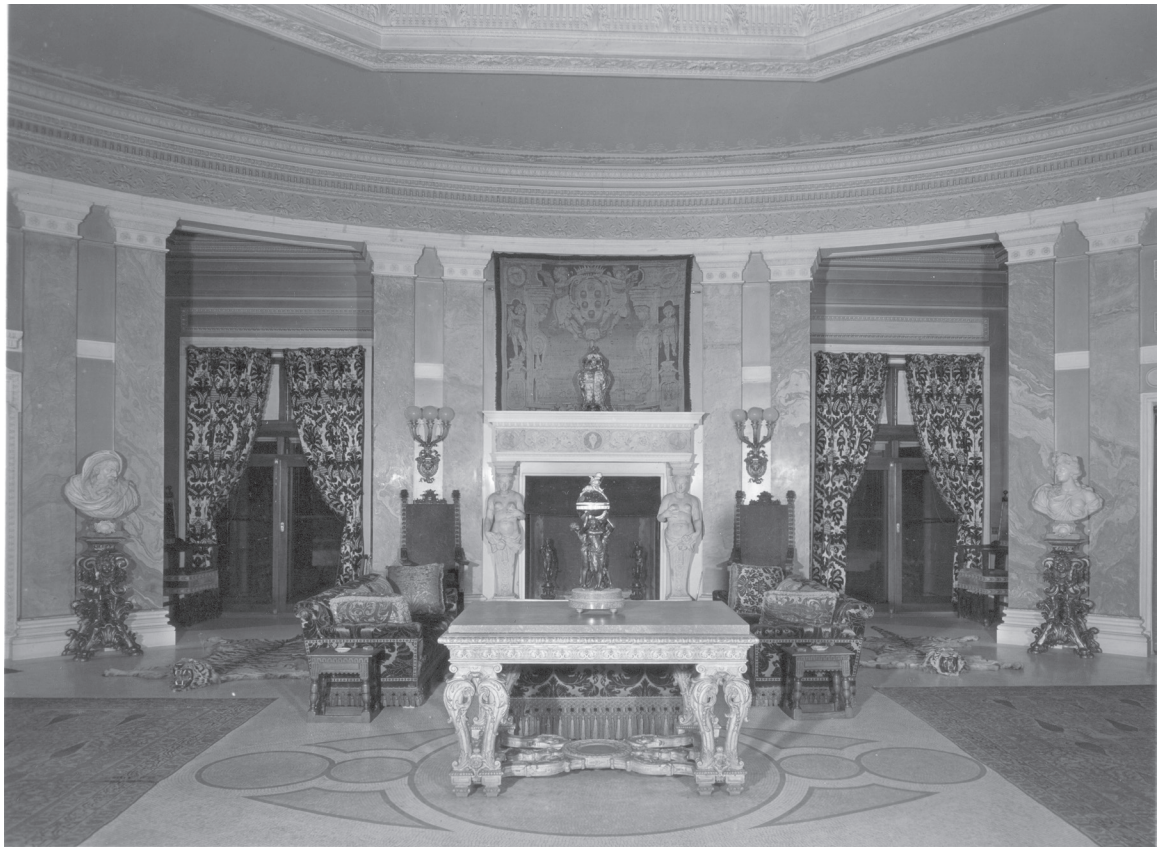


Figure 58. First floor Hall, 1938. Photographs of Hyde Park Property, Residence of Frederick W. Vanderbilt, Hyde Park, NY, by Rodney McKay Morgan for Margaret Louise Van Alen, ROVA Archives. All of the objects seen in this image, except for the rugs, animal skins and pillows, remain in the room today.

- Examples of formal chairs to stand at regular intervals to number say half a dozen
- Arrangement of Table and Chair or seat to be placed in recessed window places either side of fireplace
- Fine chimney piece for this hall opposite front door[531]

In 1897 Frederick Vanderbilt provided Stanford White with funds to find appropriate furnishings from the best European sources, using McKim's list as a guide. Some of the items that White found can be matched to furnishings still in the Hall.

White found the "Large Central Table" which may be the "gilt table, Louis XIV" purchased in Paris.[532] This is the table with the porphyry slab top (VAMA 741) currently in the Hall. Inspection of the table revealed that the legs and stretchers appear to be antique (but possibly not originally part of the same table) while the top frame dates to about the time that Stanford White made the purchase. The rare and valuable porphyry top is also probably antique and much older than the rest of the table.

The "important chairs" and "formal chairs" (totaling at least eight) are the four Italian Renaissance style armchairs covered in tapestry (VAMA 729, 730, 731, 732) and the two Italian Renaissance style armchairs now covered in gold velvet (VAMA 737, 738) but first covered in green velvet (possibly a faded olive green color which was later interpreted as gold).[533] The additional four Italian style armchairs covered in a dark green velvet (VAMA 733, 734, 735, 736) do not seem to be included in Stanford White's purchases, or may be the "four Renaissance arm chairs in damask."[534]

McKim's request for a "Cabinet between lavatory door lobby leading into dining room" resulted in two purchases in Paris. Stanford White lists both as a "Cabinet, Henry II." Similar large cabinets of this type were always considered pieces of prestige furniture, made more for show than actual practical use. The two cabinets are currently positioned in the hall. The cabinet north of the main entrance at the east side of the hall is positioned as specified by McKim. The 1938 inventory describes this as an "Old Italian carved walnut cabinet ----" (VAMA 739) and it is a French Renaissance-era antique. The second cabinet purchased by Stanford White is described in the same manner as an "Old Italian carved walnut cabinet ----" (VAMA 740) but is a pastiche made up of antique and newer pieces of woodwork. It is placed between the doors to the Office and Den.

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531. Charles McKim to Stanford White, September 17, 1897, Stanford White Papers.

532. Stanford White Papers.

533. The original trim from VAMA 737 and 738 was reused and is now completely faded. A small sample (approximately 3" in length) is preserved with remarkable detail of color and pattern intact. Catalog File, VAMA 6649.

534. In 1938, the chairs flanking the fireplace and east entrance included VAMA 733-736. Flanking the openings to the north and south lobbies were VAMA 729-732. Chairs VAMA 737 and 738 were set in the window alcoves. Close study of the 1938 and 1940 photographs reveal that the chairs flanking the fireplace (VAMA 733 and 734) were upholstered in a patterned velvet or a guafrage.



Figure 59. First floor Hall, 1940, from Alfred Hopkins, "Inventory of the Principal Articles of Furniture and Furnishings Contained in the Main Rooms on the First and Second Floors in the Residence of the Late Frederick W. Vanderbilt at Hyde Park, New York," June 5-7, 1940, Resource Management Records, ROVA Archives.

McKim also desired a long divan or sofa for placement against the table and facing the fireplace. The small, fully upholstered sofa (VAMA 216) is positioned as specified next to the west edge of the centrally positioned table, but it was not supplied by Stanford White. According to Mrs. Van Alen, it may have originated at 693 Fifth Avenue (the Vanderbilts' first New York City home) or 459 Fifth Avenue (their townhouse after 1885).[535] It could be part of a suite of furniture made for either of these townhouses by Herter Brothers of New York City. The mahogany, spiral turned legs on this sofa are similar to the legs on a pair of green cut and voided velvet side chairs (VAMA 217-220) currently in storage and the divan sofa (VAMA 325) located in the second floor North Foyer, all originally from one of the Vanderbilts' New York City townhouses.

The two matching tufted davenports (VAMA 214, 215) may be the "two low easy sofas" that Frederick Vanderbilt requested Stanford White to order in July 1899 for the Living Room.[536] Fragments of their Vanderbilt-era green silk ciselé fabric, as well as some of the pillows, match the Vanderbilt-era window treatments in the Living Room.[537] In 1984, the sofas were reupholstered in a machine-weave cotton reproduction of the hand-woven ciselé fabric.

In the Vanderbilt era, a set of tapestry-covered foot stools (VAMA 744-749) were placed beneath the four Italian armchairs. They were removed from exhibit (for protection) and placed in storage circa 2000.

Two small walnut tables, referred to as Italian style smoker's tables, are placed next to the sofas. These tables were not listed in the McKim memorandum, but were in the room by 1938.

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535. Francis Ronalds to George Palmer(?), September 10, 1951, Historian Division Records, ROVA Archives.

536. Frederick Vanderbilt to Stanford White, July 1, 1899. Stanford White Papers.

537. In the Vanderbilt era, the sofas were upholstered in a green silk ciselé with a "striated satin ground, large pomegranate motif, with leaf cartouche and cornucopia." Ghelerter, "Textile Collection."

The stool-like tables each include a small drawer. These tables are remarkably similar to the many small tables seen in photographs of the interior of Wakehurst, Mrs. Van Alen's home in Newport. *House & Garden's Book of Interiors*, published in 1920, illustrates two similar pieces, referring to them as a "popular design for smoking stands."[538]

Decorative Objects

Most of the decorative objects listed in the 1938 inventory—a Chinese-style porcelain vase (VAMA 752); the "French bronze revolving clock" (VAMA 751); and a Chinese jardieniere (VAMA 750) and carved teak tabouret (VAMA 5005 or 5012)—appear in the 1938 photographs and again in the 1940 photographs of the Hall.

The tall Louis XVI-style annular clock (VAMA 751) is signed "Henry Dasson 1887." The early photographs show it on the large center table with porphyry slab top (VAMA 741) that Stanford White supplied. In 1948, Mrs. Van Alen stated that she introduced the clock into the Hall, and that the Chinese jar (VAMA 752) was moved to the mantel shelf so that the clock could rest on the table. According to George Palmer, the Superintendant who recorded the visit, Mrs. Van Alen was "not too definite," but she left the impression that "the clock was not in the Reception Hall until the time she was ready to leave the house." If so, then the clock may be one of the objects that the Vanderbilts used at 1025 Fifth Avenue.

The Chinese porcelain jar with lid (VAMA 752) is fitted with French ormolu bronze mounts. In the early photographs, it is positioned on the mantel shelf.

Two bronze andirons with putti figures (VAMA 753-754) stand in the fireplace. While these pieces match the 1938 description of bronze andirons "in the manner of Niccolo Roccatagliata (1593–1636),"[539] they are not the ones shown in the 1938 photographs. The andirons in those photographs include two figures (one of Venus) after models by Girolamo Campagna and Tiziano Aspetti.[540] By the 1940 photographs, the existing andirons were in place.

The 1918 silver inventory listed two card trays in the Hall, both by Tiffany.[541] One or two silver vases of seasonal flowers sat on the center table. Thomas Morgan arranged lilacs in the spring, and chrysanthemums—"as many as 36 or 40 mums in that vase, all varieties"—in the autumn. He thought that there was just one vase, and remembered it as approximately 18" across and 24" high.[542] Alex Knauss, who worked in the Vanderbilts' greenhouse, remembered two arrangements on the table, as well as a small vase on one of the end tables.[543]

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538. Richardson Little Wright, ed., *House & Garden's Book of Interiors* (New York: C. Nast & Company, 1920), 86.

539. For similar andirons, see Christie's Amsterdam, *The Decorative Arts Sale Including Fine Paintings,* June 30–July 1, 2010, Sale 2838, Lot 266.

540. For similar figures (but different bases), see Sotheby's New York, *Property of a Palm Beach Private Collector*, March 29, 2011, Sale 7162, lot 45.

541. "Inventory of Silverware," 1918.

542. Morgan interview, February 11, 1974.

543. Transcript of interview with Alex Knauss, August 6, 1971. Sound Recordings Collection, ROVA Archives.



Figure 60. First Floor Hall, 1940. Traudt Family Album, ROVA Archives.



Figure 61. First Floor Hall, 1964. Photograph by George Chambers, Resource Management Records, ROVA Archives.

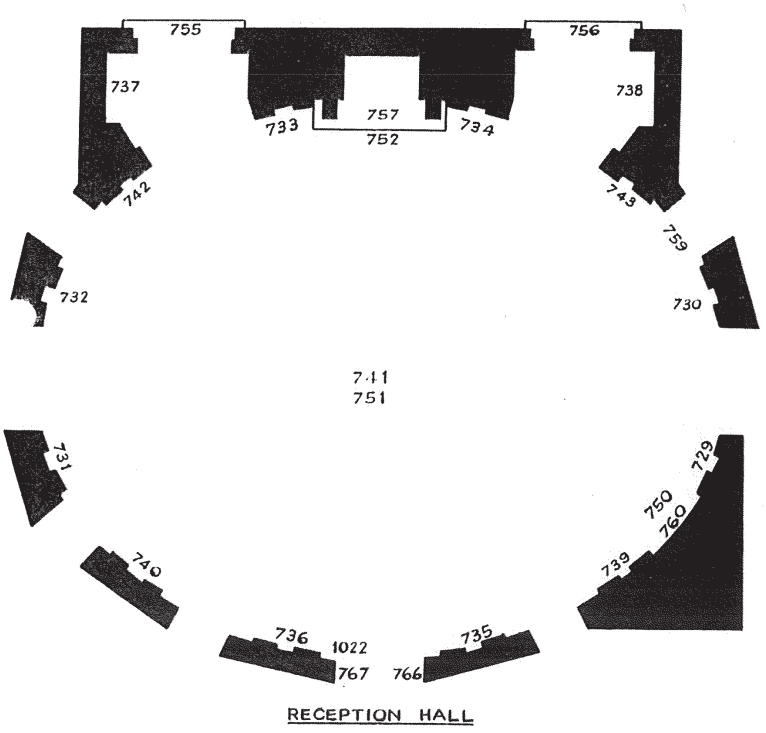


Figure 62. Floor plan of the first floor Hall from the 1964 Furnishings Plan.

Knauss also vividly recalled the two massive palms that stood at either side of the south entrance; they were so heavy, they took eight men to handle each palm.[544]

Works of Art

Two Carrara marble busts (VAMA 742, 743) sit on nineteenth-century giltwood pedestals (VAMA 5004, 5007). The busts are of *Summer* and *Winter,* after two eighteenth-century herms attributed to Pierre Le Gros the Elder, part of his *The Four Seasons* now on display in the Cour Marly in the Louvre.[545]

The armorial tapestry (VAMA 757) above the fireplace mantel bears the Medici crest. This tapestry may be one of the "3 coats of arms" purchased in Rome by Stanford White (two other tapestries with the Medici arms are hung in the Living Room). Inspection of the tapestry revealed that a Vanderbilt-era metal picture rod is positioned on the wall behind the textile. The height of the tapestry made it impossible to use the rod for its suspension. Instead, the tapestry is attached to a board placed on the wall well above the rod.

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544. Knauss interview, August 6, 1971. A 1903 photograph of the entrance/stair hall at Staatsburgh (Mills Mansion) shows two large clipped trees in tubs. McKelden Smith, ed., *The Great Estates Region of the Hudson River Valley* (Historic Hudson River Valley Press: 1998), 41.

545. A complete set of the *Four Seasons*, similar to the Hyde Park pair, is located in the gardens at The Elms in Newport, Rhode Island. Catalog File, VAMA 742-743.

In the 1938 inventory, two Aubusson tapestries (VAMA 759, 760) were hanging at the north end of the elliptical space. One (VAMA 760) was hung on the wall east of the opening to the North Foyer. The other (VAMA 759) was suspended as a portiere from a rod in the opening to the Main Stairs; the support brackets remain on the marble reveal. The placement of tapestry panels in doorways to provide privacy and reduce drafts was accepted practice beginning in the Middle Ages and continuing through the eighteenth century. Photographs taken in 1964 illustrate the tapestries still in place.

Floor Coverings

Nine rugs are listed in the 1938 inventory, including two tiger skin rugs and a brown bear rug; only the Hamadans (VAMA 761, 762) are still in the collection. The early photographs show some of the rugs in place. The 1938 photographs include the two Rahver Garden rugs at the north and south ends of the Hall, in front of the openings to the Foyers. The tiger skin rugs lay behind the sofas, and the bear rug was centered between the sofas, near the hearth. The Kermanshah carpet (VAMA 3924) that is now between the sofas is shown in that position in 1940; it is not among the carpets listed in 1938.

The Kirman carpet (VAMA 6791) in front of the east doorway and two other carpets (VAMA 6792, 6793) for the Hall (currently in storage until they can be repaired) were purchased in 2006.

Window Treatments

In the Vanderbilt era, the two west alcove windows each included a pair of handwoven green ciselé velvet curtain panels with a "striated satin ground" and a "large pomegranate motif, with leaf cartouche and cornucopia."[546] These panels were removed from exhibit and replaced in 1968. In 1978-80, the Park reproduced the original velvet window treatments, its first contract for accurate reproduction of the mansion textiles (VAMA 755, 756).[547] The 1938 and 1940 photographs show the drapes pulled back in soft folds.[548] The Vanderbilt-era hardware at each window includes ornamental bronze brackets on the face of the marble architrave supporting a bronze rod for the curtain panels; a small bronze pulley at the base of the south side of the architrave for the curtain operating cord; and roller shade brackets in the upper and lower glazed panels of each door.

Small Vanderbilt-era brackets at the doors to the Vestibule supported rods for sheers that were gathered at the top and bottom of the glazed panels.

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546. The original curtain panels, VAMA 755 (a complete panel) and 756 (incomplete panel), and fragments of the fabric (VAMA 6587) are in very poor condition. Catalog Files, VAMA 755, 756, 6787.

547. Frank Futral to Nina Gray, August, 31, 1999; as cited in *Historic Resource Study* 2000/2008, 106. The original documents, still in the collection, verify the accuracy of the reproductions.

548. The practice of pulling back the curtain panels was stopped to protect panels from further damage caused by opening the French doors for ventilation. The bronze tieback holders are in storage; there are steel tieback brackets in their position.



Figure 63. The first floor Hall, looking west (upper photograph) and looking down from the second floor (lower photograph). Note that while the Dining Room ceiling was undergoing conservation in 2012, the orreries were exhibited in this room (flanking the mantel). JGWA, 2012

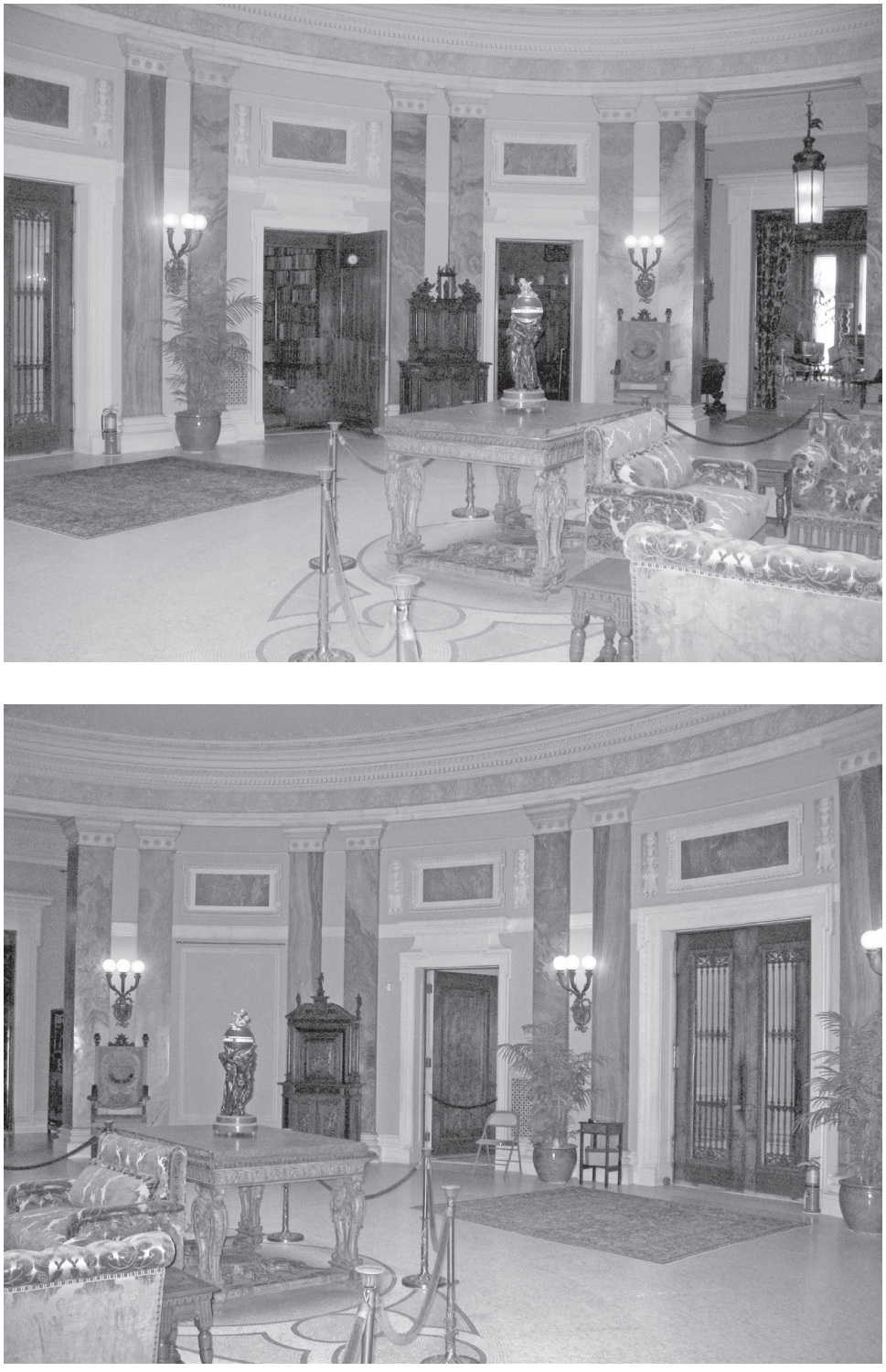


Figure 64. The first floor Hall, looking southeast (upper photograph) and northeast (lower photograph). JGWA, 2012

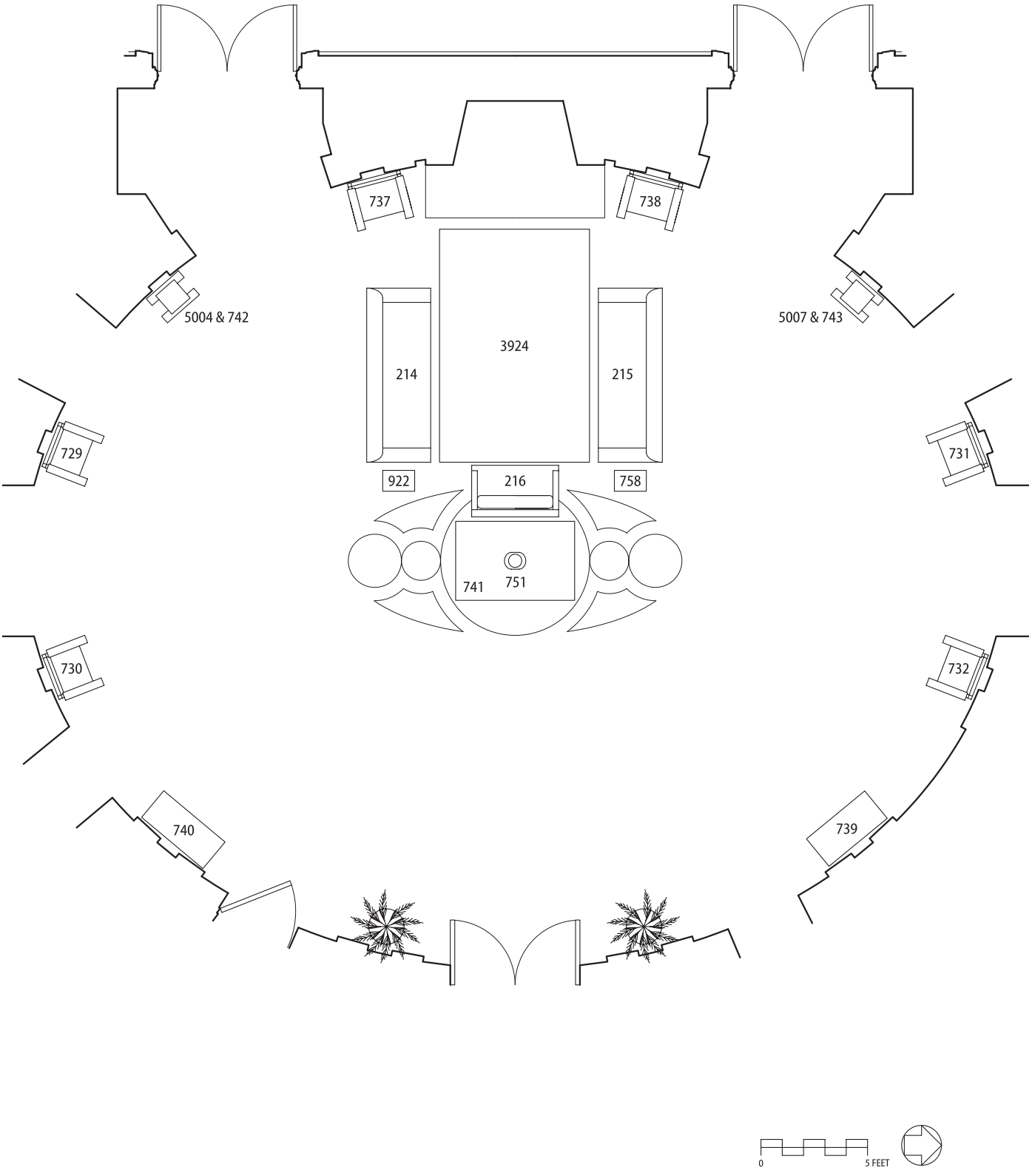


Figure 65. First floor Hall plan, showing furniture as arranged in 2013. JGWA.

Lighting

Eight Vanderbilt-era bronze light brackets (VAMA 6891-6898) positioned between the pairs of marble pilasters were manufactured by E.F. Caldwell & Co.[549] Each fixture includes a backplate with a lion's head supporting three paw-footed scrolled branches. In the two west alcoves, Vanderbilt-era single globe brackets (VAMA 6899, 6900) feature trios of *putti* supporting the globes.

Communications

Service call buttons, set in silver-plated brass plates engraved "Butlers Pantry" and "Servants Hall," are positioned next to the two west window openings.

OFFICE (102)

The McKim, Mead & White plans for the renovations of the Langdon mansion provided Mr. Vanderbilt with a billiards room and den on the first floor; a stair next to the den led down to a basement or ground floor office with a private entrance.[550] As built, Mr. Vanderbilt settled for a smaller office directly south of the entrance Vestibule. Its location follows Ogden Codman and Edith Wharton's recommendation for this type of room: a small space, on the first floor, with an opening "close to the front door."[551]

The McKim Mead & White first floor plan refers to this space as the "Lobby." In that plan, the small room included a corner fireplace and four doorways (one in each wall): the west door opened to the Hall; the north door opened to the entrance Vestibule; the south door to the Den; and a narrow door in the east wall opened to a compact toilet room.[552]

McKim's designation of "Lobby" on the floor plan does not indicate an office function. Floor plans of many Gilded Age mansions had separate, small reception rooms for ladies and gentleman, complete with small lavatory and toilet facilities, near the entrance of the house; the Vanderbilts' Newport mansion, Rough Point, had that configuration. It is possible that this small room was intended for male visitors and the corresponding room to the north of the Vestibule (labeled Lavatory and Coats on the plan) was intended for female guests.

549. Caldwell Collection, Wall Brackets, Volume 3, 25 #c-4806, and 18 #c-5133, Cooper-Hewitt Library.

550. McKim, Mead & White basement and first floor plans for the modifications to the Langdon mansion. Architectural Drawings Collection, ROVA Archives.

551. *The Decoration of Houses*, 151.

552. McKim, Mead & White first floor plan (#9). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

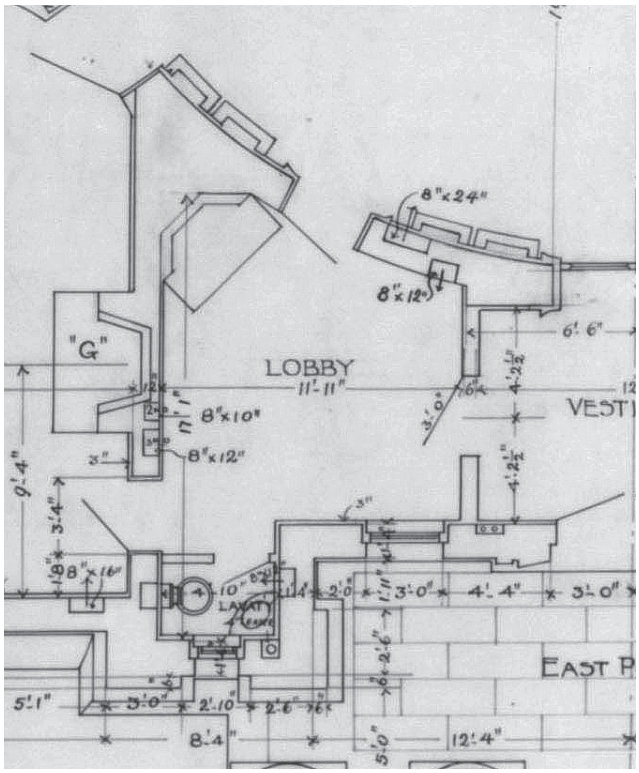


Figure 66. Detail of the "Lobby" from the McKim, Mead & White first floor plan. Note that the door swings are not as constructed. Glaenzer's built-in bench and desk are not shown. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

Whatever the original intention, when the Vanderbilts commissioned Georges Glaenzer to finish and furnish the room, he planned for an office. Glaenzer produced four drawings of his design scheme,[553] and the room appears to have been built to his designs almost exactly.

HISTORY OF ROOM USE

The Vanderbilts

Frederick Vanderbilt used this space as his office, where he met with Mr. Shears (the estate manager) and other business appointments. According to Alfred Martin, the room was also Mr. Vanderbilt's personal refuge: when the door was closed, it "was a sure indication that no one was to be disturbed."[554]

As originally built, based on Glaenzer's drawings, the room included the corner fireplace (a common feature bemoaned by Codman and Wharton as "a misplaced attempt at quaintness, making it inconvenient to sit near the hearth, and seriously interfering with the general arrangement of the room").[555] Next to the chimney was a built-in bench on the south wall. A

553. The Georges Glaenzer drawings include # 11, Looking Towards Den; #12, East Side; #13, North Elevation;, #14 West Elevation. Architectural Drawings Collection, ROVA Archives.

554. Martin interview, December 3, 1949.

555. Codman and Wharton, *The Decoration of Houses*, 151.

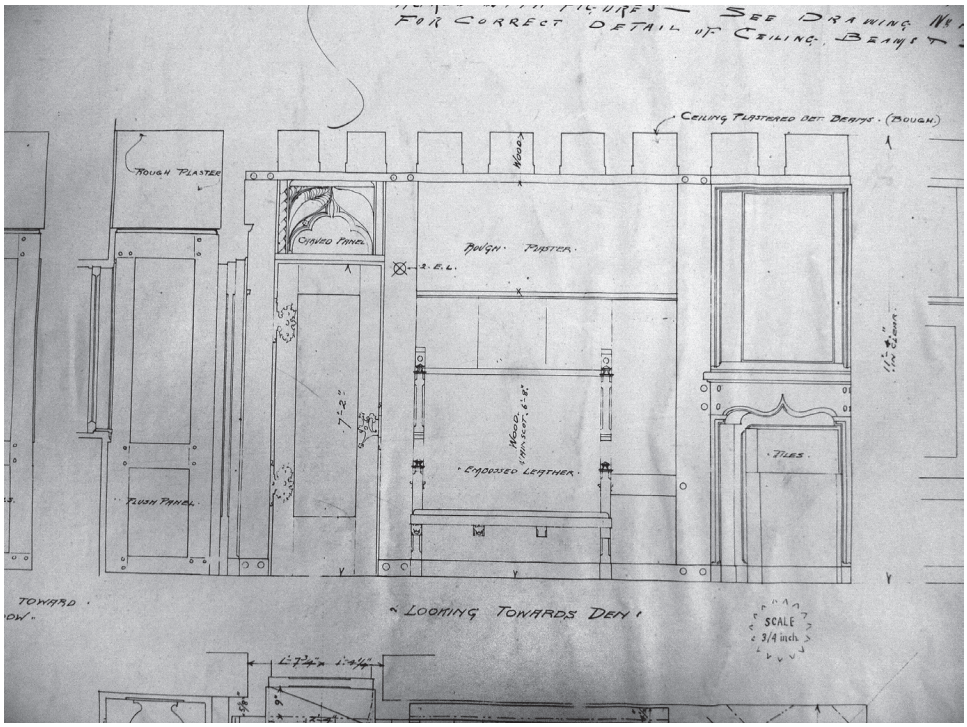


Figure 67. Detail of Georges Glaenzer's elevation of the south wall of the Office/Lobby. Note the built-in bench on the south wall. Architectural Drawings Collection, ROVA Archives.

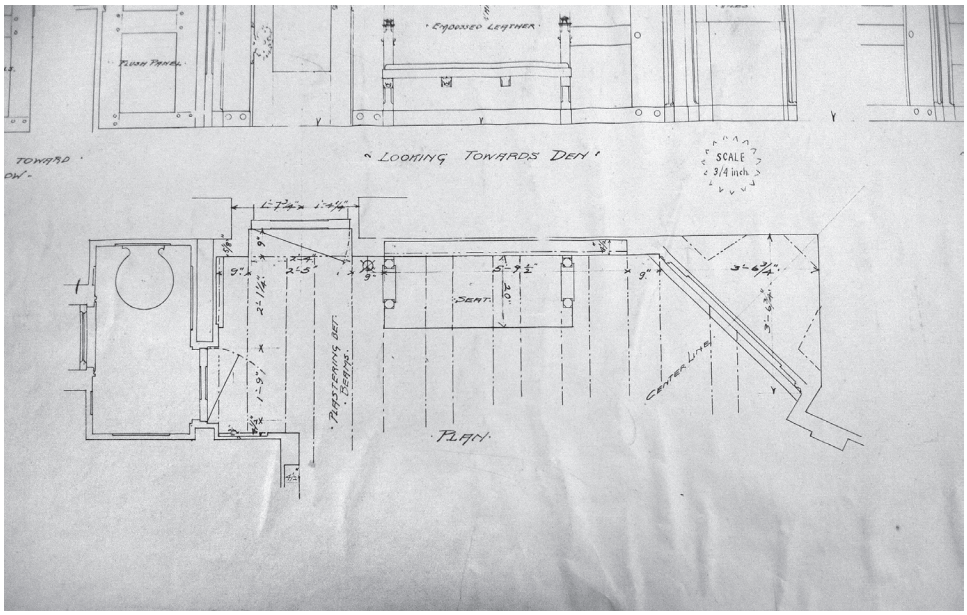


Figure 68. Detail of Georges Glaenzer's floor plan of the south end of the Office/Lobby. Architectural Drawings Collection, ROVA Archives.

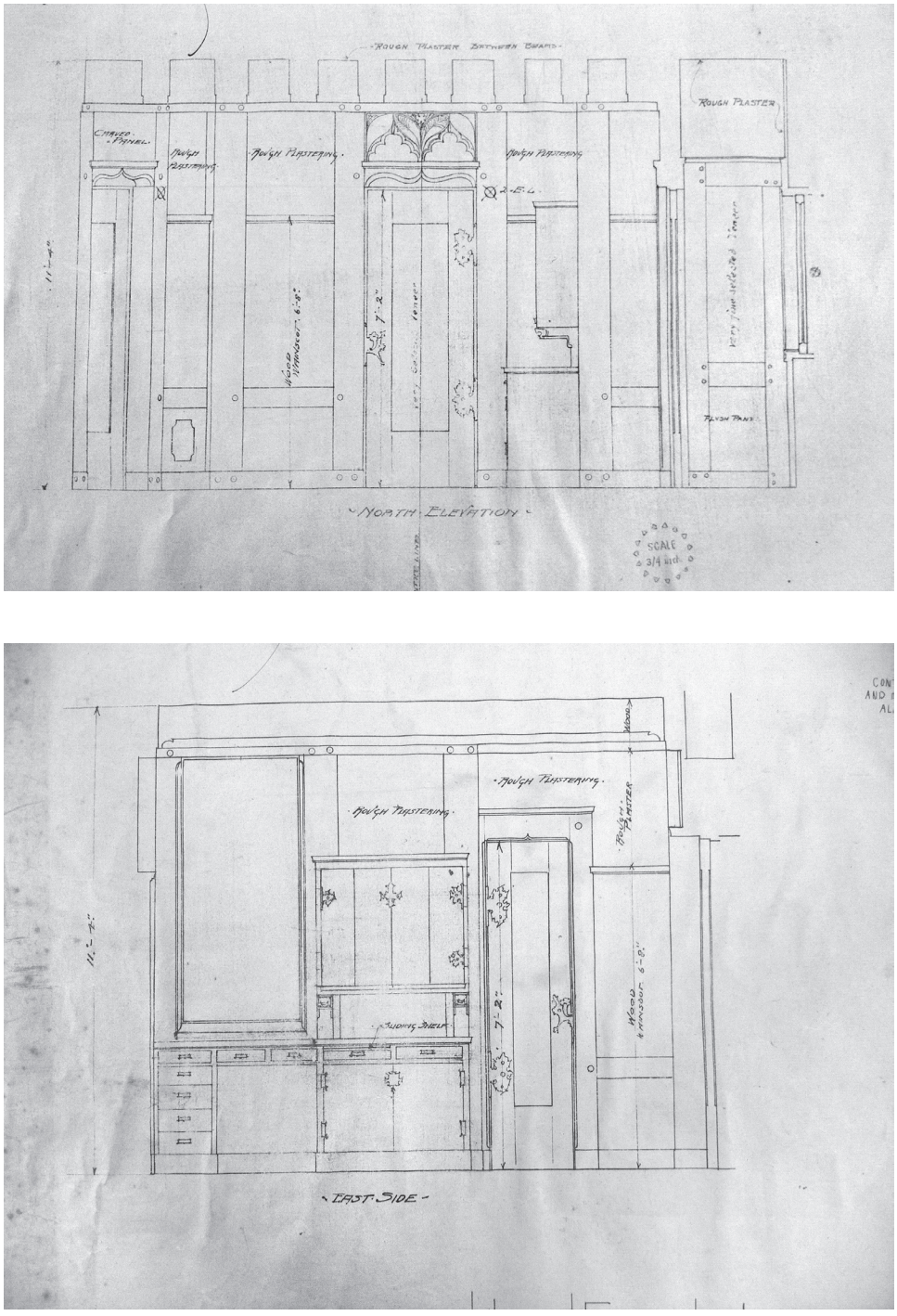


Figure 69. Detail of Georges Glaenzer's elevation of the north wall (upper image) and east wall (lower image) of the Office/Lobby. A door in the north wall provided direct access from the entrance vestibule. In the east elevation, note the desk built against the east wall. Architectural Drawings Collection, ROVA Archives.

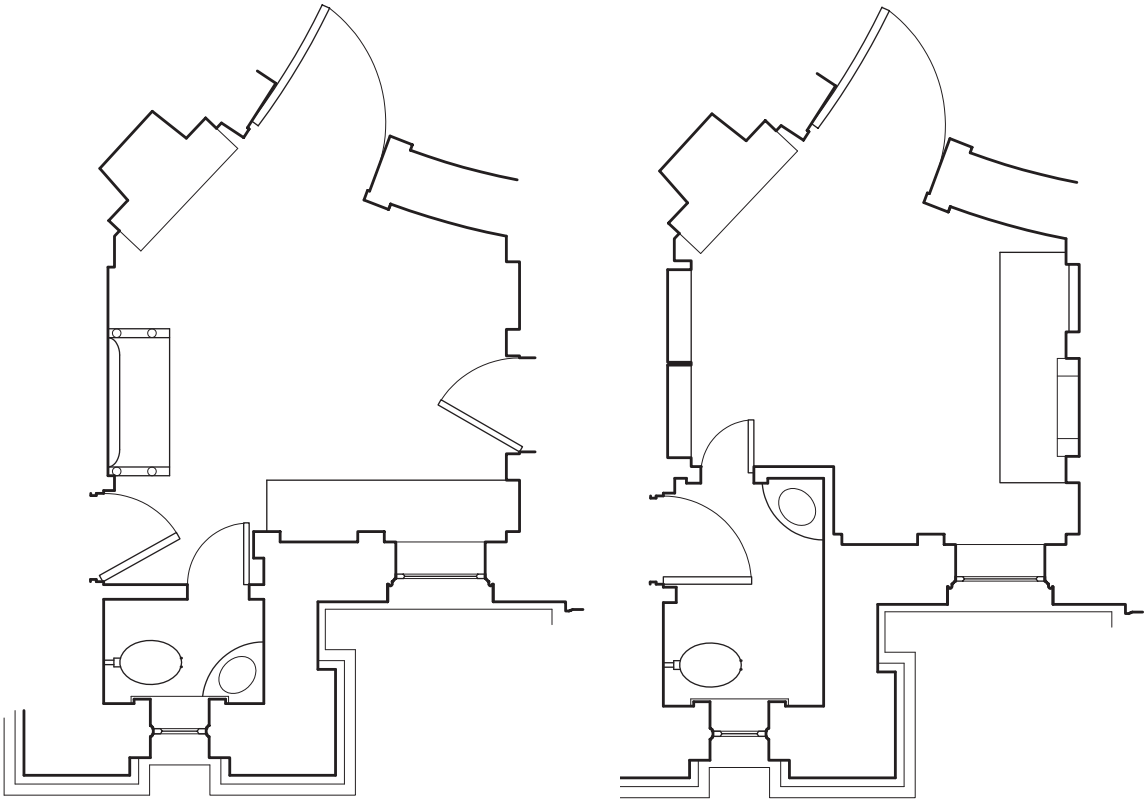


Figure 70. Plan of the Office/Lobby as originally constructed (left) and after the 1915 renovations (right). JGWA.

built-in desk extended across the east wall from the original lavatory door to the north wall. An overhead cabinet hung on the paneling between the window and lavatory doorway.

In 1915, the adjacent toilet room was enlarged to accommodate a larger lavatory.[556] The new partitions extended into this space, past the south doorway. It may have been at that same time that the north doorway was fixed in place and the built-in desk moved to that wall. Built-in bookcases replaced the bench on the south wall. It was no longer possible to access the room from the entrance Vestibule. These modifications further defined this room as a private refuge and office for Mr. Vanderbilt.

556. Ledger of Supplies, 6/1910-8/1916, 173–180, Vanderbilt Estate Records, ROVA Archives.

Mrs. Van Alen

Mrs. Van Alen's son removed the desk chair, then returned it in 1939.[557]

National Park Service

Sometime after the 1964 photograph, a Vanderbilt-era, built-in, pigeon-hole cabinet was removed from the top of the desk. The Office is part of the public tour. Visitors can view the room from the Hall, through the west doorway.

ROOM DESCRIPTION

Architectural Description

The Office is positioned immediately south of the Vestibule and east entrance. The small room, (11'-1" north to south and 8'-8" wide along the north wall) is irregularly shaped, with the west wall following the curve of the Hall; a chimney breast extending diagonally across the southwest corner; and circa 1915 partitions in the southeast corner enclosing a lavatory. A doorway in the curved west wall is the main entrance to this space. The original north doorway, that would have allowed visitors direct access from the Vestibule, is fixed in place; the doorknob has been removed and its location filled in.

Architectural Finishes

The floor is finished with narrow, tongue-and-groove floorboards, laid north/south, and the walls are finished with painted plaster above Santo Domingo mahogany paneling. Compared to other rooms in the house, the paneling is relatively simple, but Gothic arches with traceries ornament the overdoors.

On the ceiling, encased beams extend north/south. Between the beams, the orange/rust-painted plaster ceiling is ornamented with randomly placed plaster ornaments.

The single window opening at the north end of the east wall includes a leaded sash that slides up into a cavity.

The southwest corner chimney breast is paneled in the same mahogany as the walls. The fireplace opening is framed in stone, carved with shallow, stylized foliated motifs. Above the fireplace, a mahogany ogee arch-shaped "frieze" projects to support the shallow mantel shelf. A cupboard is concealed behind the paneling above the mantel shelf.

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557. According to Fred Traudt, James Van Alen took this chair to Roslyn, Long Island, and then returned it on April 12, 1939. Fred Traudt (attrib), [House Log, Vanderbilt Mansion], 1939-1942, Source V-15, Resource Management Records, ROVA Archives.



Figure 71. French Renaissance-style swivel arm chair, from Château d'Écouen. From Florence De Dampierre, *Chairs: A History*. (New York: Abrams, 2006), 70.

FURNISHINGS

Furniture

Unlike the drawings for the Reception Room, the only furniture shown in Glaenzer's drawings for this room is the built-in desk with tooled leather top and a built-in bench. The desk (VAMA 993) was positioned against the east wall in front of the window – the only possible location for the desk when the north doorway was used. When the desk was moved to the north wall, the large, built-in wall cabinet was moved with it and it now hangs on the north wall, west of the doorway.

The 1964 Fred Traudt inventory further notes that the desk included "open pidgeon [sic] holes + pidgeon hole cabinet on top."[558] That feature is now missing. The 1940 *New York Times* photograph and a 1964 photograph show the unit set in the recess of the north doorway, and the desk retains physical evidence of its location.

On the south wall of the Office, Glaenzer designed a built-in bench seat with embossed leather upholstery. The plaster wall section above this bench was designed to be finished in rough plaster. Instead, two ceiling-high, built-in bookcases are now located in this position; they were most likely installed in 1915 at the time that the adjoining toilet room was expanded.

558. Fred Traudt (attrib.), [Inventory of Furnishings, Vanderbilt Mansion], ca. 1964. Resource Management Records, ROVA Archives.



Figure 72. *New York Times* photographs of the Office/Lobby, 1940: view of the southwest corner (upper photograph) and the northeast corner (lower photograph). Note the small cabinet with cubbies fitted within the north doorway. ROVA Archives.

The few freestanding furnishings currently in the room are recorded in the 1938 inventory and in the earliest photographs from 1940 and 1964. Of those furnishings, the desk chair (VAMA 1018), purchased from Duveen Brothers in 1899 for $360,[559] is the most interesting. The carved walnut arm chair, sometimes referred to as *caquetoire*, rests on a tripod swivel base. An almost identical chair, possibly the model for this chair, is among the furnishings of Château d'Écouen in France. It is described as a "French Renaissance swivel armchair, from the late sixteenth century."[560] The date may be questioned but its similarity to the Vanderbilt chair is remarkable. According to Fred Traudt, James Van Alen took the desk chair to his estate in Long Island, then returned it on April 12, 1939.[561] The back panel of the chair may be a Renaissance panel incorporated into the later chair.

Other furnishings that may be original to the room along with the desk chair include the fabric-covered arm chair (VAMA 1020)—the reproduction armchair upholstery matches the fabric of the desk chair cushion—and the mahogany humidor set on cabriole legs (VAMA 1000) near the east wall. Another large, box-like humidor (VAMA 1001), seen under the desk in the 1940 image, is labeled "Benson & Hedges."

There would not have been room for the tapestry-covered arm chair (VAMA 1019) when the built-in bench was in place. It was probably introduced into the room sometime after the circa 1915 remodeling.

Decorative Objects

Only a few of the objects listed in the 1938 inventory can be seen in the two earliest photographs of the room. The two large "Chinese" plates recorded in the 1938 inventory (VAMA 997 and 998, in fact Japanese Imari plates) are displayed on the north and east walls. The 1940 image records the corner fireplace and the arrangement of pistols (VAMA 1009–1012) and clock (VAMA 1008) on the overmantel panel.

The 1964 photograph shows the built-in desk, the desk lamp (VAMA 994) and the Waltham Co. clock (VAMA 996). As indicated by the two humidors in the room, Mr. Vanderbilt smoked cigars in his Office. The 1911 silver inventory includes a cigar holder, a cigar cutter, and a "cigar stand with lighter." There was also a silver writing pad for the desk.[562]

Works of Art

The cavalier "oil painting on wood of a noble hunter" by A Lesrel (VAMA 999) in the 1938 inventory was positioned on the paneled door surface above the built-in desk.

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559. Duveen Archives, Series I Business Records, 1876–1964. Reel 4, New York Sales, 1901–1910.

560. Florence De Dampierre, *Chairs: A History*. (New York: Abrams, 2006), 70.

561. Fred Traudt (attrib), [House Log, Vanderbilt Mansion], 1939-1942, Source V-15, Resource Management Records, ROVA Archives.

562. "Silver List – F.W. Vanderbilt, Esq., Hyde Park, N.Y.," October 1911.

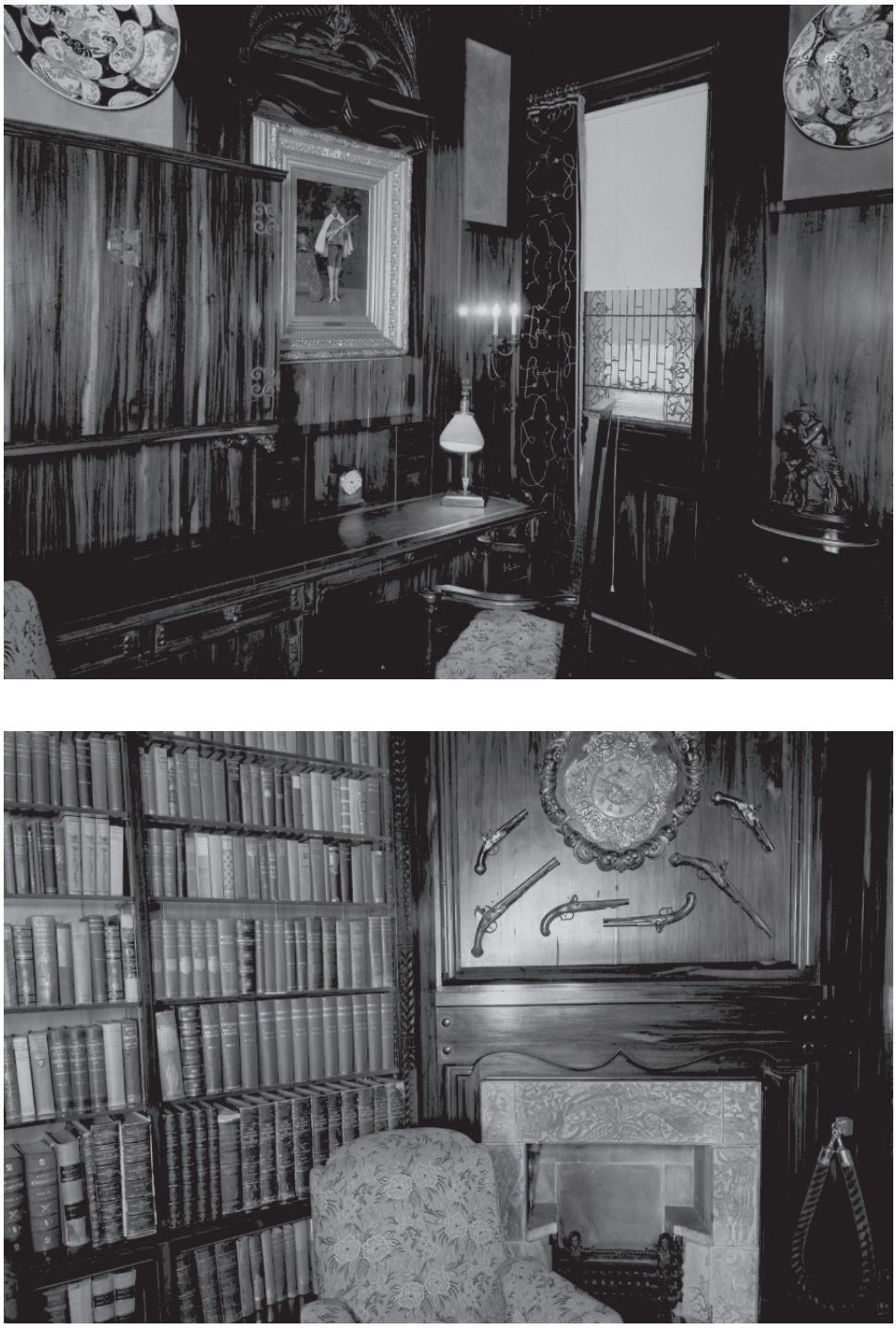


Figure 73. Office/Lobby, 1964. Photograph by George Chambers, Resource Management Records, ROVA Archives.

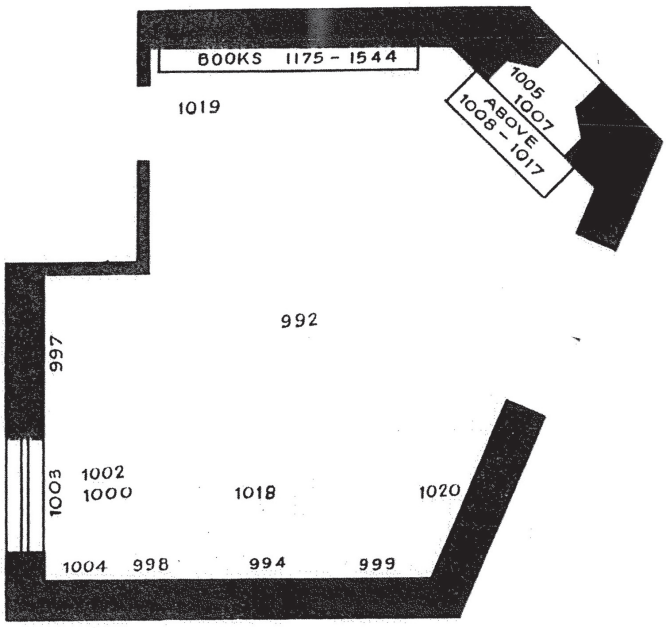


Figure 74. Floor plan of the Office/ Lobby from the 1964 Furnishings Plan.

The "picture of Mr. Vanderbilt's Yacht" that is listed in the 1938 inventory does not appear in any of the early images of the room. It could be VAMA 3866, a tempera painting of the *Conqueror*, but at 22" x 25.5", that item seems too large for the room; perhaps there was a small photograph of one of his yachts in the Office. A small screw protruding from the paneling of the north wall, just above the light bracket, may be the position for the yacht picture.

Floor Coverings

The current Chinese rug (VAMA 992), included in the 1938 inventory and seen in the 1940 photographs, just fits the small floor area.

Window Treatments

A curtain panel (VAMA 5006) at the window, suspended on rings from a brass traverse rod, extends to the floor, indicating that it was installed in this location after the desk was removed from the east wall. This blue mohair velvet panel, ornamented with gold cord appliqué, is one of a pair, and is the only Vanderbilt-era window treatment still on exhibit in the mansion (in 2013). Both panels have been relined. They may have come from another of the Vanderbilts' houses. The 1940 photograph shows the panel pulled to the north side of the opening. In that image, the outer fringe is much more intact than it is today.



Figure 75. The Office/Lobby, looking northeast (left) and southwest (right). JGWA, 2012.

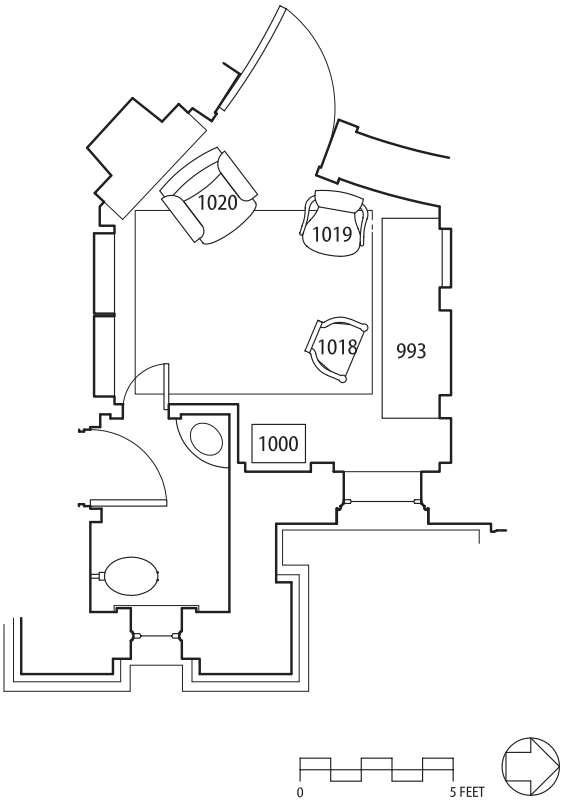


Figure 76. Office/Lobby, showing furniture as arranged in 2012. JGWA.

The Vanderbilt-era window hardware includes brass brackets with traverse rod and rings; two sets of roller shade brackets on the window trim; and a curtain cord pulley at the base of the north architrave.

Lighting

The room retains three Vanderbilt-era bronze wall brackets (VAMA 6901-6903). Each fixture is composed of a bearded, hooded figure supporting two fluted brackets for electric candles. The shades are not original to the fixtures.

In 1938, the only other lighting fixture was a "French bronze desk lamp, two figures, 11" high, silk shade." The 1940 and 1964 photographs show the current desk lamp, which has a green marble base and green glass shade (VAMA 994).

Communications

Two call buttons below the bracket in the north wall are set in a silver-plated brass plate engraved "Butlers Pantry" and "Servants Hall."

OFFICE TOILET ROOM

As originally constructed, this room was remarkably small, 4'-6" x approximately 3'-0 wide: just barely large enough for a toilet and a corner sink.[563] It is no wonder that in 1915 Frederick Vanderbilt had the room enlarged, nearly doubling the length of the space. At the same time, he gained privacy for his Office. Before the modification, male guests had to go through the Office to use the toilet; after, they entered through the Den.

HISTORY OF ROOM USE

The Vanderbilts

This room was always a toilet room and lavatory. The Lavatory/Coats Room, which had the only other toilet on the first floor, was traditionally designated for female guests. Male guests used this room.

William Rider, a carpenter, enlarged the room in 1915. This is one of the rare instances where details exist for work in the mansion, as a ledger in the park's collection lists the supplies and

563. McKim, Mead & White first floor plan (#9). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

payments for this work.[564] Rider spent ninety-eight hours on the project in January, for which he was paid $46.06; he, and a Harry Kimlin, were paid for additional work in February.

The beveled glass mirror now on the north wall was purchased from J.L. Mott Iron Works in January; presumably the frame for $14.66 listed on that same day was for the mirror's marble frame. A marble slab and a "basin fountain" were among the February purchases. In March, J.L. Mott supplied the glass shelf and towel rack for the north wall and the "Nickel-plate Brass Safety Match Holder Plate" (now on the east wall). There were two different entries for silver plating of the pipes and fittings.

Mrs. Van Alen

There is no record of Mrs. Van Alen making any modifications to this room, although some of the personal items from the bathroom may have been removed.

National Park Service

The room is not open to the public.

ROOM DESCRIPTION

Architectural Description

The 6'-6" x 4'-6" rectangular room has a doorway in the south wall, leading to the Den; a narrow doorway to the Office in the west wall; and a narrow window in the east wall.

Architectural Finishes

The finishes in this toilet room are similar to those of the mansion's bathrooms. The floor is finished in 2" square white ceramic tiles. A 5'-2 1/2" high tile dado is made up of 6" square white ceramic tiles with a 6" high tile baseboard and a bullnosed cap molding. A small cavetto molding trims the top of the painted plaster walls. There is no visible interruption of the dado to mark where the 1915 extension begins. Two-fascia architraves trim the window opening and the west doorway. The south doorway has a plain fascia trim. The single-light sash in the window slides up into a cavity.

FURNISHINGS

Furniture

There was never space for furniture in this room beyond the plumbing fixtures.

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564. Ledger of Supplies, 6/1910-8/1916, 173–180, Vanderbilt Estate Records, ROVA Archives.

Decorative Objects

This room is not included in the inventories, and none the objects listed in the Office and Den seem to belong in the toilet room.

Window Treatments

The Vanderbilt-era window hardware includes two sets of roller shade brackets. The later curtain rod sits on what may be Vanderbilt-era brass brackets. A small eye hook is affixed to the window trim. The inventories make no mention of a window treatment for this room.

Plumbing

A porcelain basin is set in a marble corner slab (VAMA 7018) in the northwest corner of the room. The Meyer Sniffen "Alpha" basin matches the other basins in the mansion's bathrooms; it appears that the basin was moved from the northeast corner and reinstalled in a new marble counter.

The Vanderbilt-era J.L. Mott "Primo" toilet (VAMA 7019) on the south wall has a wood seat and lid and a high water tank. The interlocking brass rods suspended from the tank end in a faceted glass pull.

Bathroom Fittings

The beveled glass mirror listed as part of the 1915 work is set in a marble frame into the tiled wainscot of the north wall. Below the mirror is the J.L. Mott glass shelf and towel rod with nickel-plated brackets. The nickel-plated match holder purchased from J.L. Mott at the same time is mounted to the east wall. There is a clothes hook on the west wall.

Lighting

An electric wall bracket on the north wall has a plain, bell-shaped backplate and a single plain arm with a frosted, fluted shade facing down. This fixture matches the brackets in the Lavatory/Coats Room.

DEN (103)

The McKim, Mead & White first floor plan provided a space southeast of the Hall for a "Den."[565] The den, traditionally the men's lounge, was a required amenity in a Gilded Age home. In *The Decoration of Houses*, Codman and Wharton explained the evolution of the den:

> The smoking-room proper, with its *mise en scene* of Turkish divans, narghilehs, brass coffee-trays, and other Oriental properties, is no longer considered a necessity in the modern house; and the room which would formerly have been used for this special purpose now comes rather under the head of the master's lounging room, or "den" -- since the latter word seems to have attained the dignity of a technical term.[566]

Because the Den was "freed from the superfluous" feminine detailing found in other rooms in Gilded Age mansions, it was, according to Codman and Wharton, often "the most comfortable room in the house."[567]

Georges Glaenzer's furnishings and finishes established a warm, intimate, and eclectic space that, according to former employees, became the Vanderbilts' favorite room. Five drawings from 1897 record his design.[568] The room as completed deviates only slightly from the drawings. The most obvious difference is found in the design for the east wall. Glaenzer drew a gun case and a cabinet with leaded glass doors flanking the east window, but instead installed bookcases with open glass shelves.

HISTORY OF ROOM USE

The Vanderbilts

The Vanderbilts "practically lived in this little room," one of their butlers recalled. He even remembered which chair each preferred: Mr. Vanderbilt sat in the chair near the light fixture on the east wall, while Mrs. Vanderbilt sat in a "little chair… right underneath the light… And, of course, all of Mrs. Vanderbilt's writing was to be done in this room."[569] Mrs. Van Alen confirmed that Mr. Vanderbilt sat near the east window. Her memories of the room's accustomed use were so strong that, in a 1948 visit, she went so far as to rearrange the furniture; she "pulled the green settee back at an angle, moved the round table closer to it, and pulled the green chair up beside it."[570]

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565. McKim, Mead & White first floor plan (#9). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

566. Codman and Wharton, *The Decoration of Houses*, 151.

567. Codman and Wharton, *The Decoration of Houses*, 151.

568. The Georges Glaenzer drawings include elevations of all four walls (#6–9) and a detail of the wainscot (#10). Architectural Drawings Collection, ROVA Archives.

569. Martin interview, December 3, 1949.

570. Francis S. Ronalds, "Memorandum for the Superintendent," June 17, 1948. ROVA Archives.

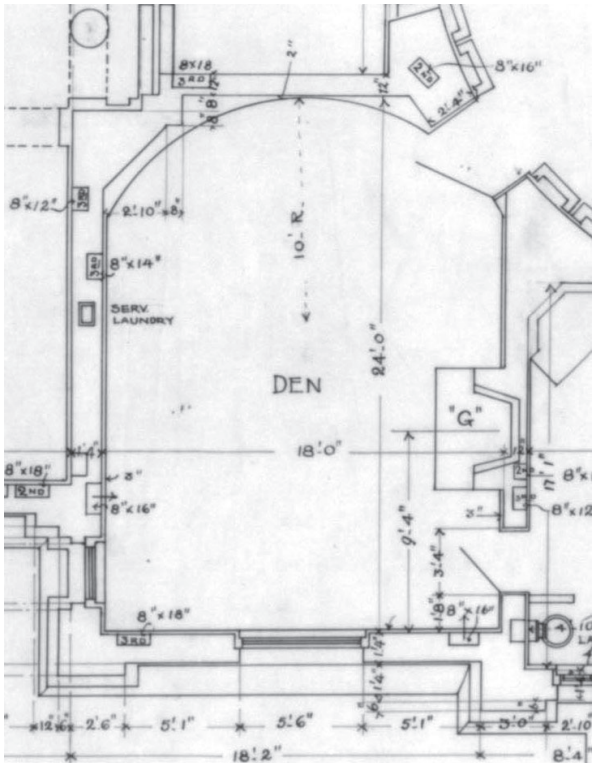


Figure 77. Detail of the "Den" from the McKim, Mead & White first floor plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

When there were guests, the Den fulfilled its use as the male retreat. In the plans for the Langdon mansion, the men would have enjoyed a billiards room as well as the Den,[571] but in the final design, the billiard table was placed in the Pavilion where the bachelor guests stayed.

Male guests, when invited, read newspapers and books or napped in the Den in the afternoon. During parties, they could escape the formality of the Living Room for the Den:

> the grub tray would be there and they could have refreshments. Of course there would be refreshments brought [into the Living Room] but the main grub tray would be taken into the den where the gentlemen would go and smoke. . .Might be a game of cards there, too.[572]

At some point before 1938, the built-in bench was removed from the south wall. A similar bench in the adjacent Office was removed in 1915; it is possible that these removals were concurrent.

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571. McKim, Mead & White first floor plan for the modifications to the Langdon mansion, Architectural Drawings Collection, ROVA Archives.

572. Martin interview, December 3, 1949.

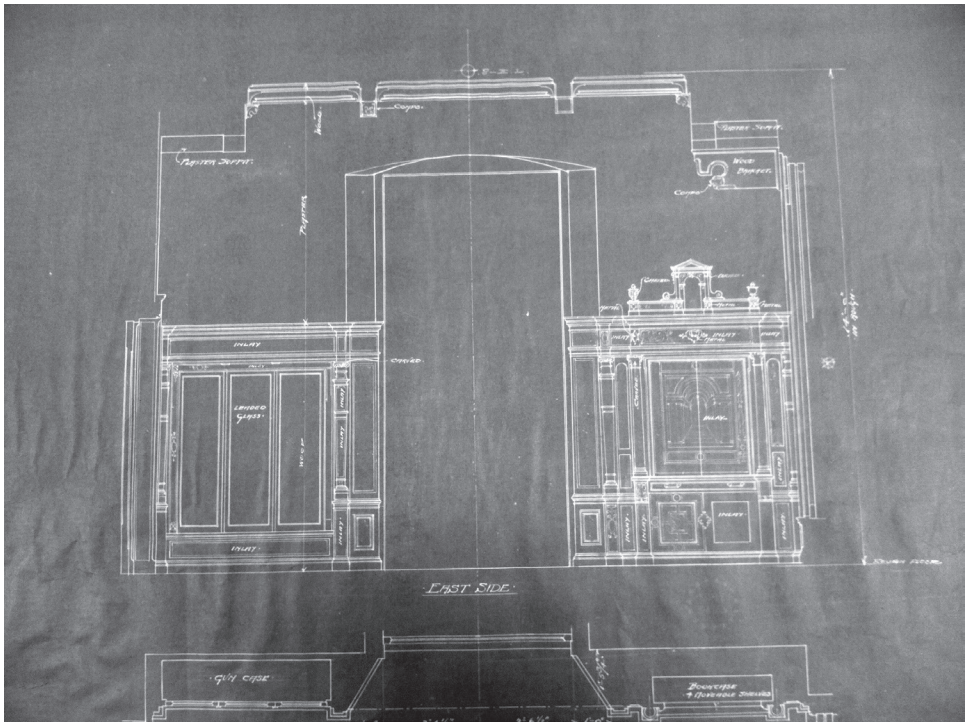


Figure 78. Georges Glaenzer's drawing for the east wall of the Den. The details do not match the as-built conditions of the room. Architectural Drawings Collection, ROVA Archives.

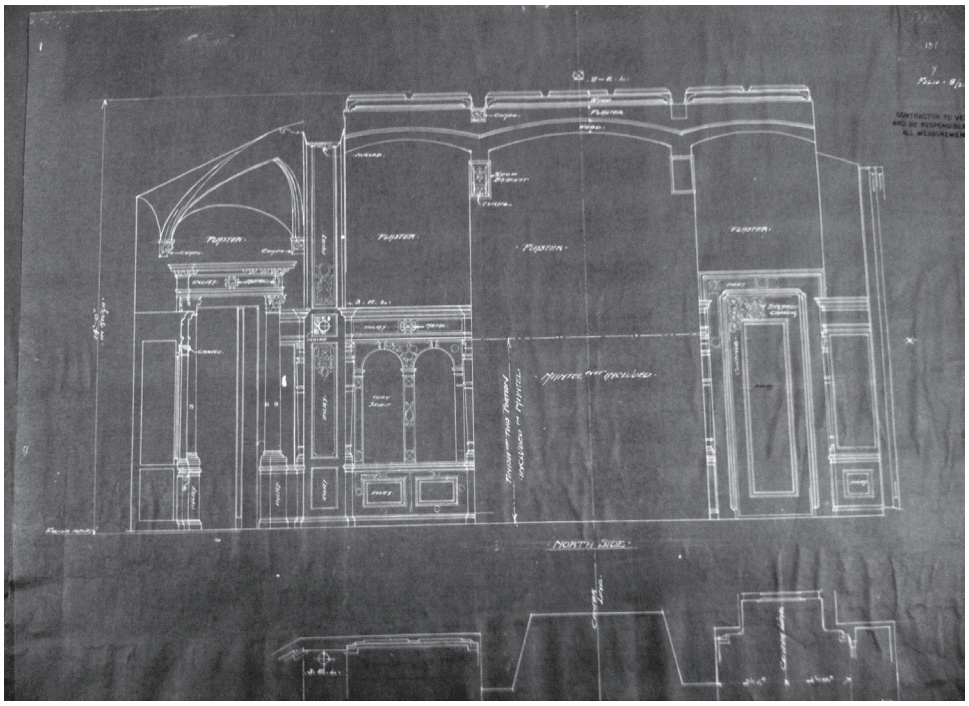


Figure 79. Georges Glaenzer's drawing for the north wall of the Den. Architectural Drawings Collection, ROVA Archives.

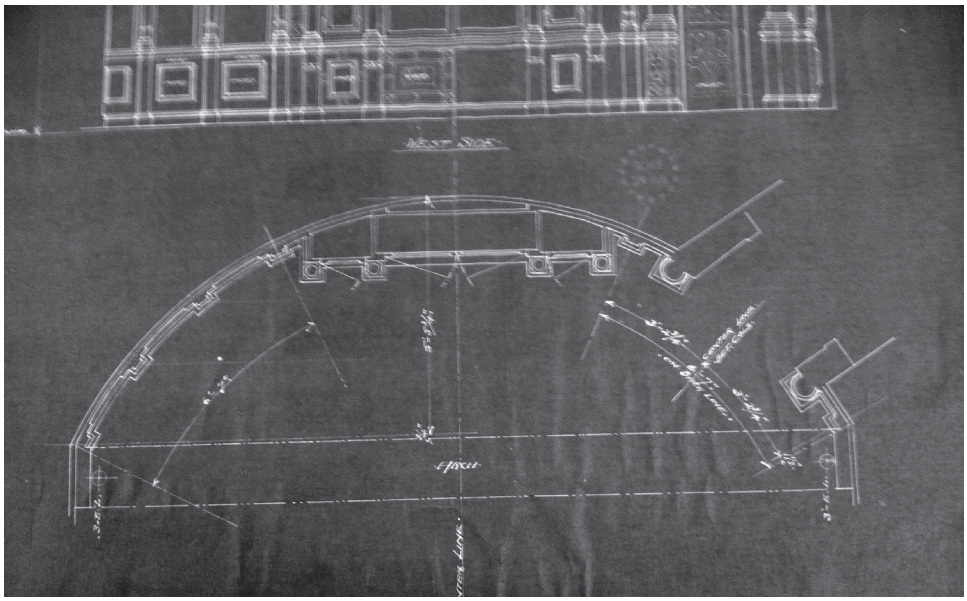


Figure 80. Georges Glaenzer's floor plan for the west end of the Den, showing the layout of the built-in bookcase. Architectural Drawings Collection, ROVA Archives.

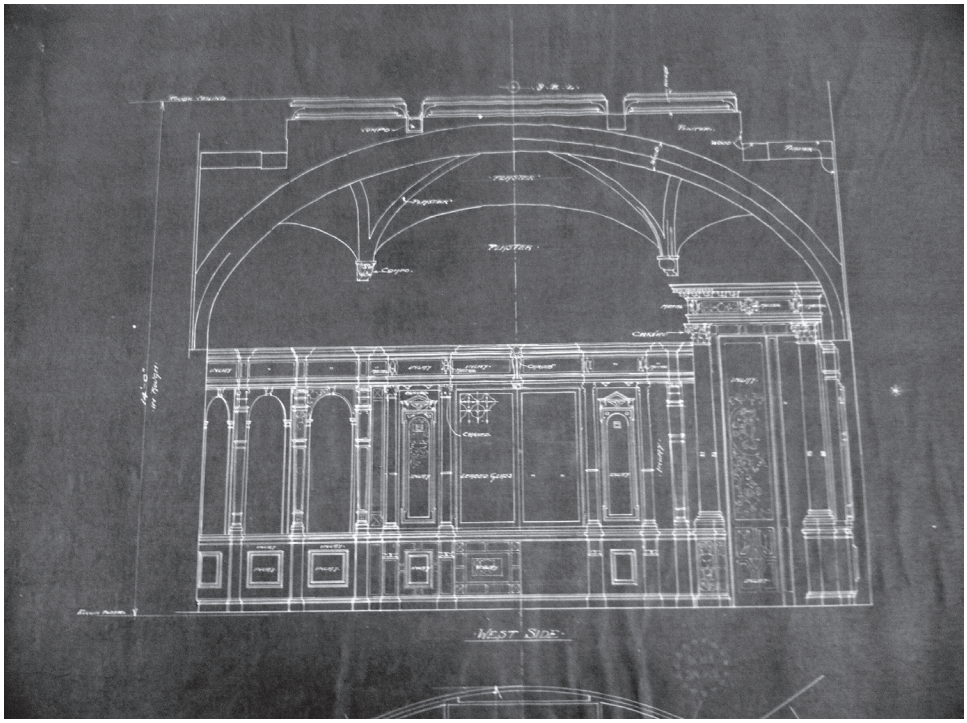


Figure 81. Georges Glaenzer's drawing for the west wall of the Den. Architectural Drawings Collection, ROVA Archives.



Figure 82. Sketch of the Den with the built-in bench in place. JGWA, 2014.

Mrs. Van Alen

Mrs. Van Alen took two of the carved wood chairs and a smoking table to her home.[573] She may have brought the large, upholstered sofa (VAMA 965) to the Den.[574]

National Park Service

The National Park Service rearranged the furniture to allow visitors to better view the room, to compensate for the missing bench, and to remove the sofa introduced by Mrs. Van Alen. The room is part of the public tour. Visitors view the room from the northwest doorway.

ROOM DESCRIPTION

Architectural Description

The Den is on the southeast side of the Hall, immediately east of the South Foyer leading to the Living Room. The 22'-2" x 18'-5" space includes an arched, semi-elliptical alcove at the west end. There are two doorways: a northwest doorway that opens to the Hall, and a doorway in the north wall that originally opened to the adjacent Office. In 1915, the lavatory shared by the Office and Den was enlarged, and the doorway now opens directly into that space. The room includes a window opening centered in the east wall, and a narrow opening at the east end of the south wall.

Architectural Finishes

The 2-1/4" wide floorboards are arranged in a herringbone pattern. The walls are finished in painted plaster above a paneled wainscot of Santo Domingo mahogany, composed of vertical arched panels set between carved pilaster-like stiles and below ornately carved friezes. A crown molding at the top of the wainscot forms a shallow ledge. The division between the rectangular east space and the elliptical, vaulted west end of the room is marked by an arch encased in mahogany to match the paneling.

In the curved west end of the room, the vaulted ceiling and the wall surface above the wainscot are painted to look like tapestry, mimicking the landscape featured on the upholstered tapestry on the south wall (that functioned as the back of the early built-in lounge). A built-in bookshelf, four bays wide with glazed, leaded glass doors, is centered on the west wall. The northwest doorway, leading to the Elliptical Hall, is framed by Corinthian columns extending up to a denticulated crown molding.

To the east of the arch, projecting soffits extend across the north and south walls. Each soffit includes three shallow arches that spring from carved brackets. The flat plaster ceiling is embellished with a carved center medallion and faux wood beams and joists.

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573. *Property from the Estate of Mrs. James H. Van Alen*, lot 625.

574. Theresa Farley interview, October 1947.



Figure 83. Den, 1938. Photographs of Hyde Park Property, Residence of Frederick W. Vanderbilt, Hyde Park, NY, by Rodney McKay Morgan for Margaret Louise Van Alen, ROVA Archives. All of the objects seen in this image remain in the room today.



Figure 84. Den, 1940, from Alfred Hopkins, "Inventory of the Principal Articles of Furniture and Furnishings Contained in the Main Rooms on the First and Second Floors in the Residence of the Late Frederick W. Vanderbilt at Hyde Park, New York," June 5-7, 1940, Resource Management Records, ROVA Archives.

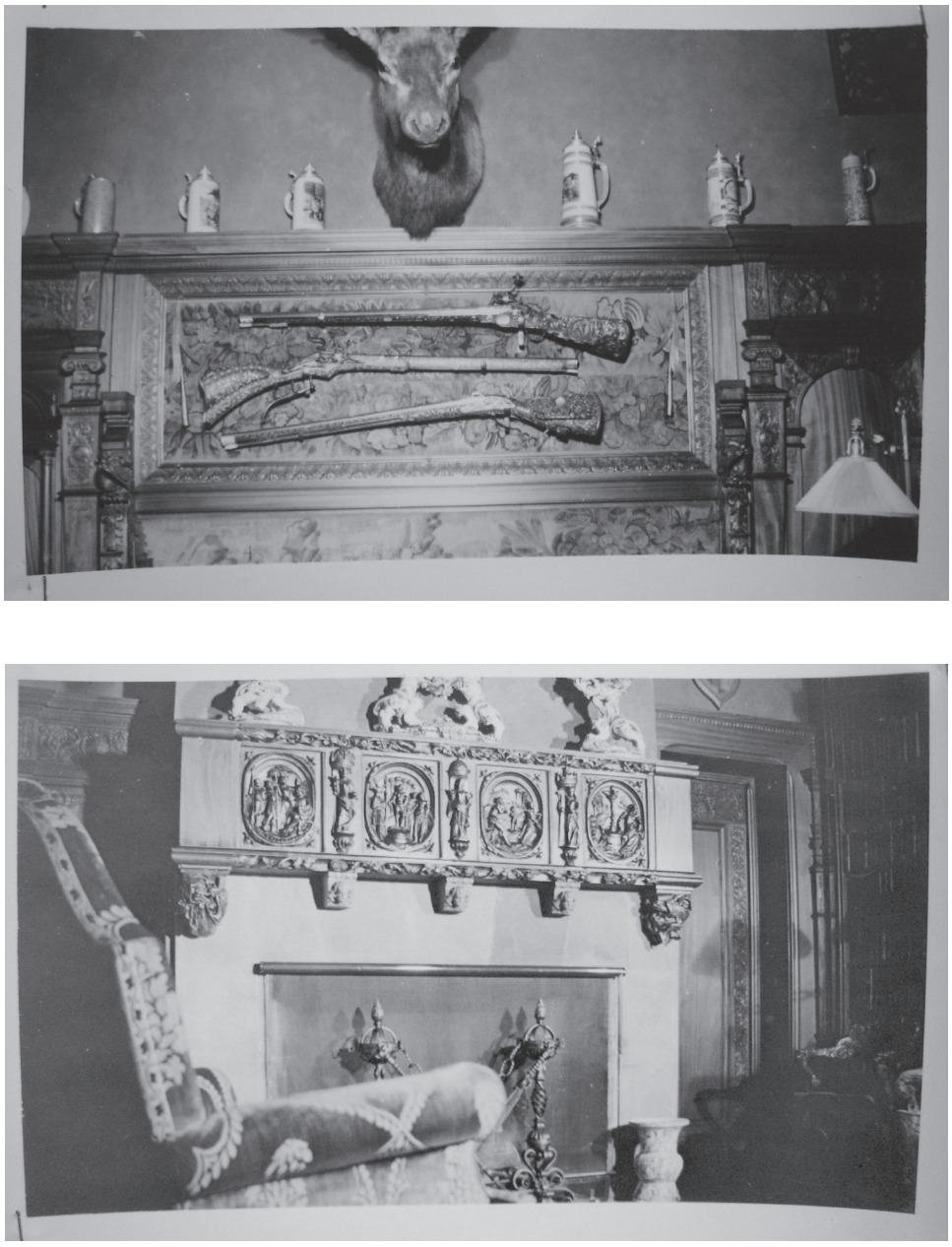


Figure 85. Den, 1940, from Alfred Hopkins, "Inventory of the Principal Articles of Furniture and Furnishings Contained in the Main Rooms on the First and Second Floors in the Residence of the Late Frederick W. Vanderbilt at Hyde Park, New York," June 5-7, 1940, Resource Management Records, ROVA Archives.



Figure 86. *New York Times* photograph of the Den, 1940. The large sofa and the two floor lamps replaced the original Glaenzer-designed built-in sofa with integral lamps positioned in the arm rests. Two of the guns are positioned upside down. ROVA Archives.



Figure 87. *New York Times* photograph of the Den, 1940. ROVA Archives.

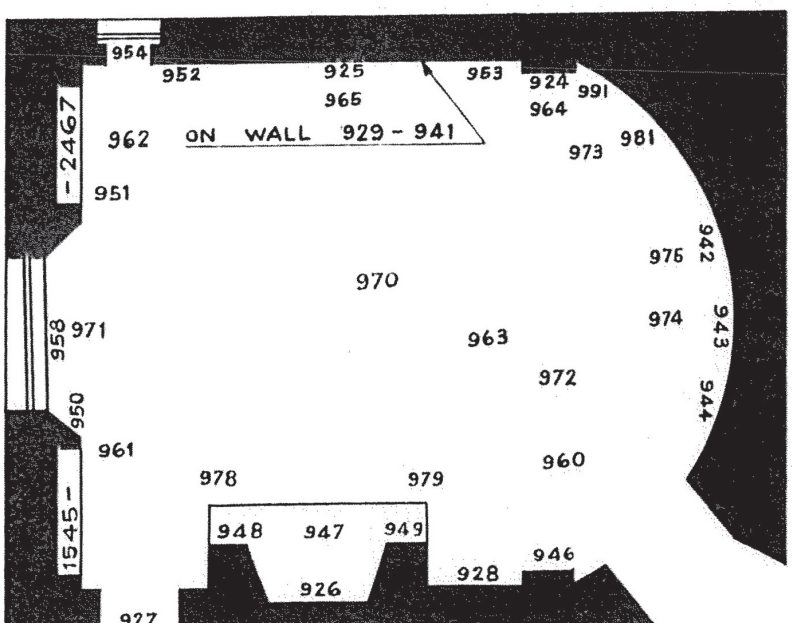


Figure 88. Floor plan of the Den from the 1964 Furnishings Plan.



Figure 89. Den, 1964. Photograph by George Chambers, Resource Management Records, ROVA Archives.



Figure 90. Den, 1964. Photographs by George Chambers, Resource Management Records, ROVA Archives.

Carved wood bookcases with thick glass shelves are recessed into the east wall, flanking the window opening. A framed tapestry panel integrated into the paneling on the south wall was initially the back of a built-in lounge.

A chimney breast projects from the north wall. The fireplace opening is framed by a stone surround that extends the full width of the chimney breast. Above the surround, a wood frieze that supports the mantel shelf features four deeply carved oval vignettes illustrating folkloric scenes, with plain panels at each end. The stiles between the panels are embellished with single carved figures. The plain end panels sit above large carved corbels; three smaller corbels are positioned below the stiles. This carving appears to be an antique, supplied by Glaenzer, and salvaged from another structure.

The wide east window is set in a deep plaster reveal and fitted with a 1/1 double-hung sash. At the top of the shallow arched recess is an elaborate, wrought-iron grill that includes medieval knights flanking a heraldic shield and crown. The curtain panels are suspended from a rod behind the panel.

Intricately carved wood cresting ornaments at the top of the narrow south window opening, which holds a 1/1 chain-hung sash with leaded glazing. An ornate cast- and wrought-iron bracket incorporating oak leaves and acorns supports a curtain panel.

FURNISHINGS

Furniture

The Vanderbilts filled the Den with a combination of comfortable, upholstered furniture and carved wood furniture. The collection of furnishings has remained largely intact since the 1938 inventory, and all of the furnishings currently in the room are recorded in the 1938 and 1940 photographs.

The first major change to the furnishings occurred when the built-in upholstered lounge was removed from the south wall. According to Glaenzer's drawings, the tapestry-covered seat featured broad, table-like flat wood arms that included attached electric lamp standards. After the seat and lighting were removed, the tapestry covered back panel remained in place, producing an odd effect on the south wall. It is not known why the sofa was removed, but it is likely that another piece of furniture was placed in that location.

Besides the built-in sofa, the Den furnishings that may date to the initial decoration include four intricately carved walnut chairs (VAMA 974, 975 and two chairs that Mrs. Van Alen removed), the triangular oak table (VAMA 972), the oval oak tea table (VAMA 971) and the writing table (VAMA 981). The walnut and leather curule chair (VAMA 973) may be a later insertion.[575] The upholstered armchairs (VAMA 961, 962 and 963, 964) and the Knole style

575. Could this be the "Italian Dantesca Chair, walnut frame with red brown leather seat" included in the 1927 inventory of furnishings at Sonogee? Estate of Louise H. Vanderbilt Warranty and Inventory.

sofa (VAMA 960) have matching upholstery but are stylistically of forms popular well into the 1920s and 1930s, so the date of their placement in the Den cannot be certain.

The upholstered furnishings are all covered in a reproduction patterned green velvet. The fragments of the Vanderbilt-era green silk voided velvet upholstery are in storage (VAMA 6737, 6638).[576]

The suite of four carved chairs (including VAMA 974, 975) is listed in the 1938 inventory and all four chairs appear in the photographs. By the time of the 1940 photographs, the two round-back armchairs were no longer in the room, because Mrs. Van Alen took them to her Newport home, Wakehurst. The two unusual chairs were included in the auction of her daughter-in-law's estate in 2002.[577] A matching suite of three armchairs and two side chairs (like VAMA 974 and 975) are in the collection of original furnishings at Whitehouse, the Battell-Stoeckel estate in Norfolk, Connecticut.[578]

The chintz covered davenport (sofa) (VAMA 965) is a later addition to the room. It was placed in the location of the former built-in lounge and can be seen in that position in a circa 1938 photograph, and in two 1940 photographs. The date of its placement is unknown but this type of sofa was in use in large houses beginning in the late nineteenth century. According to Theresa Farley, one of the Vanderbilts' maids, Mrs. Van Alen placed the sofa in the Den.[579]

Along with the two carved chairs, Mrs. Van Alen may have removed a "walnut smoker's stand." The 1938 inventory lists it in the Den, but it is missing from the 1940 inventory. This missing object may have matched the two small stands in the Elliptical Hall (VAMA 758, 922). Mrs. Van Alen's home, Wakehurst, included several stands of this type.

Decorative Objects

One of the most distinctive decorative objects in the room is the mantel garniture, consisting of a clock and a pair of matching candelabra (VAMA 947, 948, 949). The colorful faience lion figures were manufactured by Émile Gallé of Nancy, France circa 1870-80. The clock face is marked Tiffany and Co., who retailed the set in New York City.[580] Tiffany may have added the bronze candelabra fittings.

The Vanderbilts brought the garniture from their New York City townhouse. A photograph of the Library at 459 Fifth Avenue, where the Vanderbilts lived from 1885–1913, shows the garniture on the mantel. Mrs. Van Alen believed that the garniture was a wedding gift; in one

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576. These fragments include "ogivals with pomegranates and pineapples (partial design), scalloped edge with green silk velvet ribbon trim and green silk corded fringe." Ghelerter, "Textile Collection."

577. *Property from the Estate of Mrs. James H. Van Alen*, lot 625.

578. Whitehouse was enlarged and redecorated at the end of the nineteenth century by the New York architect Ehrick Rossiter, and the unusual suite of chairs were probably purchased for the house at that time.

579. Theresa Farley interview, October 1947.

580. Catalog File, VAMA 947–949. An identical Gallé garniture was in the dining room of H.H. Richardson and Stanford White's William Watts Sherman House in Newport.

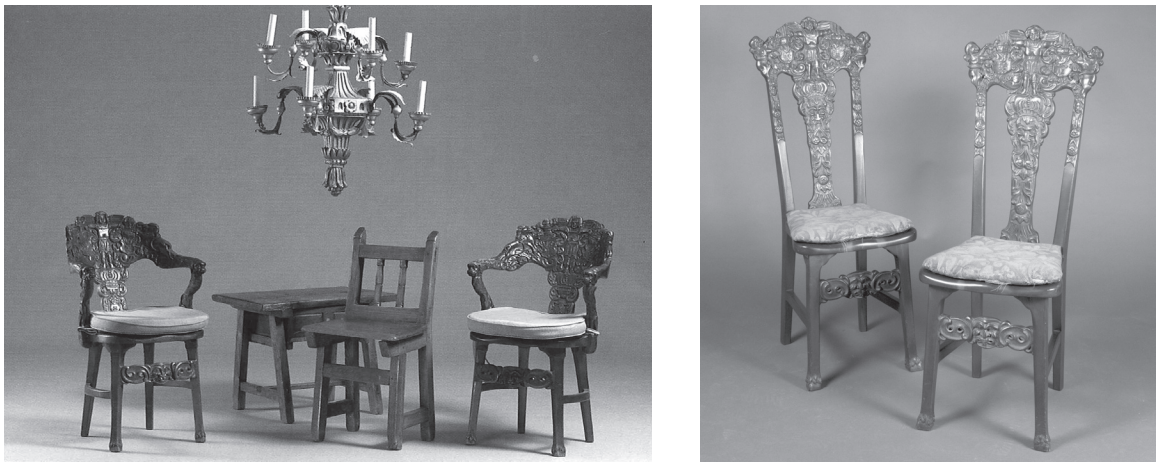


Figure 91. Carved walnut Tyrolean armchairs from the 2002 auction of the Mrs. James H. Van Alen estate (upper left). These chairs are included in the 1938 inventory of the Den, but are missing from the 1940 inventory. Apparently, Mrs. Van Alen moved them to another house, possibly Wakehurst. Sotheby's, *Property from the Estate of Mrs. James H. Van Alen* (New York, November 2002), 194. The corresponding straight-backed chairs (upper right). NPS Photo.



Figure 92. Similar carved walnut chair in the collection of Whitehouse, the Battell-Stoeckel estate in Norfolk, Connecticut, now used by the Yale Summer School of Music. This chair and its two mates, as well as two matching tall-back side chairs, were likely introduced to Whitehouse as part of its renovation by New York Architect Ehrick K. Rossiter in 1906-1908. JGWA, 2012.



Figure 93. The Whitehouse dining room, showing four of the chairs that match those used in the Den at the Vanderbilts' house. Yale School of Music, Yale University.



Figure 94. A pair of faïence lion figures, similar to the garniture displayed on the mantel of the den (upper right), was included as item 810 in the September 13, 1997 auction of the Duke and Duchess of Windsor's public collections (upper left). These lions were manufactured by Emile Gallé of Nancy, France circa 1870-80. (Upper left) Sotheby's, *The Duke and Duchess of Windsor: the Public Collections* (New York: Sotheby's, 1997) 253. (Upper right) NPS Photo.

interview, she said that it was a gift from Mrs. William H. Vanderbilt; in a later interview, she thought that it came from Mrs. Charles Anthony.[581]

The chain-connected andirons (VAMA 976, 977), now on the hearth of the Den, also appear in the photograph of the Library.

The four mounted animal heads (VAMA 925–928) are seen in the 1938–1940 photographs. Although it has been speculated that these rustic objects may have originated from the Vanderbilts' Adirondack Camp, Pine Tree Point,[582] it seems unlikely. The so-called camp was constructed in an authentic Japanese style, complete with staff dressed in Japanese clothing.[583] Stuffed trophies, a typical decorative feature during the Gilded Age, would seem out of place in such surroundings. It is more likely that Georges Glaenzer chose these objects. There is an image of a dining room by Glaenzer that includes an enormous stag head overlooking

581. Francis S. Ronalds, Coordinating Superintendent, Memorandum to the Director, June 3, 1940, and Memorandum for the Superintendent, June 17, 1948. Resource Management Records, ROVA Archives.

582. *Historic Resource Study* 2000/2008, 118.

583. *The New-York Daily Tribune*, August 27, 1905, 3.

the room (that same image shows a pair of spiral columns much like those found in Mr. Vanderbilt's Glaenzer-designed bedroom).[584]

In the 1938 inventory, eight German beer steins (VAMA 929–936) were placed on the narrow shelf at the top of the south wall wainscot; currently, seven of those steins are displayed in the same location. The eighth stein (VAMA 931) has been missing since at least 1997.[585]

Although there is a large desk in the Den, the 1938 inventory includes only a single item for writing: "a brass inkstand." This elaborately-detailed object (VAMA 982) is still displayed on the desk. One of the 1938 photographs shows a letter/stationery case on the left corner of the desk, an object not listed in the inventory of that year.

A 1938 snapshot, taken at the same time as the Rodney McKay Morgan photographs, shows the three antique shot guns (VAMA 937–939) and two antique bayonets (VAMA 940, 941) attached to the tapestry panel on the south wall. In the image, all three of the guns are placed right-side up (trigger at the bottom). By 1940, the upper and lower guns are shown positioned upside down (trigger side up). The guns are currently displayed in this manner.

The three handsome Chinese glazed pottery jars, or vases, displayed on top of the west bookcase are shown in that location in all of the early photographs, with the taller vase (VAMA 943) in the middle flanked by the shorter vases. In the photographs, the two flanking vases (VAMA 942, 944) are in reversed positions from their current arrangement. The photographs also show two Canton [Rose Medallion] porcelain jars (VAMA 978, 979) on the hearth, where they remain in 2013.[586]

Some decorative objects listed in the 1938 inventory were not included in the 1940 Hopkins inventory, indicating that they were no longer in the room: a trophy cup "in tortoise shell with brass trim;" a pair of bronze figures; a Chinese carved wood figure; and a Quimper set of three covered jars and two vases. Less decorative, but equally interesting, was a "small Philco Radio."

The 1911 inventory of silver includes a full array of smokers' accessories in the Den: match stands, ash trays, a tobacco jar, and cigar and cigarette stands. A pair of silver scissors and a paperweight were presumably used at the desk.[587]

Window Treatments

The window treatments in place in 1938—the Flemish verdure tapestry (VAMA 955) at the east window, and the blue-and-gold figured brocade (VAMA 954) at the narrow south window—were placed in storage in 1968 and replaced by the current green figured curtain panels that match the upholstery in the room,[588] creating an unified but monotonous effect.

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584. "Progress of Decorative Art in America," *Godey's Magazine*, 129 (October 1894).

585. Catalog File, VAMA 931.

586. This ceramic form was frequently used by the Chinese as a spittoon, placed on the floor.

587. "Silver List," 1911.

588. Catalog File, VAMA 954–955.

At the east window, the curtain panels hang from a brass traverse rod set behind the decorative valance. The sheers are gathered onto a rod with ornate turned brackets. National Park Service-era brackets support the replacement roller shade.

The curtain panel at the south window hangs from a rod that is incorporated into the hinged wrought-iron bracket. There is a small Vanderbilt-era pulley on the west jamb. There is a roller shade behind the curtain panel, but the hardware is obscured.

Floor Coverings

The green rug (VAMA 970) is probably a Spanish Savonnerie supplied by W&J Sloane and Co.[589]

Lighting

Carved wood brackets on the arch separating the east and west ends of the room hold two Chinese *blanc de chine* porcelain Fu dogs (VAMA 945, 946). These figures were modified with the addition of metal arms that support electric bulbs. One of the arms served as a gas jet, so that the ceramic dogs could function as gas and electric light fixtures. Although the McKim, Mead & White drawings indicate that the house was going to be plumbed for gas, there is no physical evidence for anything other than electrical service. The Glaenzer drawings show his intention to place electric light fixtures in these same locations, although the brackets are not shown on the drawings.[590]

The most prominent light fixture in the Den is the electrified fixture with nine candle arms and a central lamp (VAMA 6904) that hangs from an ornate ceiling medallion.

Two of the three metal bridge lamps (VAMA 952, 953) listed in 1938 remain in the room. These lamps may have been introduced when the built-in sofa, with its integral lamps, was removed.

The 1911 silver inventory includes three small silver lamps in the Den.[591] One of these lamps may be the electrified silver oil lamp on the north jamb of the east window. This "gimbal" lamp, with the pivot mechanism, was made for use on a ship. "Small silver lamps" could also refer to table lamps, cigar/cigarette lighters, or simply decorative objects. They do not appear in the 1938 photographs.

Communications

Two call buttons in the west face of the chimney breast are set in a silver-plated brass plate engraved "Butlers Pantry" and "Servants Hall."

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589. Catalog File, VAMA 970.

590. These fixtures may have originated from one of the Vanderbilt townhouses.

591. "Silver List," 1911.



Figure 95. Den, looking southeast. JGWA, 2015.



Figure 96. Den, looking northeast. JGWA, 2015.

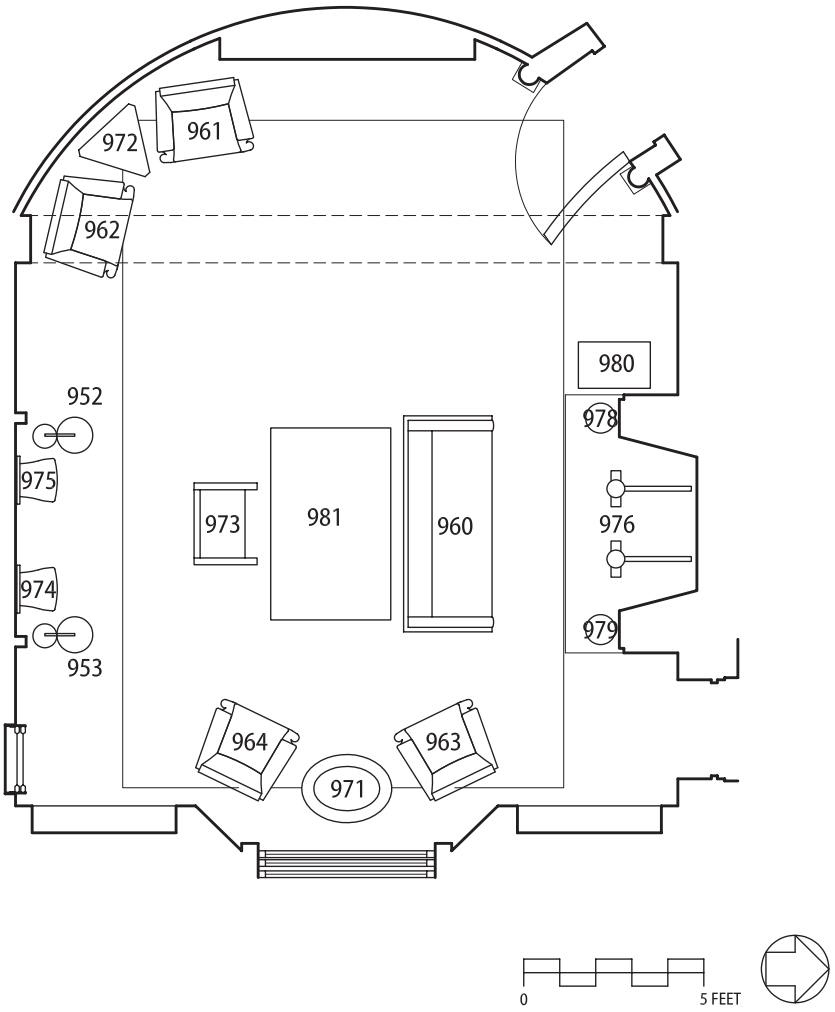


Figure 97. Den Floor Plan, showing furniture as arranged in 2012. JGWA.

LIVING ROOM (104)

The plans for the remodeling of the Langdon house included a Drawing Room, Living Room, and Reception Room. Only the Living Room and Reception Room were included in the plans for the final house. The Living Room was a relatively new type of space, a formal space for informal uses. In their book *Stately Homes of America*, Herbert Croly and Harry Desmond described the transition away from the drawing room and towards the Living Room:

> The most prominent room in the great American city house is, of course, the drawing-room, which, as often as not, is a rather frigid apartment in some conventional French style. Sometimes, however, it is modified in the direction of becoming a large sitting-room — a room, that is, in which the family would like to assemble when they were not entertaining. In the country house there is a decidedly stronger tendency to do away with the mere parlor and to convert the largest room in the house, which is generally a most spacious affair, into a fine big living-room, in which people will sit and chat, and to which they would naturally go when they wished to see other people. This tendency has given an admirable opportunity to the interior decorator to create a really new type of room — one that is of "palatial" dimensions, but of domestic atmosphere and service.[592]

At Hyde Park, the design of the Living Room matched Croly and Desmond's description. But while the Living Room could be used as an informal gathering space, where guests could "sit and chat," there is no record of the Vanderbilts using the room so informally. Ultimately, that role seems to have been filled by the central Hall, with its comfortable furniture arranged in front of the fireplace. Former employees and guests remember the Living Room as a place to have tea, or to withdraw after dinner, both functions of the traditional drawing room.

Charles McKim's original concept for the design is recorded in his September 17, 1897 "Memorandum Concerning Purchases for F.W.V." provided to Stanford White.

> Walls to be covered with paneling in English oak, floor ditto; ceiling stucco; all to be executed under contract here. Chimney pieces and columns at entrance in stone or marble; arrangement of one, two or three rugs desired; two ample side tables; 2 cabinets at either end of the room; 2 pieces to be used as book-cases, backing on wall adjoining den and reception room. Type of single and armchairs, to be covered with silk; old Florentine or Roman mirrors.[593]

The final design generally matches the initial concept, as shown in the McKim, Mead & White drawings.[594] The paneled walls are actually finished in walnut but the flooring is oak, and

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592. Desmond and Croly, *Stately Homes in America,* 516.

593. Charles McKim to Stanford White, September 17, 1897, Stanford White Papers.

594. The McKim, Mead & White drawings for the Living Room include the first floor plan (#9); Living Room floor plan (#193); elevations (#180, #187); and reflected ceiling plan (#183). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

marble was used for the mantels and columns. The elaborate plaster ceiling was adorned with murals by H. Siddons Mowbray, who remembered spending most of a summer at Hyde Park.[595]

Curiously, the floor plan and south wall elevation do not seem to match proportionally. In plan, the widths of the two chimney breasts are narrower than those shown in elevation. The greater width shown in the elevation, 9'-3", generally agrees with the existing conditions. Another difference is seen in the detailing of the mantels as shown on the elevation. The McKim drawing shows a pair of simple Adamesque style mantels very unlike the massive, classical style marble mantels in place today. The McKim elevations also show plain walls without the paneling noted in the 1897 letter.

HISTORY OF ROOM USE

The Vanderbilts

Soon after the completion of the room, the Vanderbilts wanted to make changes. Frederick Vanderbilt wrote to Stanford White in 1899, seeking his opinion on "the proposed changes in the ceiling of living room and the painting of hall ceiling frieze and walls. Mr. Garnsey is to commence work on the 5th inst. and Mowbray has agreed to tone down his paintings to make them look old, more on the style of the two that are now up in Mrs. V's bedroom and boudoir (as to tone, I mean) which were painted in Paris for Duveen."[596]

More changes were to come. In 1906, the Vanderbilts engaged the architect Whitney Warren to make modifications to this large room as well as the central Hall and the second floor Hall. Without additional architectural probes, one can only speculate on the changes made in 1906 to the McKim, Mead & White design.

Several drawings by Warren reveal his intentions for the remodeling of the Living Room.[597] Among other modifications, the two chimney breasts were to be made wider and elaborate plaster overmantel panels were to be placed above each of the mantelpieces. The drawings also note that the mantels then in place were to remain. The mantels, as shown on Whitney Warren's chimney breast elevations, appear to be the same mantels currently in the room. If this is the case then it seems unlikely that the chimney breasts were increased in width. The drawings specify an increase of about 12" on each side, but the current width is only a few inches wider than the marble mantel shelf. Warren's work with the fireplaces may have only involved the addition of the ornate overmantel panels.

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595. Herbert F. Sherwood, ed., *H. Siddons Mowbray, Mural Painter, 1858–1928* (Privately printed by Florence Millard Mowbray, 1928), 66.

596. Frederick Vanderbilt to Stanford White, July 1, 1899, Stanford White Papers.

597. The Whitney Warren drawings include a plan (#7), details (#6), the south elevation (#8), and two sets of east and west elevations (#9, no #), Architectural Drawings Collection, ROVA Archives.

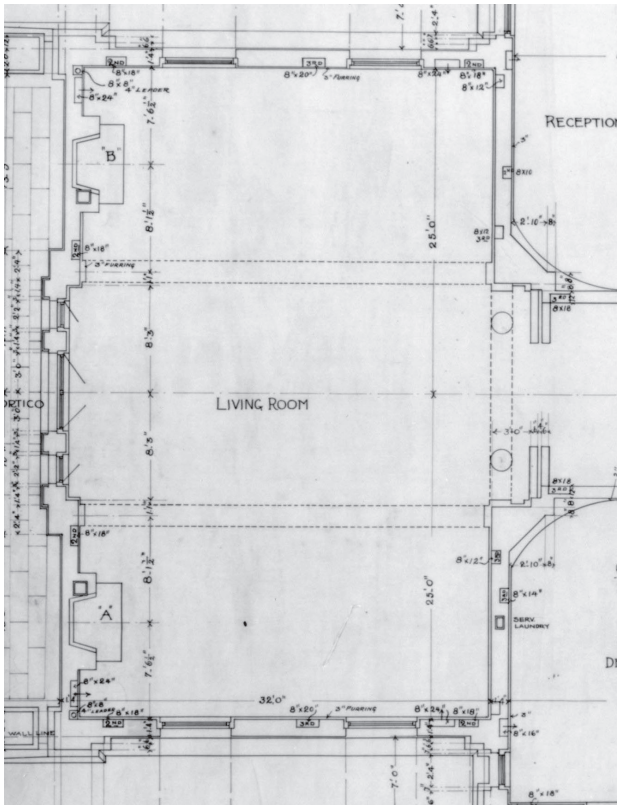


Figure 98. Detail of the Living Room plan from the McKim, Mead and White first floor plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

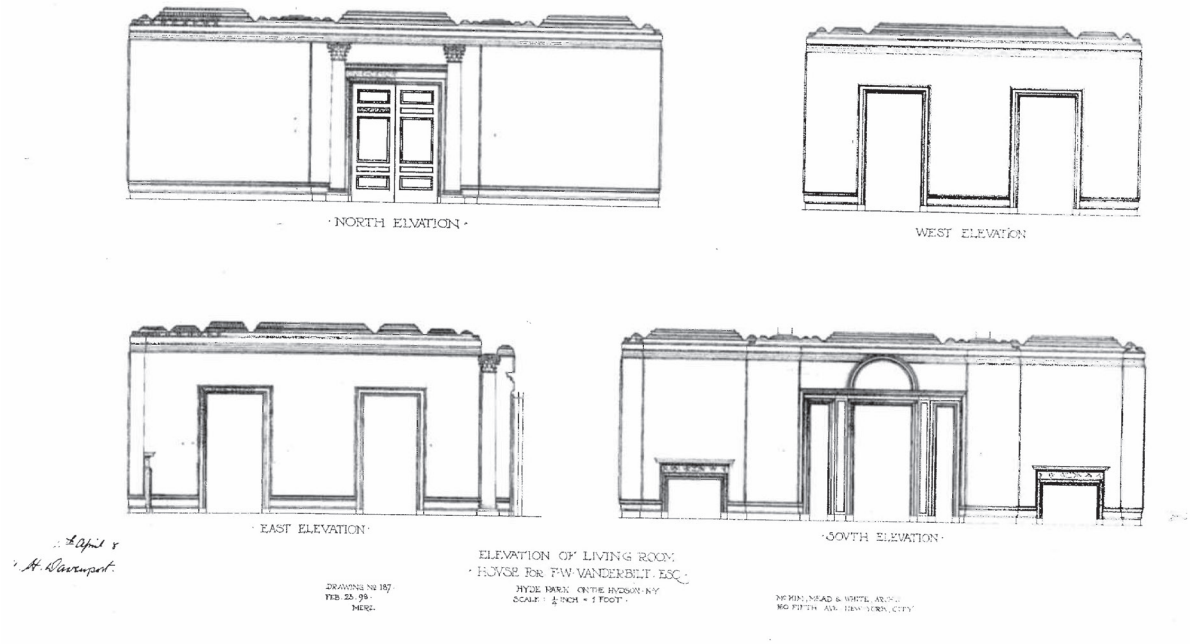
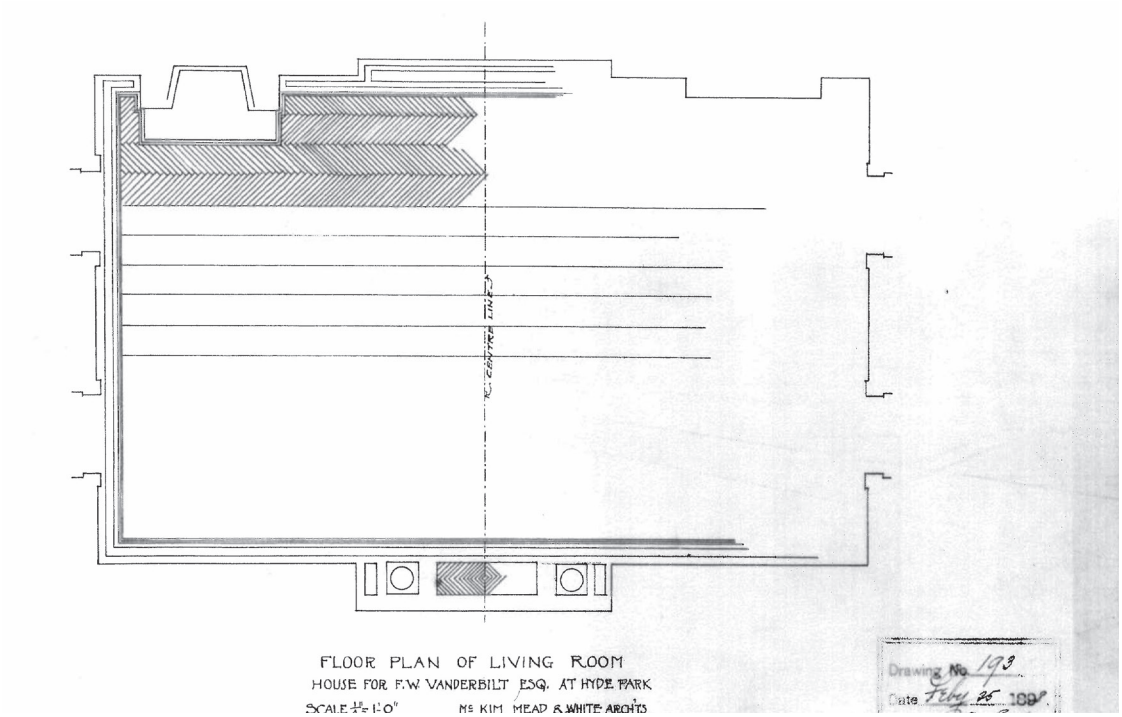


Figure 99. McKim, Mead and White room elevations for the Living Room. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.



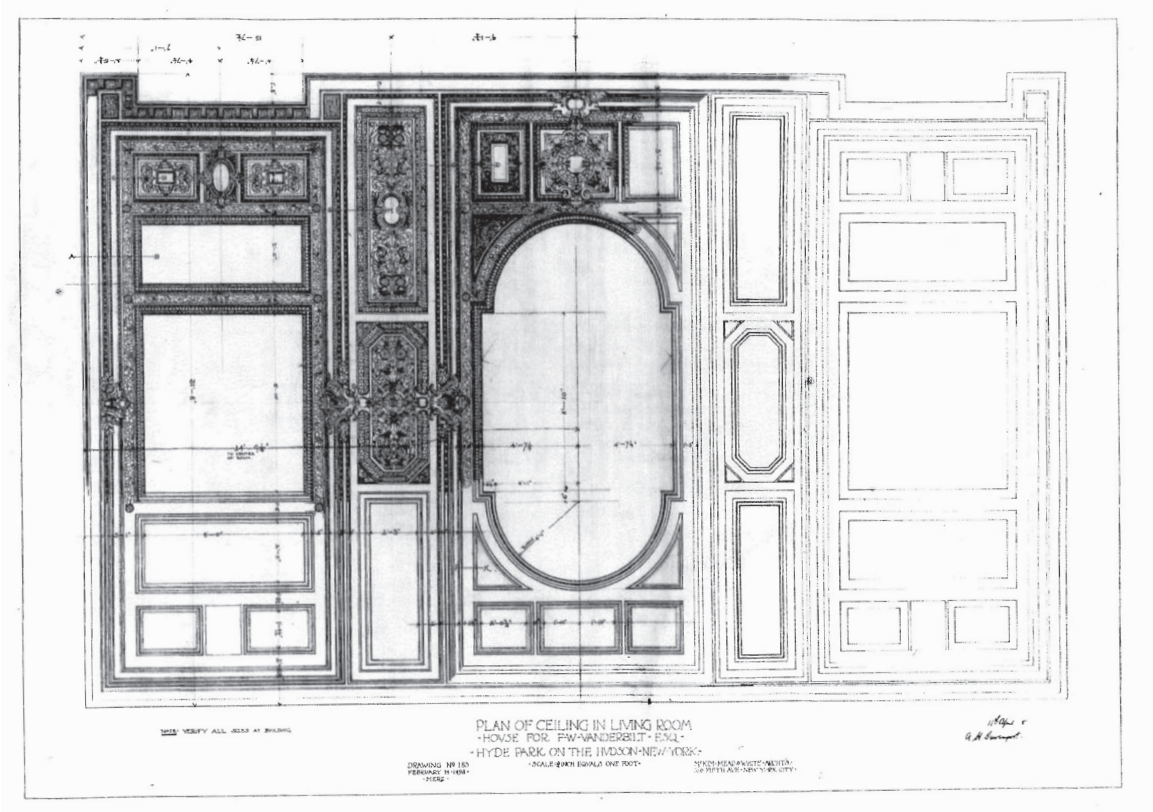


Figure 100. Floor plan (upper image) and reflected ceiling plan (lower image) by McKim, Mead and White. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

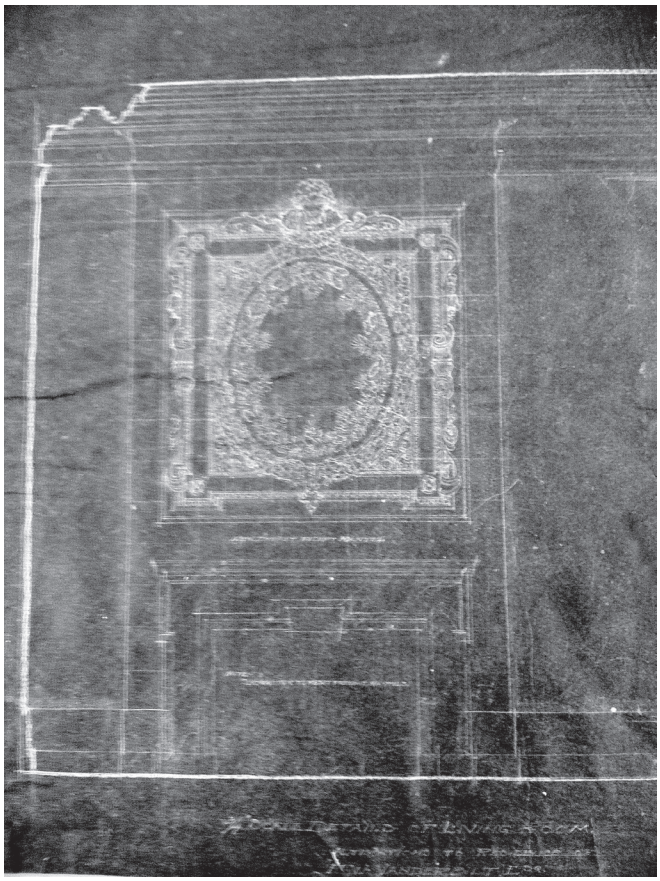
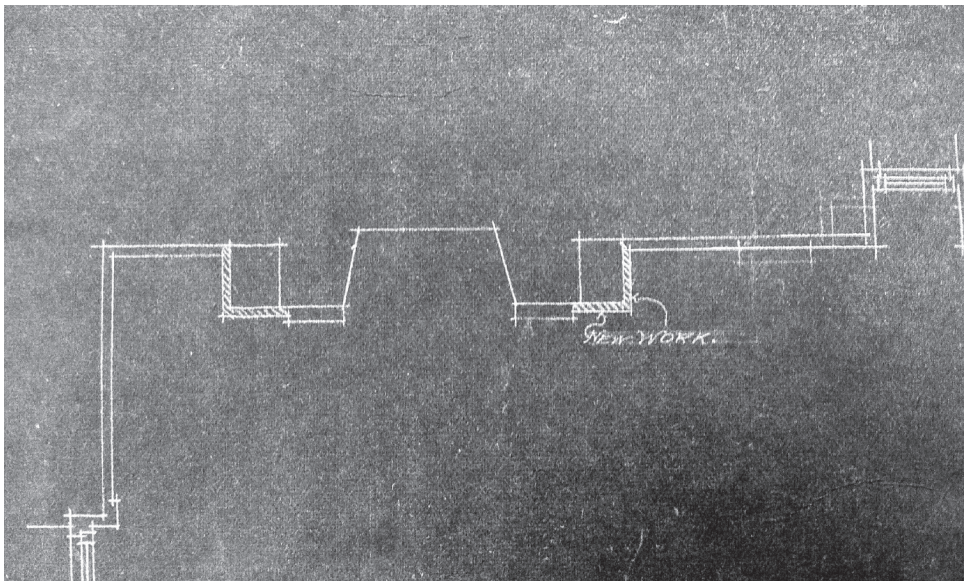


Figure 101. Warren and Wetmore elevation and plan for the southeast mantel of the Living Room. The plan shows the proposed increase in the width of the chimney breast. Close inspection of the elevation drawing reveals a pattern of lines indicating that the wall surface was to be faux-painted to simulate blocks of stone. Architectural Drawings Collection, ROVA Archives.



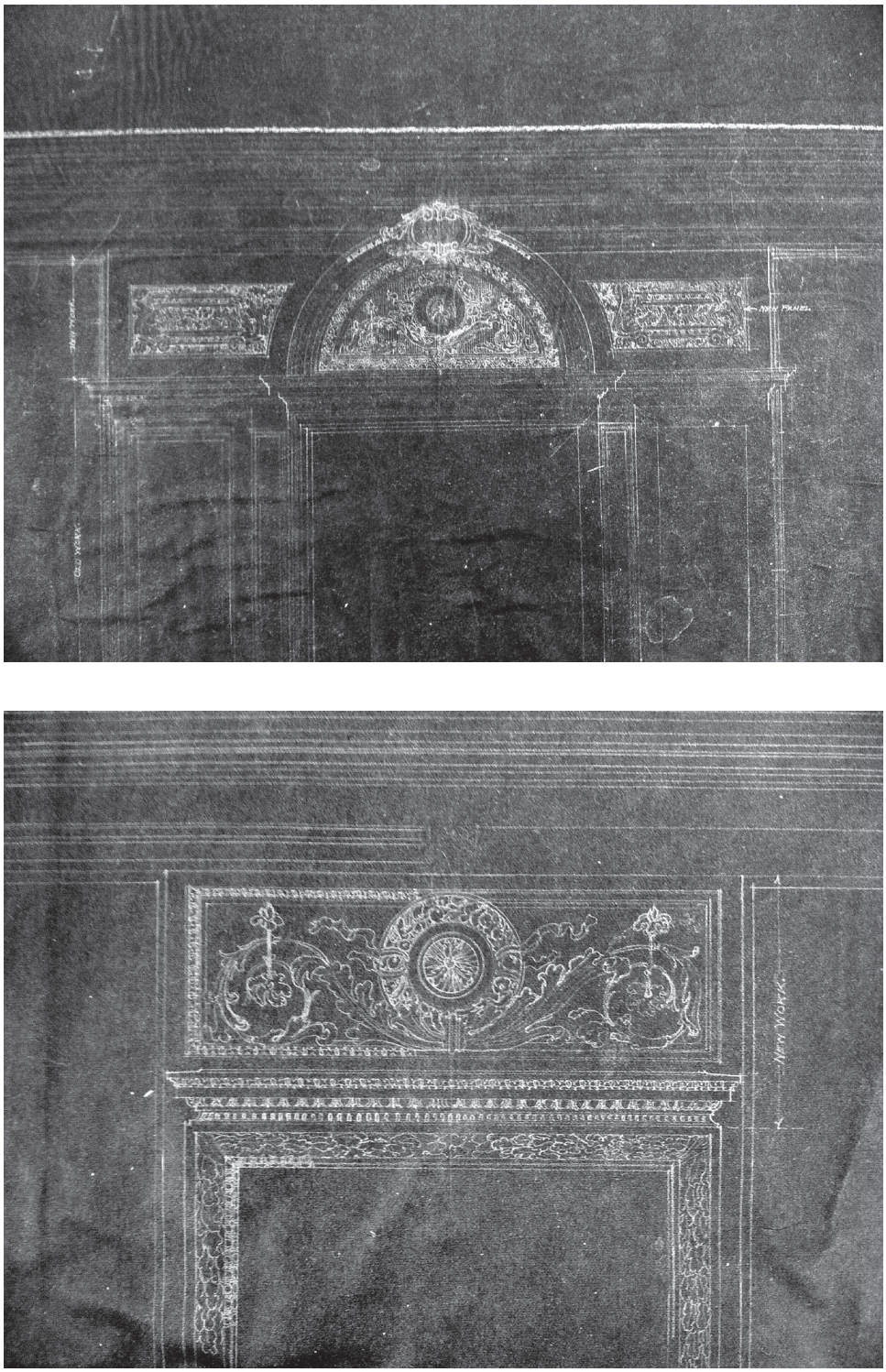


Figure 102. Warren and Wetmore elevations of the overdoors in the Living Room, showing the proposed embellishment of the surfaces above the openings. Architectural Drawings Collection, ROVA Archives.

The Warren chimney breast drawings also indicate that the surfaces of the chimneys and the overmantel panels were to be finished (probably faux painted) to produce the illusion of stone block masonry. Such a finish would result in an appearance similar to that found in the Dining Room, where the stone chimney breasts are in contrast with the flanking wood paneled wall surfaces. Alfred Martin, one of the Vanderbilts' butlers, remembered that the fireplaces

> were marble when I first came to the mansion [1909], they were white marble but they seem to have been so outstanding that when you came into the room that so many people spoke about it so at last the family decided to do something about it so they had an expert man come up and it was pai[nted], they're painted [the chimney breasts] to represent wood and I don't think that you could tell the difference unless you went and felt them.[598]

This could explain the statement made by Mrs. Van Alen that "the fireplaces are stone, but were colored by Mr. Vanderbilt as he did not like their original appearance."

On the ceiling, the Mowbray canvases were removed, and the gold leaf detailing was painted over.[599]

All of the above information indicates that the Living Room's appearance evolved over time in a manner not encountered in the other rooms of the residence.

The Vanderbilts used the Living Room almost exclusively for entertaining guests. Newly-arrived guests were brought into the Living Room for tea.[600] According to Mrs. Van Alen, Louise preferred to use the west side of the Living Room,[601] where she could enjoy the view of the river and the afternoon light. Eleanor Worcester, who visited the mansion in 1923, remembered chairs arranged in conversational groups, and "flowers all over the place, gorgeous flowers."

After a dinner party, Mrs. Vanderbilt and the female guests left the Dining Room and went to the Living Room, "where coffee, a demi-tasse and liquors would be served, and the gentlemen, of course, would stay in the dining room where they would have coffee, liquors, and cigars served."[602]

Later, the men joined the women and they played cards or enjoyed "music, charades, and dancing" with refreshments.[603] Mrs. Worcester appreciated that, after the formality of the Dining Room dinner conversation, in the Living Room you could talk to other people. She

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598. Martin interview, December 3, 1949.

599. Based on paint tests by Peggy Albee. *Historic Resource Study* 2000/2008, 125, fn 659. The surviving pieces, VAMA 3774 and 3775, included most of the central mural and a small fragment of one of the others. The east and west murals may have been given to a local theater company.

600. Martin interview, March 5, 1949.

601. George A. Palmer, Superintendent, Memorandum, May 18, 1948. Resource Management Records, ROVA Archives.

602. Martin interview, December 3, 1949.

603. Worcester interview, March 6, 1981.

recalled that, despite his shyness, Mr. Vanderbilt "would make a point of going and talking to every lady who was there after dinner."[604]

If there was dancing (usually on a Saturday night), then the Vanderbilts invited additional guests from neighboring estates and brought up a band from New York City. The large center rug "would be taken up and the chairs all moved back and the tables and that's where the dance would be." The dancing stopped promptly at midnight.[605]

The Vanderbilts' use of the room as a more formal space may have led to the replacement of the comfortable upholstered furniture with the collection of French eighteenth-century-style pieces that fills the room today. The Duveen Brothers' sales ledger shows that the Vanderbilts began purchasing new furnishings for the room as early as 1902.[606]

Other than the architectural modifications by Whitney Warren, the next record of changes to the room is the composition book attributed to Fred Traudt. In 1935, a "Mr Worden" worked on the Living Room draperies. He was also to reupholster the arms and a seat of the "long green sofa" (VAMA 863) and "to replace silk taken from back of one of the panels." Two "petit point chairs" needed "springs and webbing."

Mrs. Van Alen

After Mr. Vanderbilt's death, Mrs. Van Alen took the large center rug from the Living Room. When it did not fit at Wakehurst, she returned it to Hyde Park.[607] Images of Mrs. Van Alen's Newport mansion, Wakehurst, show other Hyde Park furnishings that she did keep. Two Louis XIV style high back armchairs with gilt wood frames appear in the 1938 photographs of the Living Room at Hyde Park; by 1940, they are missing, but they are prominently displayed in a 1945 photograph of the Wakehurst drawing room.[608] They again surfaced in the 2002 auction of objects from her daughter-in-law, Mrs. James H. Van Alen's, estate.[609] She removed "three old Italian side chairs" which appear in the 1938 photographs of the Hyde Park Living Room, and then in the 1945 photographs of Wakehurst. She also may have taken "three mahogany tripod stands" from the Living Room, as three similar stands are included as lots 443, 444 and 446 in the 2002 auction.[610]

A number of other pieces were removed from the room before 1940, including all of the small rugs, a nest of six round mahogany tables, a small Japanese chest, a blue-and-silver enameled

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604. Worcester interview, March 6, 1981.

605. Martin interview, December 3, 1949.

606. Duveen Archives, Series I Business Records, 1876–1964. Reel 4, New York Sales, 1901–1910.

607. George A. Palmer, Superintendent, Memorandum, May 18, 1948. Resource Management Records, ROVA Archives.

608. Photograph of Wakehurst drawing room, Library of Congress Prints and Photographs Division, LC_H612-48142.

609. *Property from the Estate of Mrs. James H. Van Alen*, lots 85, 86.

610. *Property from the Estate of Mrs. James H. Van Alen*, lots 443, 444, 446. Careful scrutiny of two of the 1938 Living Room photographs reveals the stands hidden behind the large Louis XV-style desk next to the southwest chimney breast.





Figure 103. (Above) Living Room, 1938. Photographs of Hyde Park Property, Residence of Frederick W. Vanderbilt, Hyde Park, NY, by Rodney McKay Morgan for Margaret Louise Van Alen, ROVA Archives.

Figure 104. (Left) This detail of the 1938 photograph shows the two similar chairs that were moved to Wakehurst by Mrs. Van Alen. Note the tea table (VAMA 845) in the southwest corner and the small ceramic clock on the desk. The tripod legs of three mahogany tables are visible beneath the desk.



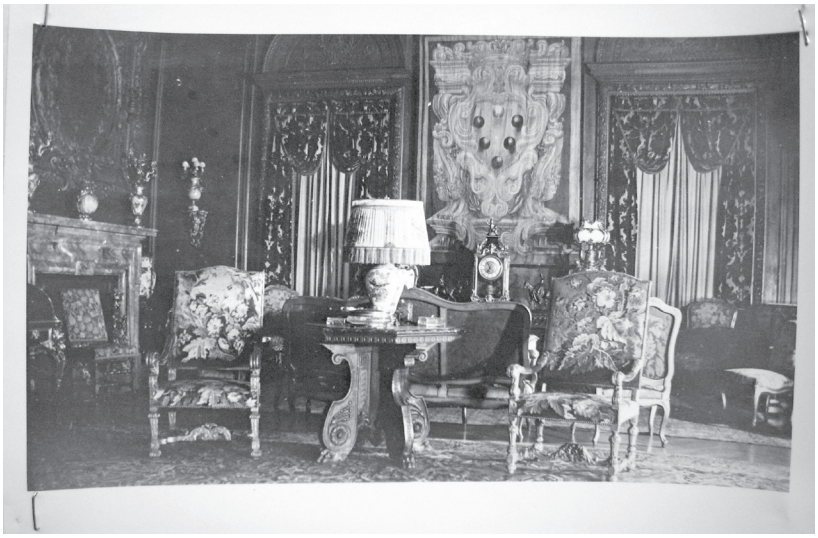




Figure 105. Living Room, 1940, from Alfred Hopkins, "Inventory of the Principal Articles of Furniture and Furnishings Contained in the Main Rooms on the First and Second Floors in the Residence of the Late Frederick W. Vanderbilt at Hyde Park, New York," June 5-7, 1940, Resource Management Records, ROVA Archives. Note the Italian side chair near the mantel in the lower image.

tea set, and the needlepoint stool that Lila Webb gave to her brother Frederick. The Japanese chest and the tea set can be seen in one of the 1938 photographs.

The five-seat sofa (VAMA 863), in storage in 1938, was returned to the Living Room by 1940.

To replace the rugs that Mrs. Van Alen kept, the two rugs from the North and South Foyers (VAMA 836, 837) were placed in the east and west bays by 1940.

National Park Service

When Albert McClure, a museum preparator, arrived at the park site in 1947, one of his first priorities was to work on the furnishings of the Living Room.[611] He repaired and rewebbed many of the chairs and placed green sheers in the windows.[612] The following year, in 1953, five chairs were "rebacked with new silk red damask similar to original."[613]

In 2012, the park installed historically accurate reproductions of the window treatments and portieres. The room is part of the public tour.

ROOM DESCRIPTION

Architectural Description

The Living Room extends across the entire south end of the first floor. It mirrors in size and plan the Dining Room to the north. A wide doorway, fitted with large sliding doors, is centered in the recess in the north wall, connecting the room to the South Foyer and the Hall beyond. Directly across from that doorway is a wide glazed doorway flanked by two smaller glazed doors, leading to the south porch. There are two windows in the east wall, and a mirroring pair of windows in the west wall. The composition of the ceiling and the placement of the door openings visually divide the room into three bays or areas; this effect is enhanced by the marble fireplaces symmetrically placed at the east and west ends of the south wall, thereby anchoring the east and west bays.

Architectural Finishes

The floor is finished with 2-1/4" wide tongue-and-groove floorboards, laid in a herringbone pattern.

The Circassian walnut paneling on the walls includes a plain fascia baseboard and a fillet chair rail. Above the rail, single large panels between the openings extend up to a plaster cornice, embellished with brackets and roses, and faux grained to match the paneling. The two massive

611. Snell, "Administrative History," 151.

612. Snell, "Administrative History," 158-159. The 1938 photographs show simple pairs of sheer curtains at the windows and south door openings. It is not clear whether the Vanderbilt glass curtains were green or if the NPS replaced them with green curtains.

613. Snell, "Administrative History," 161.

marble columns in the north recess were chosen by Stanford White and match the columns in the Dining Room.

Molded plaster beams divide the ceiling into symmetrically-arranged coffers. The two largest beams extend north/south, aligning with the marble columns at the north entrance. Plaster moldings and panels frame what are now plain, painted panels. In 1898, H. Siddons Mowbray painted ceiling murals for these panels; the canvases were removed in 1906 and the ceiling painted in a single color to cover the original gilding applied to various moldings.

The window and door openings are framed with carved bands of fruit and foliage. The wide north doorway architrave includes a carved frieze and a denticulated cornice. At the triple opening in the south wall, each doorway holds a glazed, single-light door and a single-light transom. A crown molding spans across the top of all three openings. Above the molding, a semi-circular carved tympanum extends up into the cornice, flanked by horizontal carved panels above the side doorways. There are similar carved, semi-circular tympanums above the four windows. The openings are fitted with 1/1 double chain-hung sash.

Two chimney breasts project from the east and west ends of the south wall. The plaster surfaces are covered in a faux painted finish to match the adjacent wall paneling. Each mantel is of purple and grey-patterned marble. Large torus moldings frame the firebox, rolling back to a shouldered architrave that supports the carved mantel shelf. At the top of each firebox, a small carved panel is centered in the inner torus moldings. Frederick Vanderbilt bought two "large Renaissance style marble mantel pieces" for $8,500 from Duveen in November of 1897. If these were matching mantels, then they could be the ones in the Living Room.[614]

The 1906 Whitney Warren overmantels feature oval frames, each set within a panel with crossetted corners. The frames are embellished with scrolls and garlands of fruit; at the top of each frame is a classical head. The ornately molded plaster overmantels are covered in a painted faux wood finish that matches the adjacent paneling.

FURNISHINGS

Furniture

The Earliest Living Room Furniture

Clues for the initial furnished appearance of the Living Room are found in the description that McKim provides to Stanford White in 1897 concerning his intentions for that room. After referring to oak paneling, a stucco ceiling and chimney pieces in stone or marble he stated that an "arrangement of one, two or three rugs [are] desired; two ample side tables; 2 cabinets at either end of the room; 2 pieces to be used as book-cases, backing on [the] wall adjoining

614. Duveen Archives, Series I Business Records, 1876–1964. Reel 4, New York Sales, 1901–1910.

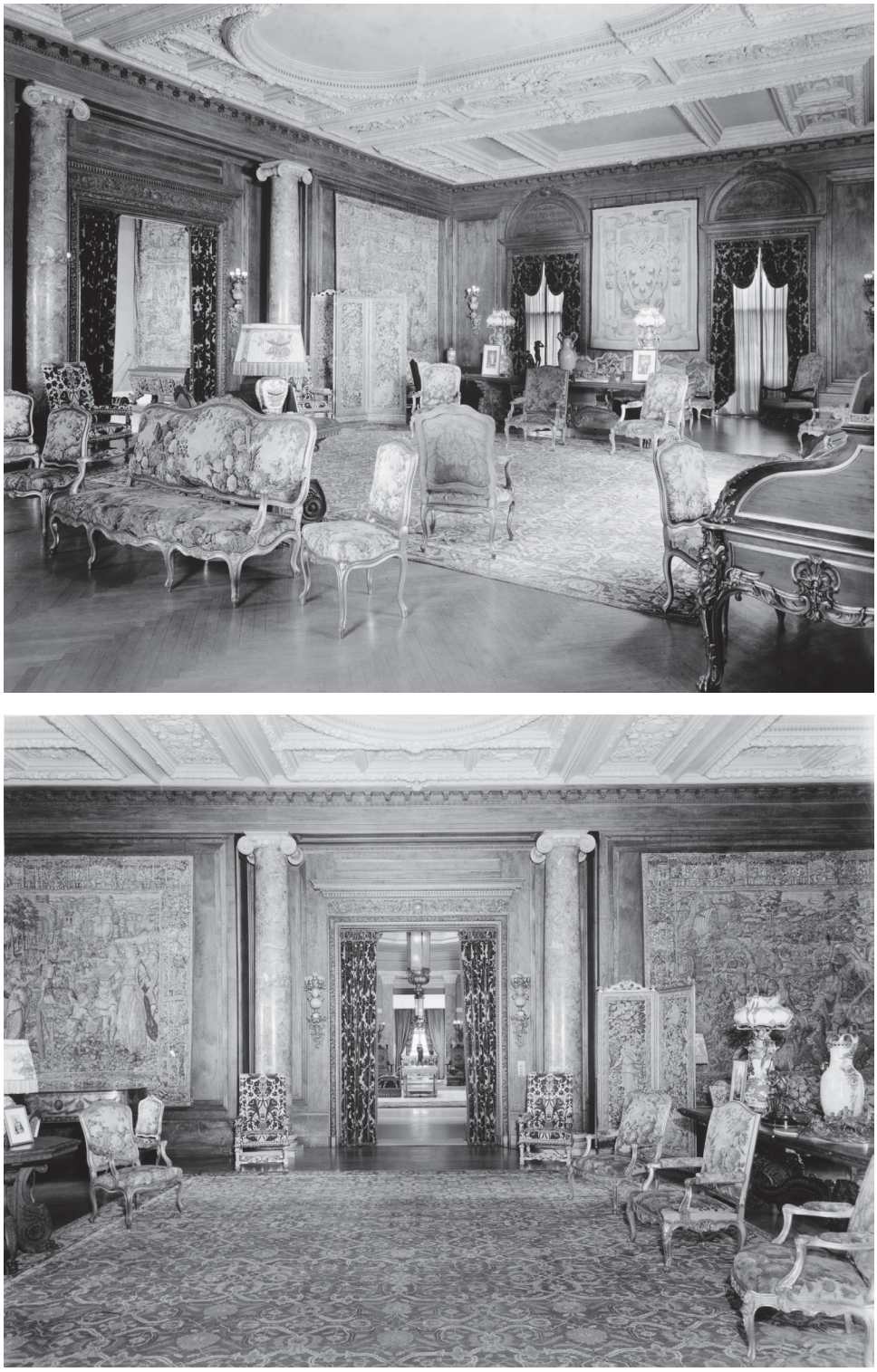


Figure 106. ***New York Times*** **photographs of the Living Room, 1940. In the upper image, the five-seat sofa is seen centered on the east wall. ROVA Archives.**





Figure 107. The drawing room at Wakehurst, Mrs. J.L. Van Alen's estate in Newport, in November 1945. The upper photograph shows the two arm chairs removed from the Living Room at Hyde Park and the painting of the "Man in Red Coat" supplied by Duveen Brothers for 1025 Fifth Avenue. The lower image shows the three "old Italian side chairs, walnut frames with tapestry seats and backs" included in the 1938 inventory of the Vanderbilts' Living Room. Photograph by Gottscho-Schleisner, Inc. Library of Congress Prints and Photographs Division, LC-G612-48140.



Figure 108. Louis XIV style armchairs from the 2002 auction of the Mrs. James H. Van Alen estate. These chairs were in the Living Room at Hyde Park in 1938. Sotheby's, *Property from the Estate of Mrs. James H. Van Alen* (New York, November 2002), 35.



Figure 109. The three tripod tables displayed at the front of this photograph (lots 443, 444, 446) may be the three tables that were removed from the Living Room at Hyde Park. Sotheby's, *Property from the Estate of Mrs. James H. Van Alen* (New York, November 2002), 35.

den and reception room. Type[s] of single [chairs] and armchairs, to be covered with silk; old Florentine or Roman mirrors."[615]

A further vision of the room is found in Frederick Vanderbilt's 1899 letter to Stanford White where he informed the architect that "---- my paintings are going to be hung in that room [Living Room] ---- a large Bouguereau, a de Neufville [sic] a Villegas, a Shreyer, etc. The walls will be quite filled in with them." He then requested that White order two "low easy sofas" for the room, because "four would be too many."[616] Paintings by these artists are now displayed in other rooms in the house, but it is not known if they were ever actually placed in the Living Room.

The completed room, with its colorful Mowbray murals (soon to be toned down) and golden highlights on the ornate plaster ceiling molding, presented a weighty seventeenth-century ambience that was favored by Stanford White and worked well with the type of furnishings he supplied. These would include the two massive refectory tables (VAMA 842, 843) and the two octagonal tables (VAMA 841, 848). He also found the pair of black marble Solomonic columns (VAMA 849, 850), which may be the only furnishings in the room that have never been moved about.

Many or all of the seventeenth-century style high back armchairs, including three pairs of chairs (VAMA 918, 919; 920, 921; 861, 862) currently in the room, were probably also selected by Stanford White or Charles McKim. An additional pair of impressive chairs supplied by Stanford White, "2 green chairs with eagles" (VAMA 381, 382) may have been intended for the Living Room.

In the 1938 inventory, there were seven Old Italian walnut high back armchairs, upholstered in *gros* and *petit point*, located in Basement Store Room No. 1. These chairs may have been removed from the Living Room when the eighteenth-century style furnishings were introduced.[617]

Another pair of high-back armchairs (seen in the 1938 photograph) are of the style that were used in the room. They were removed to Wakehurst by Mrs. Van Alen after 1938 and appear in a series of photographs of that house from 1945. Three Italian side chairs in the Living Room in 1938 were also moved to Wakehurst.

An important grouping of seat furniture, probably used in this room at the earliest period, is of very different character than the aforementioned pieces. The two large sofas (VAMA 214, 215), currently in the central Hall, may be the "two low easy sofas" that Frederick Vanderbilt

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615. Charles McKim to Stanford White, September 17, 1897, Stanford White Papers, Box 19:2, Avery Library, Columbia University.

616. Frederick Vanderbilt to Stanford White, July 1, 1899, Stanford White Papers. The April 15, 1939 Parke-Bernet Auction catalog of the partial contents of 1025 Fifth Avenue includes as entry #46 an Alphonse Marie De Neuville (1835–1885) oil painting titled *Between Engagements* which is dated 1882. *French and English Furniture: Important Gobelins and Aubusson Tapestries-Paintings-Rugs; Property of Mrs. James Laurens Van Alen, April 15 1939* (New York: Parke-Bernet Galleries, 1939). National Gallery of Art, Washington, DC.

617. Another possibility is that these chairs were brought from Louise Vanderbilt's Bar Harbor estate, Sonogee, in 1927 to be stored in Hyde Park.

requested Stanford White to order for the Living Room in 1899. If so, they were probably meant to be placed next to the two refectory tables at the east and west ends of the room. Such placement is seen in other large houses designed and furnished by McKim, Mead & White, such as the William C. Whitney house (871 Fifth Avenue), the Payne Whitney house (971 Fifth Avenue), and Harbor Hill (Rosslyn, Long Island).

Two pairs of similar side chairs (VAMA 217, 218 and 219, 220), covered in the same green silk cut and voided velvet used for the sofas, originated from 693 Fifth Avenue and/or 459 Fifth Avenue, and were moved to Hyde Park for use in the Living Room or central Hall. They must have been reupholstered to match the new fabric used for the sofas and Living Room curtains. Similar chairs in different upholstery are seen in a photograph of the Music Room at 459 Fifth Avenue.

A pair of "old fashioned plush lounges with four cushions" (VAMA 325, one is missing), located in the second floor Foyers in 1938, may also be part of the first Living Room furnishings.[618] These lounges or divans and the side chairs may be among the furnishings supplied by Herter Brothers for the Vanderbilts' New York City townhouses.

Other furnishings proposed for the room by McKim—the cabinets and bookcases—possibly were never acquired.[619] Instead, a piano may have filled one of the locations proposed for the bookcases. Frederick Vanderbilt purchased the Steinway piano (VAMA 839) in 1880.[620] Described by *The New York Morning Journal* as "one of the rarest and costliest in the city," it was used in the first townhouse at 693 Fifth Avenue, and then moved to 459 Fifth Avenue in 1885. When the Vanderbilts placed it at Hyde Park is not known, but it may be original to the room, or introduced as late as 1913 when 459 was sold and the Vanderbilts temporarily occupied a suite at the Ritz-Carlton Hotel.[621]

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618. The original upholstery fragments for VAMA 325 are not the same velvet as the original Living Room draperies. Catalog File, VAMA 325.

619. There is a pair of small, wall-mounted ebonized bookcases possibly by Herter Brothers currently in storage. Their small size and form (wall-mounted) make it unlikely that they were ever used in the Living Room.

620. Catalog File, VAMA 839. An article in the *New York Morning Journal,* March 18, 1887, described the piano as "one of the rarest and costliest in the city." *Historic Resource Study* 2000/2008, 123, fn 646.

621. According to Douglas Crapser, the Vanderbilts' chauffeur, at one point there were two pianos in the Living Room: "DC stated that there were originally two pianos in the Living Room. One on each side of the entrance to the room. The second one was give to the St. Anthony Home for Girls after Mrs. V's death. Mrs. V. frequently played the piano." Notes on Interview with Douglas Crapser, November 7, 1979, Sound Recordings Collection, ROVA Archives.

Herbert Shears recorded in his journal on May 2, 1908, that a piano and pianola were moved from the Pavilion to the mansion. Transcripts of the Journals of Herbert and Marie Shears, May 2, 1908.

Lena Kipp, whose father worked for the Vanderbilts, remembered a player piano in the Living Room. "It was beautiful, all inlaid with rosewood but they were taking it out once, I think after she died, to have something done to it and somebody let it slip down those front stairs outside and just ruined it. It was beautiful. As a kid she used to put that player piano on and dance for me." Lena Kipp interview, November 27, 1982.

The Furniture of the "Drawing Room"

As early as 1900, the Vanderbilts were adding to the décor of the Living Room. A four-fold "[Louis] XIV style curved gilt screen with old Ren. Tap Panels, frame modern" at $2,850 was purchased in January of 1900 from Duveen Brothers; this may be the screen (VAMA 851) currently in the room and included in the 1938 inventory. A series of 1902 purchases from Duveen's New York City showroom included a Louis XIV-style bergere covered in "old parrot tapestry" (possibly VAMA 915) for $1,150 and two arm chairs with similar upholstery for $2,400 each in April. Later that year, they purchased more Louis XIV-style furniture upholstered in tapestry: nine arm chairs, three small chairs, and one "long" sofa, for $15,570.00; followed by Chinese-style vases and two "old tapestry 17th C cushions" for $5,700.[622]

Clearly, the relaxed ambience of the Living Room was tending towards a more formal French appearance. This change may have happened gradually, culminating in the Whitney Warren 1906 modifications to the room itself.

The resulting collection of furniture in the Living Room was a combination of the earlier furnishings (the refectory tables, octagonal tables, and seventeenth-century armchairs) with a selection of reproduction Louis XIV and XV chairs and settees, Sormani card tables, and the show piece, the Jules Allard Louis XV-style *bureau a cylindre*.[623]

The earliest record for the furniture in this room is the composition book attributed to Fred Traudt, who carefully wrote down the placement of the furniture in certain areas of the Living Room.[624]

> Living Room
>
> On the west side of this table, facing center of room, are placed, at each end, handsome petite or gros point chairs - gilded tops - the subjects embd on backs of each of these are dogs, white, staring and ready to spring at parrots in trees.
>
> At center of table another gros point chair but not the same kind of frame-
>
> Handsome red flowers - two birds on opposite trees, one with red back, other with tan and white
>
> Embroidered on back
>
> East side of east side table - chair occupying middle space has larg [sic] parrot embroidered on back
>
> lion on seat…
>
> End chairs - very handsome large flowers-
>
> yellowish red - in gilding at seat there are shields in center - no gilding on top of chairs, except tacks

622. Duveen Archives, Series I Business Records, 1876–1964. Reel 4, New York Sales, 1901–1910. A related settee to VAMA 919, with identical decoration, is in the collection of Newport Mansions at Marble House (PSNC.2616). The Newport settee was probably made by the workshop of Jules Allard.

623. The desk keyplate is stamped "JA" and "1891."

624. "Fred Traudt Composition Book," 1935-1943, ROVA Archives.

The chair to the "right of fireplace" had upholstery embroidered with "bird and butterfly" on the back of the chair. A petit point stool given by Lila Webb sat next to that chair, "nearer to fireplace."

The same notebook listed "Changes 1938," noting the Living Room furniture that was moved that year:

> brocaded settee, gilt frame taken away - from east wall, center; tapestry sofa put in its place
>
> New upholstered red sofa - 2 pillows same put at south wall - east
>
> and
>
> Two tall back petit point chairs - gilt frame, womans head medallion in center, placed at each of small windows leading to south porch

The inventories from 1938 and 1940, and the photographs taken during those years, provide the most thorough records of the contents of the Living Room. The views record most of the large room, although they may not represent how the Vanderbilts arranged the furniture; the pieces may have been moved around to create a better overall photographic image (or to allow Mrs. Van Alen to take, then return the center rug).

At the east end of the Living Room in 1935, the long, five-seat Italian eighteenth-century sofa (VAMA 863) was centered between the windows. By 1938, that sofa was located in Basement Store Room No. 2, but in 1940, it was again listed in the Living Room (and it is shown in the Living Room in a 1940 photograph between the windows of the east wall). This unusual sofa, possibly an actual eighteenth-century Italian antique, stands out from the other antique and reproduction furnishings in the Living Room and other parts of the house. When it arrived at Hyde Park is undetermined, but it may have originated at Sonogee, Louise Vanderbilt's villa in Bar Harbor, Maine, and moved to Hyde Park after her death in 1926. The elaborate Italian-style interior of that house would provide the perfect environment for this sofa. A piece of the Vanderbilt-era green silk damask upholstery (VAMA 6626), with its large pomegranate motif, is in the collection.

An entry in the notebook in June 1938 indicates that the "long brocaded settee, gilt frame [was to be] taken away – from east wall, center; [and a] tapestry sofa put in its place." The tapestry sofa may be one of the two sofas (VAMA 905 or 913) still in the room.

The three Louis XV armchairs (VAMA 911, 912 and 915) were spaced along the edge of the large refectory table (VAMA 843) facing the tapestry sofa. The mate (VAMA 914) to the center armchair (VAMA 915) was positioned to the west of the fireplace mantel. Next to that chair was a petit point covered stool given to Frederick by his sister, Lila Webb; its current location is not known, but it does not appear in the 1940 inventory, indicating that Mrs. Van Alen removed it after Mr. Vanderbilt's death.

A "new upholstered red sofa –2 pillows same" was placed against the north wall in June of 1938. The 1938 inventory also places the red silk damask upholstered sofa with two sofa cushions in the Living Room. The current location of this sofa is unknown. It is possible that a two-cushion red sofa currently in storage is that object.

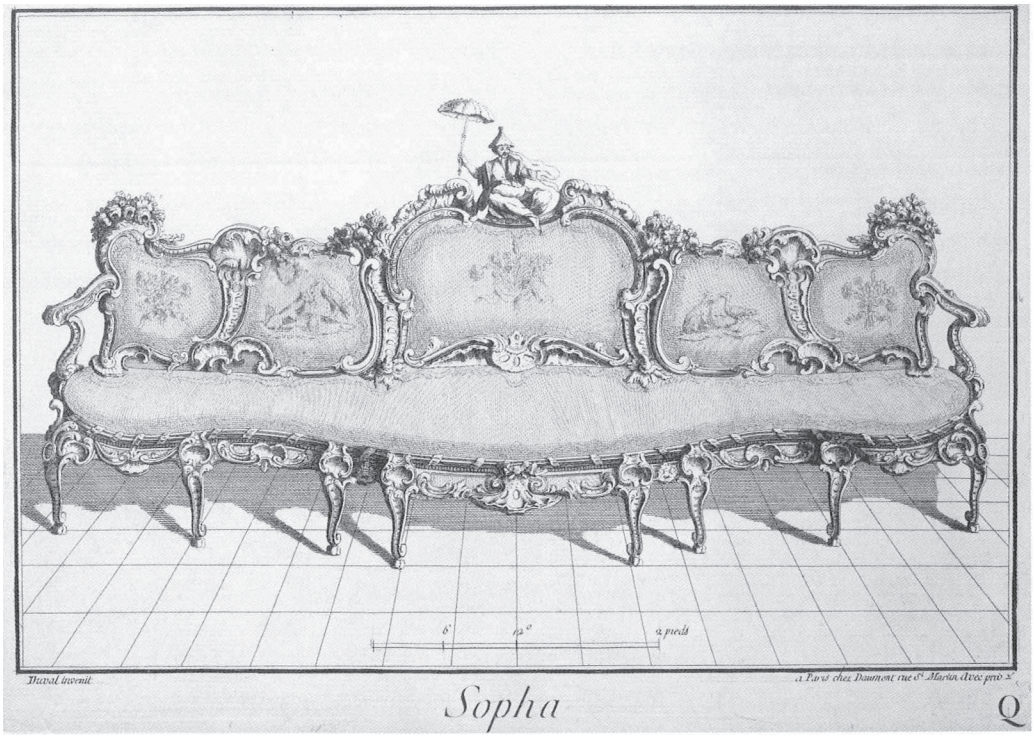


Figure 110. An etching of a five-seat sofa by Jean-Charles Delafosse (1734-1791). Florence De Dampierre, *Chairs: A History*. (New York: Abrams, 2006) 191.



Figure 111. The Vanderbilts bought a Louis XIV-style "bergere" covered in "old parrot tapestry" in 1902. While not strictly a bergere (which has closed, upholstered arms), this chair's upholstery matches the description of the tapestry. Duveen Archives, Series I Business Records, 1876-1964. Reel 4, New York Sales, 1901-1910. Duveen Brothers Records, Getty Research Library, available on microfilm at Thomas J. Watson Library, Metropolitan Museum of Art.

At the west end of the room, in 1938, the smaller refectory table (VAMA 842) was against the wall, between the windows. The large octagonal table (VAMA 841) was centered along the west edge of the large central rug (VAMA 835) and flanked by a pair of Louis XIV-style high back armchairs with gilt wood frames. These chairs appear in the 1938 inventory, where they have "Aubusson tapestry seats and back, flower design," and they can be seen in 1938 photographs. Sometime soon after 1938 they were removed to Wakehurst by Mrs. Van Alen.[625] The other octagonal table (VAMA 848) may have been behind the screen (VAMA 851) next to the north wall. The 1940 photograph shows a lamp in this location, probably placed on this table. The same image shows the Louis XV-style wing chair (VAMA 867) near the table and screen).

The 1938 photograph shows a conversation area at the west end of the room, including a sofa (VAMA 905), four armchairs (VAMA 906 – 909) and four side chairs (VAMA 901 – 904). The Sormani tea table (VAMA 845) was situated in the southwest corner near the window. One of the "old Italian side chairs" that was removed to Wakehurst is seen next to the fireplace.

In 1938, the Steinway piano (VAMA 839) filled the northwest corner of the room in the same position as it currently occupies.

One of the prominent pieces in the room is the large Louis XV style desk (*bureau à cylinder*) attributed to Jules Allard (VAMA 844). Allard (1832 – 1907) worked in Paris and maintained an office in New York City.[626] The desk may have been purchased by the Vanderbilts from Allard & Sons for their New York townhouse or Hyde Park, or supplied by Whitney Warren in 1906 or by Ogden Codman as late as 1917 when he decorated their townhouse at 1025 Fifth Avenue. When this impressive object entered the room is unknown but it was in place by 1935, when Mr. Traudt recorded the decorative objects that were displayed on the desk. The 1911 silver inventory includes a number of writing objects that seem to belong at a desk.[627] In the 1938 photograph, the Allard desk is positioned at a slight angle next to the wall immediately east of the southwest mantelpiece; it seems to have been moved for the photograph, or perhaps to facilitate the reinstallation of the central rug after Mrs. Van Alen brought it back from Wakehurst.

A careful analysis of one of the 1938 images reveals the three mahogany tripod stands, noted in the 1938 inventory, placed behind the desk. They may be the three mahogany stands included as lots 443, 444 and 446 in the Sotheby's November 3 & 4 2002 sale of property from the estate of Mrs. James H. Van Alen.[628]

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625. *Property from the Estate of Mrs. James H. Van Alen*, lots 85, 86. The chairs appear in 1945 photographs of the Wakehurst drawing room.

626. This bureau is an adaptation of the well-known *bureau du roi* (King's desk) made by Jean Henri Reisener in 1769 and now at the Palace of Versailles. Catalog File, VAMA 844. Henry Bouche managed the New York City office for Allard. His scrapbook includes a list of projects, including the entry "Mr. Frederick W. Vanderbilt, Hyde Park." A key plate on the desk is stamped "JA" [Jules Allard] on the reverse. Catalog File, VAMA 844.

627. "Silver List," 1911.

628. *Property from the Estate of Mrs. James H. Van Alen*, lots 443, 444, 446.

At the center of the room, across from the large octagonal table (VAMA 841 and the two armchairs (VAMA 907, 908), three similar armchairs were lined up along the edge of the large refectory table (VAMA 843): chair VAMA 910 in the center flanked by 916 and 917. The 1940 photograph records this arrangement. The two Italian armchairs (VAMA 920, 921) fronted the large columns at the north entrance; at the opposite, south end of the room, were two armchairs (VAMA 918, 919) in front of the Solomonic columns.

The two Sormani card tables (VAMA 846, 847) are not visible in the photographs but were in the room in 1938 and 1940 according to the inventories. The tables could be moved about the room as needed.

A "nest of 6 round mahogany tables with glass tops" are listed in the 1938 inventory, but are not seen in the images and are no longer in the collection.

Decorative Objects

Many of the objects in the 1938 inventory can be seen in the 1938 and 1940 photographs of the Living Room and in the later 1964 images. The 1934-38 notebook records the placement of these items.

There were two Japanese-style ceramic vases on ebony stands (VAMA 868, 869 and 852, 857). These vases and their stands appear in the photograph of the front parlor at 459 Fifth Avenue. In the 1938-40 photographs, one of the vases is positioned in the southwest corner of the room, the other in the northeast corner.

The inventory lists two tea services: a "Royal Vienna tete-a-tete" with two cups and saucers and a tea pot, sugar bowl, creamer and oval tray; and a "blue enamel and silver" set monogrammed "L.V." that had two tea pots, two creamers, a tea caddy, a sugar bowl, and a 19-1/2" oblong tray. In the 1938-40 photographs, both sets appear to be on the Sormani tea table (VAMA 845) next to the vase in the southwest corner. In 1911, there was a silver "Russian enamel tea set – six pieces and tray" in the Living Room. This may indicate that the two-tier tea table was in the room at that date.

The pair of French gray marble and bronze ormolu candelabra (VAMA 888, 889) and one of the two gray marble urn-shaped ornaments (VAMA 890 or 891) are displayed on the southwest marble mantel. The other pair of candelabra and the marble urn were on the southeast mantel.

The octagonal table (VAMA 841) appears with three identifiable objects, including the so-called "Old style lamp" (VAMA 892), the circular glass box with an enamel lid (VAMA 894) and the small Japanese lacquered metal chest.

One of the refectory tables (VAMA 842) is set against the west wall. Centered on the table is the French eighteenth-century clock (VAMA 881) flanked by the pair of French bronzes by P.J. Mene (VAMA 879, 880). At either end of the table are the two "old style lamps, Chinese porcelain vases… French bronze mounted and glass shades" (VAMA 873, 874). The 1938 photographs give glimpses of the items on the table, but the 1935–1938 notebook is very

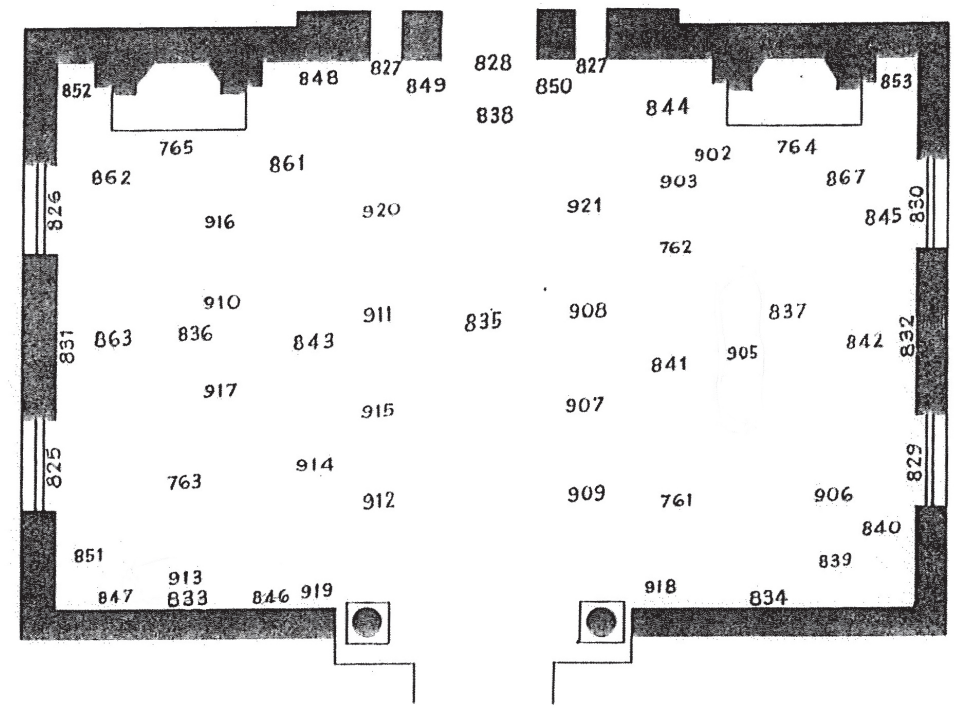




Figure 112. Floor plan from the 1964 Furnishings Plan and photograph by George Chambers, Resource Management Records, ROVA Archives.





Figure 113. Living Room, 1964. Photograph by George Chambers, Resource Management Records, ROVA Archives.

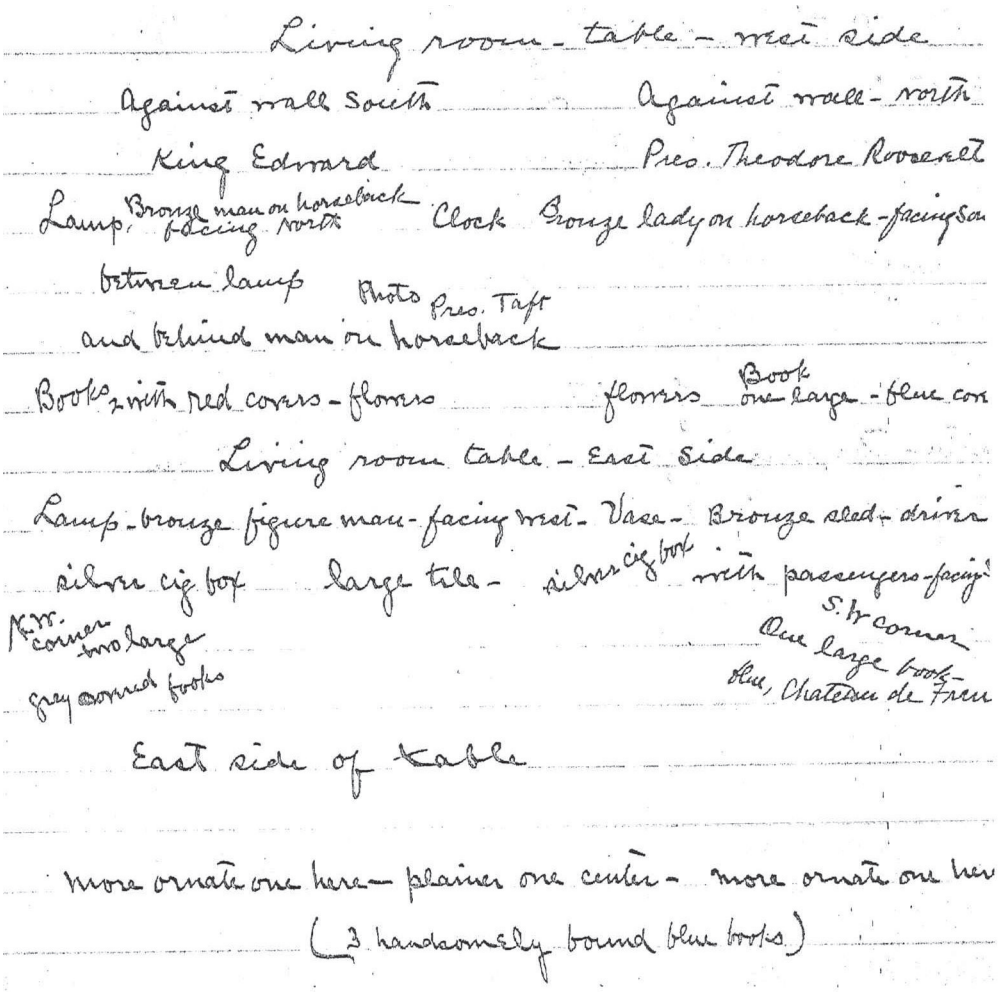


Figure 114. Record of the objects on two of the Living Room tables in June, 1938. "Fred Traudt Composition Book," 1935-1943, ROVA Archives.

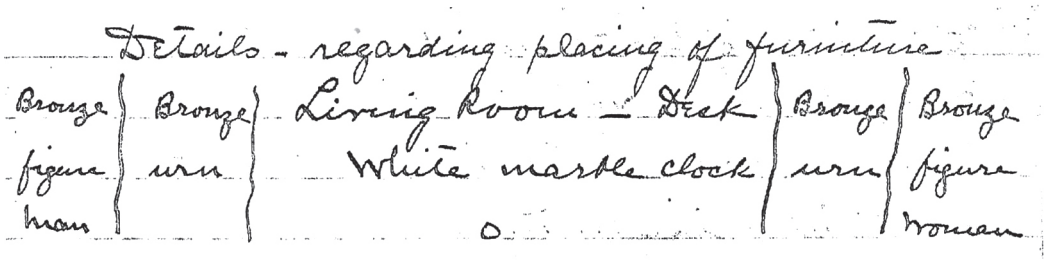


Figure 115. Record of the objects on the Living Room desk in June, 1938. "Fred Traudt Composition Book," 1935-1943, ROVA Archives.

specific concerning the arrangements of the objects.[629] Besides the aforementioned objects, the table included framed photographs of King Edward VII and President Theodore Roosevelt, three books (two with red covers and one with a blue cover) as well as two flower arrangements (see Figure 114).

The same notebook describes the objects on the east refectory table (VAMA 843) that can be seen in the 1940 *New York Times* photograph of the Living Room. Included on the table are the pair of "old style lamps, Chinese porcelain vases" with glass shades (VAMA 871, 872), a bronze figure of a man (possibly the statuette by Gertrude Vanderbilt Whitney (VAMA 887), and a "bronze sled" (the Russian bronze of two sleighing parties by Ch. Woerffel) (VAMA 821). Centered on the table is a Chinese porcelain, crackled glaze celadon vase (VAMA 870). Additional items include two silver cigar boxes, a large tile (probably VAMA 900, the "tile plaque of a girl's head") as well as two large grey covered books and three "handsomely bound blue books."

Five objects were displayed on the Allard desk (VAMA 844) (see Figure 115). The photographs record these objects in the same location as the 1938 notebook: the pairs of bronze figures of a boy and girl (VAMA 4640, 4644) at the ends, with the white china and marble French desk clock (VAMA 4642) at the center flanked by the pair of bronze and marble coupes (VAMA 4641, 4643). The clock is currently displayed in the Mauve Bedroom.

Mrs. Van Alen remembered that Mr. Vanderbilt acquired the Whitney bronze statue himself. A few of the items, such as a vase (VAMA 868) and the "corresponding vases on the other side of the room" were from Frederick's father, William H. Vanderbilt. [630]

The books listed in the 1938 inventory were meant for display. Many of them fall into a theme of French royalty: two volumes by Pierre de Nolhac—*J.M. Mettier, Painter of Court of Louis XV* (1905) and *Louis XV and Mme. Pompadour (1903)*—both morocco bound; *Marie Caroline, Duchess De Berry* (1906), also morocco bound; and Hector St. Sauveur's *Folio Chateaux de France, Exterior and Interior*. The Vanderbilts' interest in Japan is born out by two volumes of the deluxe edition of Captain Francis Brinkley's *Japan*. There were also two volumes of *English Furniture, Decoration, Woodwork and Allied Arts During the Last Half of the Seventeenth Century, and the Whole of the Eighteenth Century, and the Earlier Part of the Nineteenth – a Guide to Collectors* by Thomas Strange, and a volume of *Gardens Old and New* by Country Life.

In October of 1911, the room held a number of silver items. There were three old Dutch boxes and a "rose leaf box." Many items seem intended for a desk: a paperweight, an ink stand, a blotter, a portfolio, two paper cutters, scissors, a writing pad, a six-piece writing set in a box, and silver ink stand with clock. Mrs. Vanderbilt's card box was engraved L.V.[631] Other items, such as a silver pin cushion, a match box, and a "Marie Antoinette tray" may have been

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629. "Fred Traudt Composition Book," 1935-1943, ROVA Archives.

630. George A. Palmer, Superintendent, Memorandum, May 18, 1948. Resource Management Records, ROVA Archives.

631. "Silver List," 1911.

scattered around the room. The collection included purely decorative items, too: five filigree ornaments of musical instruments, and a silver shoe.[632]

Works of Art

When the Living Room was completed, the most prominent works of art were the Mowbray murals on the ceiling. By 1938, four tapestries were displayed on the walls. Two of these tapestries are seen in the 1938 photographs. One of the armorial Medici tapestries (VAMA 832) is centered on the west wall between the two windows. This tapestry, and the one directly across from it on the east wall (VAMA 831), may be two of the "3 coats of arms" purchased in Rome by Stanford White (the third tapestry with the Medici arms is hung in the central Hall). The two sixteenth-century Brussels tapestries of the *Episodes of the Trojan War* (VAMA 833, 834) cover the north wall surfaces on either side of the recessed entrance. These works of art are two of four tapestries signed "MR" (Martin Rambeaux) that Mrs. Van Alen claimed were purchased from Duveen,[633] but the origin of these tapestries is yet to be determined. Stanford White purchased four tapestries for $3,088 from Bardini, a Florentine dealer, via Heilbronner in Paris.[634]

It is possible that the Living Room, in its original form, exhibited the Vanderbilts' collection of oil paintings. In 1899, Frederick Vanderbilt asked Stanford White to "Please bear in mind my paintings are going to be hung in that room in [sic] a large Bougereau, a de Neufville [sic] a Villegas, a Shreyer, etc. Etc. The walls will be quite filled in with them."[635] The Bouguereau, Villegas and Schreyer are among some sixteen oil paintings found in the VAMA collections, all or many of which could have originally been displayed in the Living Room. A de Neuville painting is included as lot 46 in the April 15, 1939 Parke-Bernet Galleries Auction Catalog of the contents of the Vanderbilts' townhouse at 1025 Fifth Avenue.[636] It is not known if the paintings were, in fact, ever hung in the Living Room, but the two large north wall surfaces, now covered with tapestries, provide ample space for a number of paintings, as would the original undecorated chimney breasts above the marble mantels.

Window Treatments

Each of the Living Room windows held three layers of window treatments: a roller shade, a sheer or glass curtain, and a pair of draped curtain panels. Three of the six pairs of green embossed velvet curtain panels are visible in the 1938 photo and the pair of portieres at the

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632. ""Silver List," 1911.

633. Francis S. Ronalds, Coordinating Superintendent, Memorandum to the Director, June 3, 1940. ROVA Archives. Frederick purchased four unidentified tapestries from Duveen in June 1916. Henry Duveen to Frederick Vanderbilt, June 8, 1916, Duveen Brothers Records: Series II: Papers and Correspondence 1901–1981.

634. Stanford White Papers; photocopies of three lists of purchases are in Resource Management Records, ROVA Archives.

635. Frederick Vanderbilt to Stanford White, July 1, 1899, Stanford White Papers.

636. *French and English Furniture: Important Gobelins and Aubusson Tapestries-Paintings-Rugs; Property of Mrs. James Laurens Van Alen, April 15 1939* (New York: Parke-Bernet Galleries, 1939). National Gallery of Art, Washington, DC.



Figure 116. The Living Room, looking southwest. JGWA, 2012.



Figure 117. The Living Room, looking southeast. JGWA, 2012.



Figure 118. The east end of the Living Room, looking north. JGWA, 2012.



Figure 119. The west end of the Living Room, looking north. JGWA, 2012.

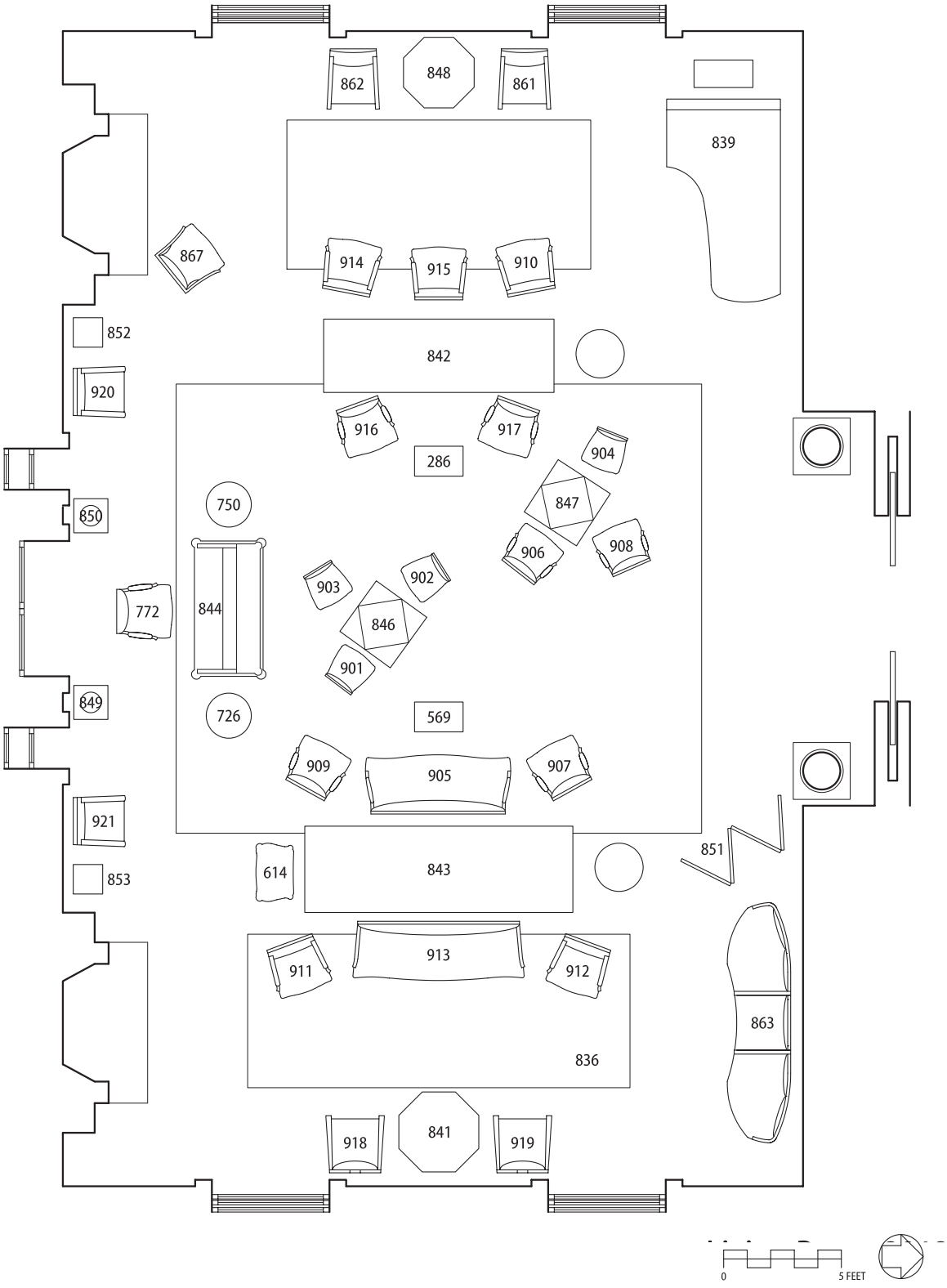


Figure 120. Living Room floor plan, showing furniture as arranged in 2012. JGWA.

north entrance can be seen in the 1940 photograph. The fabric was supplied by Stanford White[637] but the fabrication may have been handled by Georges Glaenzer, who supplied the Dining Room draperies. The Vanderbilt curtains were of "green silk patterned voided velvet with cut and uncut pile (ciselé)"[638] These original curtain panels can be seen in the 1938 and 1940 photographs.

The Vanderbilt-era panels were placed in storage in 1998 and the drapery now in place (VAMA 8927-8938)—made from fabric handwoven in Lyon, France with trimmings handwoven in Paris—was fabricated by Natalie F. Larson of Williamsburg, Virginia and installed in late 2012. The reproduction panels, when compared with those in the photographs, are an excellent match. The pattern of the reproduction fabric is positioned in the same location as the original. The curve of the upper pulled-back drape is a bit stiff as compared to the original condition, but this will mellow with age.

The 1938 photographs also record a pair of inner curtains of a sheer, tinted fabric that could be drawn across the openings. The sides and bottom edge of each panel included a decorative tape or braid. When closed, these curtains filtered the sunlight entering the room. The current ivory-toned sheers provide more contrast than the tinted (possibly green) sheers.

The portieres (of the same fabric as the curtain panels) hang from a rod with support brackets at the ends and at the center. The 1938 images show that the portieres were not pulled back as they are today. The National Park Service added tieback hooks; these cast bronze brackets match the tieback hooks in the Dining Room, and may have come from the doorway into the Dining Room, where there are markings for the Vanderbilt-era hooks.

Floor Coverings

Stanford White procured the large, 19'-5" x 22' Ispahan rug (VAMA 835) that still fills the center of the room. Two other rugs, a 10'-6" x 13'-10" Kashan and a 9'-2" x 19'-10" "old Mahal" rug were in the east and west bays in 1938. All three rugs were removed to Wakehurst by Mrs. Van Alen; when the large rug did not fit, she returned it to Hyde Park.[639] By 1940, the two flanking rugs were replaced with the current rugs (VAMA 836, 837) that were in the North and South Foyers in 1938.

Mrs. Van Alen may have taken a number of smaller rugs. The 1938 inventory included a 4'-6" x 5' Tabriz rug, a 5'-4" x 9'-6" Hamadan rug, a 4'-3" x 6'-7" Senna rug, and a 4'-2" x 6'-2" Fereghan rug. These rugs were not in the room in 1940.

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637. *Historic Resource Study* 2000/2008, 123, fn 648.

638. The Vanderbilt curtains were of "green silk patterned voided velvet with cut and uncut pile (ciselé)." Each panel had a "faux tabloid draw with faux pulls set in double looped rosettes." The curtain heading included "four box pleats and four double goblets" and was trimmed at "top and bottom with 3/4" silk cut and uncut pile braid." The leading edge and bottom of the panel was trimmed with "1-3/4" silk cut and uncut pile braid." Ghelerter, "Textile Collection."

639. Fred Traudt (attrib), [House Log, Vanderbilt Mansion], 1939-1942, Source V-15, Resource Management Records, ROVA Archives.

Lighting

The 1938 inventory includes both fixed-in-place electric lighting fixtures as well as moveable lamps. Several of these fixtures are seen in the 1938 and 1940 photographs. The eight Vanderbilt-era wall brackets are pink marble urns with bronze foliated branches holding bulbs with glass bead shades (VAMA 4651-4658). The fixtures, supplied by E.F. Caldwell & Co.,[640] sit on bronze consoles mounted to the walls. There are two on each wall: one pair flanking the north entrance; one pair flanking the south glazed doors; and two pairs on the east and west walls.

A lacquered bridge lamp with a silk shade, in the room in 1938, was taken by Mrs. Van Alen.[641]

The two pairs of "old style lamps, Chinese porcelain vases" with glass shades are still in the room (VAMA 871-874).[642] Electric floor outlets allow them to operate when set on the tables near the center of the room. The concealed portions of the current floor outlets need to be investigated. This type of protruding floor outlet was in use at the time of the completion of the house; if the locations are original to construction, they indicate that the tables with lamps were to be placed along the east and west edges of the center rug.

RECEPTION ROOM (105)

In *The Decoration of Houses*, Ogden Codman and Edith Wharton traced the history of the French salon, culminating in two types of salon: the *salon de compagnie* for entertaining and the *salon de famille,* or family sitting room. They then went on to describe the American salons of 1897.

> In modern American houses both traditional influences are seen. Sometimes, as in England, the drawing-room is treated as a family apartment, and provided with books, lamps, easy-chairs and writing-tables. In other houses it is still considered sacred to gilding and discomfort, the best room in the house, and the convenience of all its inmates, being sacrificed to a vague feeling that no drawing-room is worthy of the name unless it is uninhabitable. This is an instance of the *salon de compagnie* having usurped the rightful place of the *salon de famille*; or rather, if the bourgeois descent of the American house be considered, it may be more truly defined as a remnant of the "best parlor" superstition.

640. Caldwell Collection, Wall Brackets, Volume 3, 20, #c-4140, Cooper-Hewitt Library.

641. George A. Palmer, Superintendent, Memorandum, May 18, 1948. Resource Management Records, ROVA Archives.

642. A pair of mounted vases with lids (without electric lamps) nearly identical to VAMA 873-874 is at the Elms (Preservation Society of Newport County, PSNC.2747.1 and .2). Catalog File, VAMA 873-874.

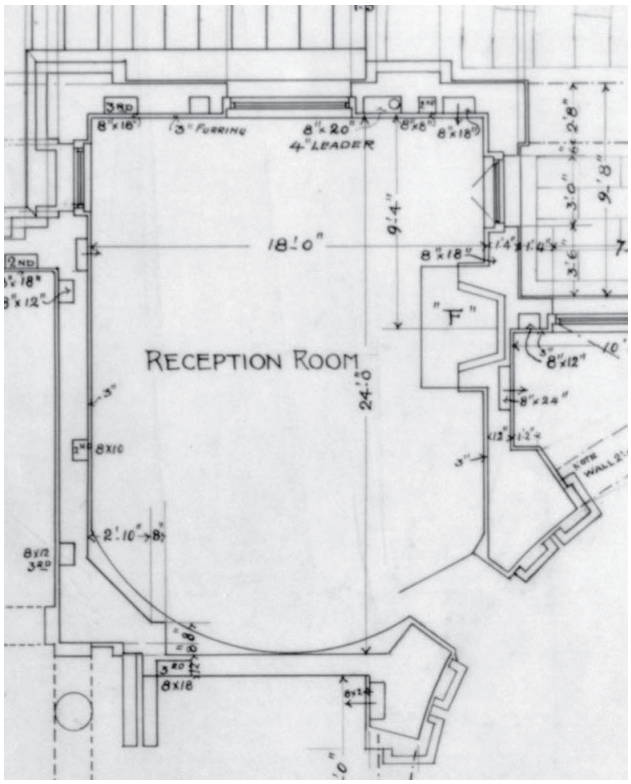


Figure 121. Detail of the Reception Room from the McKim, Mead & White first floor plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

> Whatever the genealogy of the American drawing-room, it must be owned that it too often fails to fulfil its purpose as a family apartment. It is curious to note the amount of thought and money frequently spent on the one room in the house used by no one, or occupied at most for an hour after a "company" dinner.
>
> To this drawing-room, from which the inmates of the house instinctively flee as soon as their social duties are discharged, many necessities are often sacrificed. The library, or den, where the members of the family sit, may be furnished with shabby odds and ends; but the drawing-room must have its gilt chairs covered with brocade, its vitrines full of modern Saxe, its guipure curtains and velvet carpet.[643]

The desire for an eighteenth-century French salon had its origins in the Empress Eugénie's cult-like fascination with Marie Antoinette and the *Ancien Régime*. In the United States, Alva Vanderbilt inspired interest with her trendsetting Régence salon in the 660 Fifth Avenue chateau by architect Richard Morris Hunt. Unique for an American house in 1883, the room was designed and fabricated by Jules Allard et Fils of Paris.

643. Codman and Wharton, *The Decoration of Houses*, 124-125.

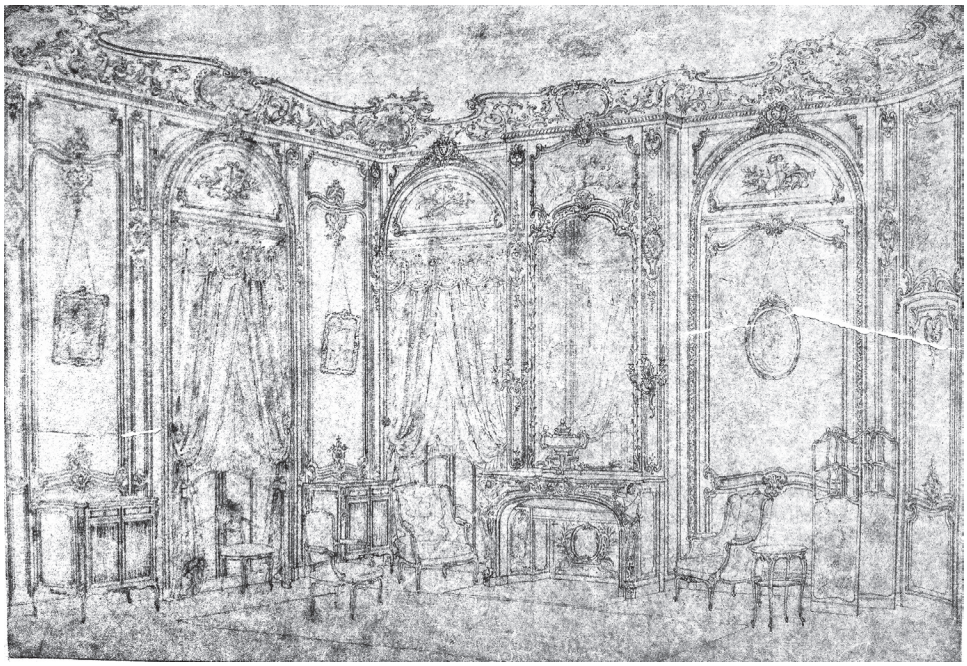


Figure 122. Georges Glaenzer rendering of the Reception Room, looking northwest (image enhanced for contrast). Glaenzer's original intent was to place the two cabinets on the west wall flanking the window. This was not possible since the heat register is situated at the north end of that wall. Architectural Drawings Collection, ROVA Archives.

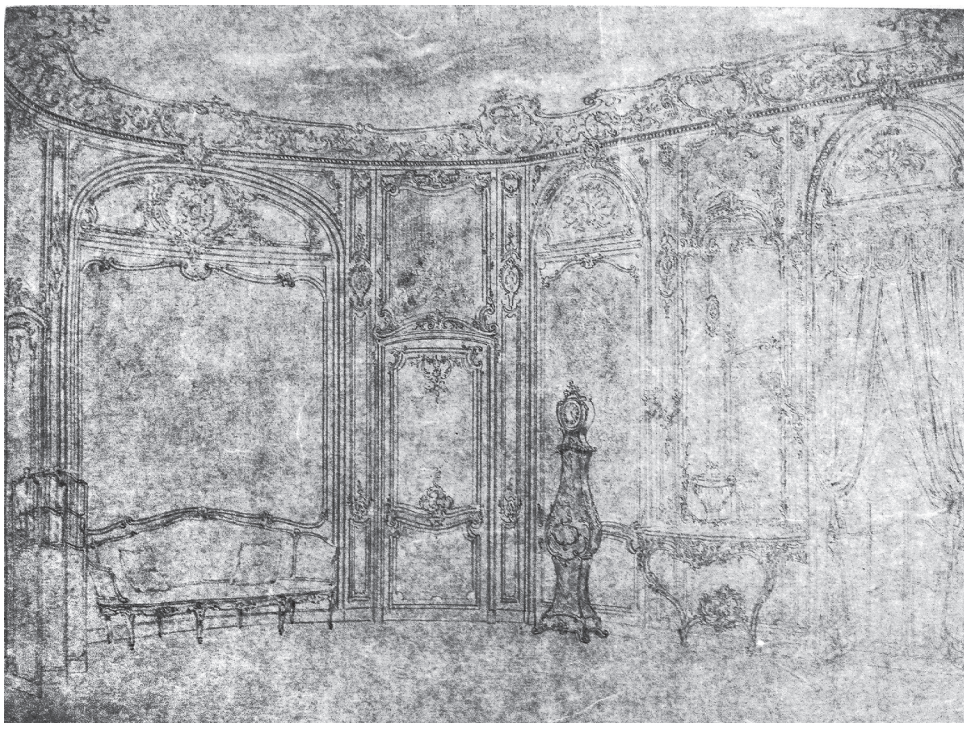


Figure 123. Georges Glaenzer rendering of the Reception Room, looking southeast (image enhanced for contrast). The tall case clock had to be placed in the position of the false door when one of the cabinets was located east of the console table. Architectural Drawings Collection, ROVA Archives.

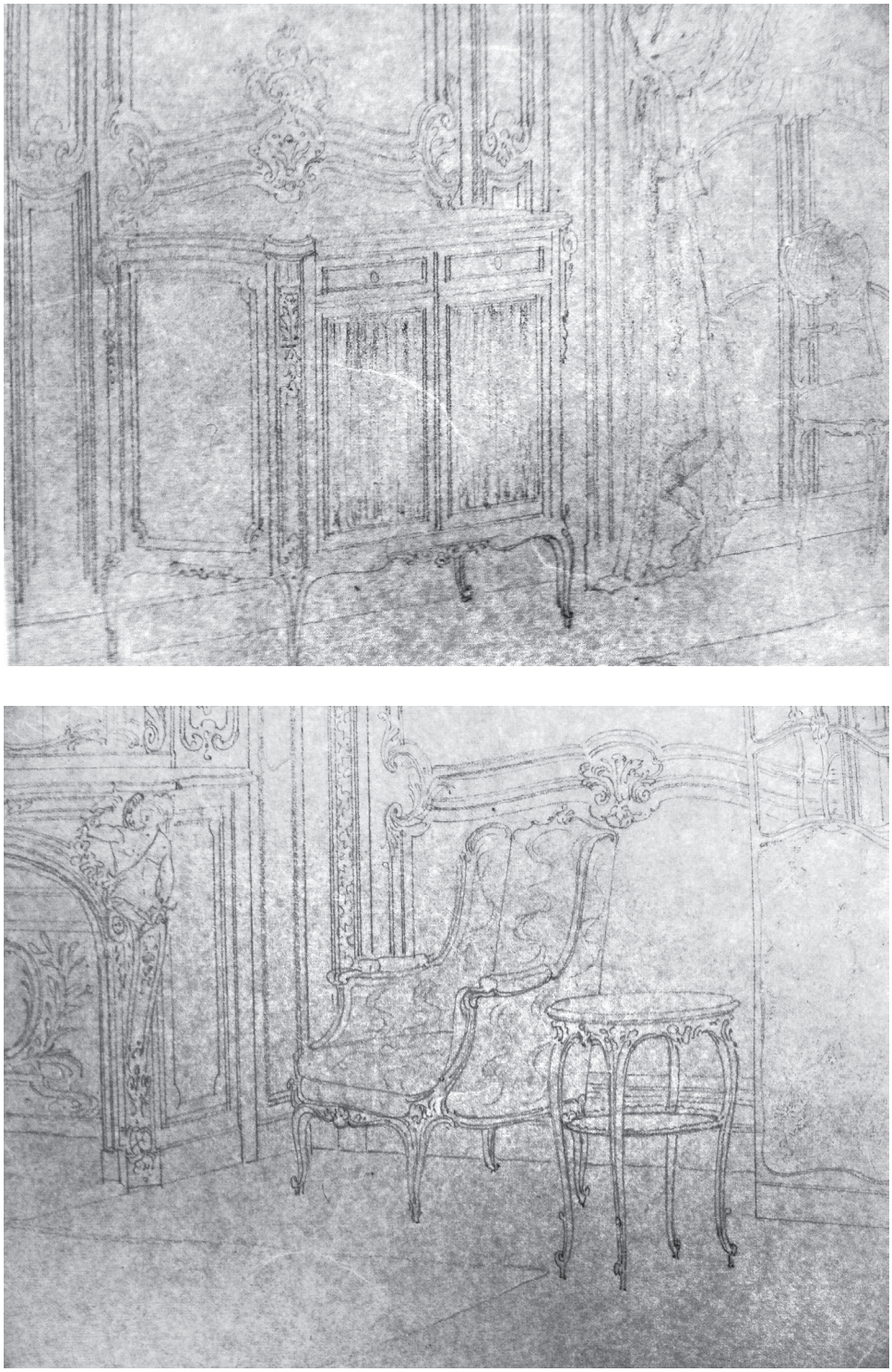


Figure 124. Details of the furnishings from the Georges Glaenzer rendering of the Reception Room, looking northwest (image enhanced for contrast). The wing chair closely matches the pair of chairs used in the room. Architectural Drawings Collection, ROVA Archives.

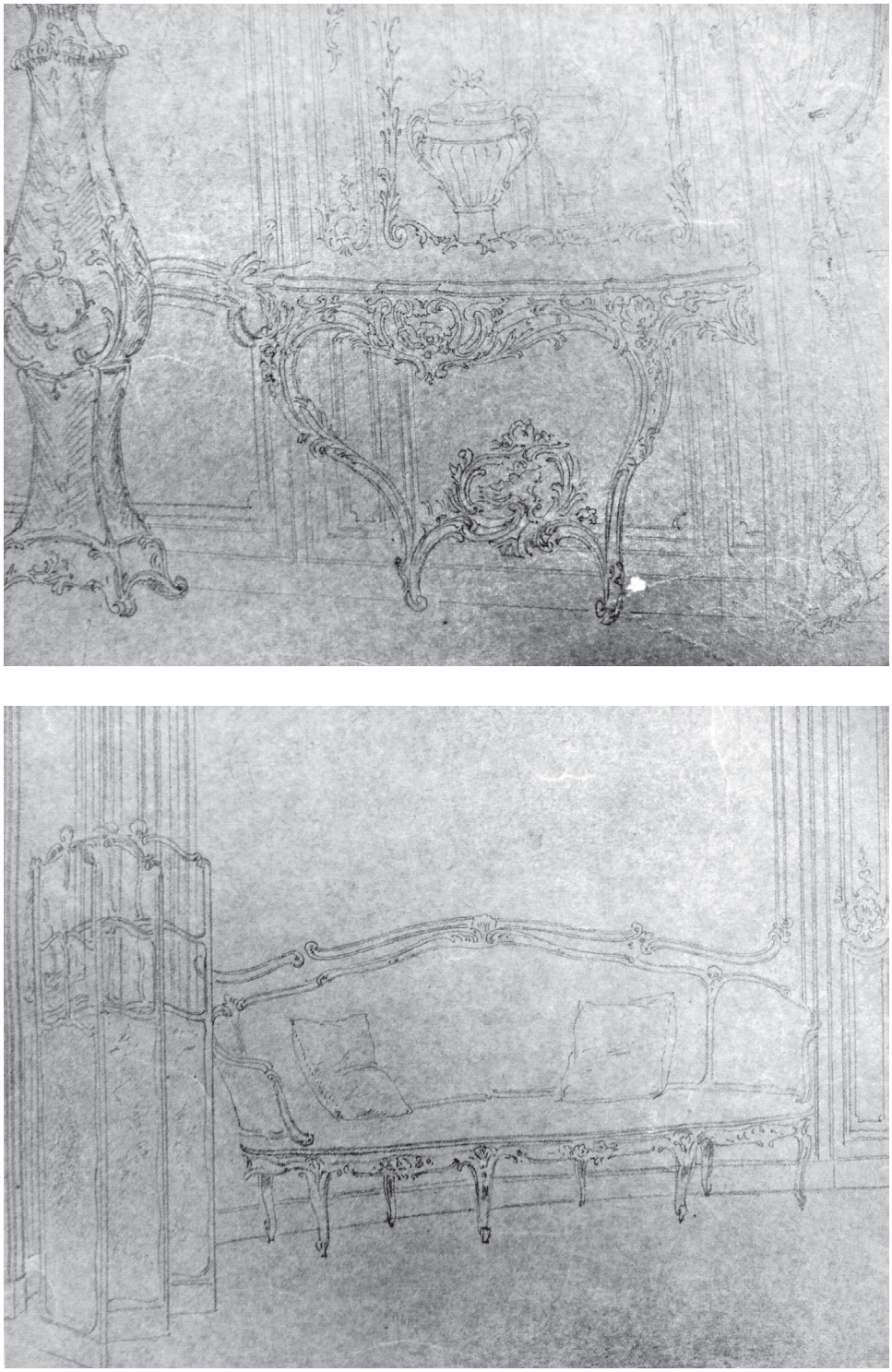


Figure 125. Details of the furnishings from the Georges Glaenzer rendering of the Reception Room, looking southeast (images enhanced for contrast). Note the urn-like vase placed on the console table in the upper image. Architectural Drawings Collection, ROVA Archives.

Ten years before the construction of the Hyde Park mansion, an 1887 editorial in the American journal *Art Amateur* noted that there was

> no abatement in the rage for drawing-rooms in the style of the three monarchs who last sat upon the French throne. Paris and London have been ransacked by our Herters and Watsons until there is hardly a first-class piece of old furniture or a fragment of genuine tapestry of the best periods of Louis Quinze or Louis Seize to be had for love or money… The copyists are kept very busy, and the supply from that source at least shows no danger of giving out. …Mrs. William Henry Vanderbilt's Louis XIV salon of course is famous; but it is not finer than the Louis XV salon of Mrs. William K. Vanderbilt, with its [Paul] Baudry painted ceiling… For Mr. Cornelius Vanderbilt's Louis XVI music room, the oak paneling all came out of an old French chateau; but surely it was a shame to paint and gild it. Mrs. Ogden Goelet's Louis XVI drawing-room is perhaps the finest example in the city of that style.[644]

In September of 1897, Charles McKim asked Stanford White to "Look up old room in Paris Style Louis XVI, and if you find anything worth while, cable," suggesting that a French salon was planned for the Hyde Park mansion from the earliest stages.[645] He went on to specify that White was not to "use any part of the money for this room,"[646] perhaps indicating that Georges Glaenzer, the designer for the Reception Room, was already looking for *boiserie*. But no antique paneling was used in this room. Instead, Glaenzer provided a richly paneled Louis XV-style space inspired by French design sources. His renderings for the room indicate that he provided, or helped choose, the furnishings as well.

Two perspective drawings and one ceiling plan by Georges Glaenzer from 1897 document his design scheme for the room.[647] As constructed, most of the details follow Glaenzer's concept; but there are some noticeable differences:

- Glaenzer shows paintings on the panels above the mirrors and doorways.
- The tapestry panel centered on the curved east wall is larger in the perspective drawing.
- The existing detailing of the ornamented ceiling cove and the shape of the frame surrounding Simmon's ceiling painting differs from Glaenzer's drawing.
- The two Glaenzer perspective views include the placement of some furnishings as well as four wall-lights (brackets), with two fixtures flanking the overmantel mirror and two flanking the large mirror centered on the south

644. *Art Amateur*, October 1887, 107. As cited in Craven, *Stanford White: Decorator in Opulence and Dealer in Antiquities*, 109.

645. The first floor plan for the Langdon mansion renovation shows a reception room filling the south hyphen, acting as a foyer to the living room. McKim, Mead & White first floor plan for the modifications to the Langdon mansion, Architectural Drawings Collection, ROVA Archives.

646. Charles McKim to Stanford White, September 17, 1897, Stanford White Papers.

647. Georges Glaenzer, Perspective of Northwest Corner, Perspective of Southeast Corner, Ceiling Plan, Architectural Drawings Collection, ROVA Archives.

wall. Glaenzer does not show the additional matching pairs of wall-lights now on the east and west walls.

HISTORY OF ROOM USE

The Vanderbilts

As the Reception Room, this richly embellished space was meant for receiving the Vanderbilts' guests and entertaining small numbers of friends. The feminine décor of this room contrasts with the masculine feeling of its counterpart, the Den across the Elliptical Hall.

A 1949 interview with Alfred Martin revealed that the room was, in fact, used very little (as Codman and Wharton observed). Tea might be served here for very special guests—Eleanor Worcester remembered having tea in this room during a weekend visit—or a small group of eight to ten dinner guests would congregate here until dinner was announced. Martin also said that Mrs. Vanderbilt used the room when she wanted to be alone; "…when the door was closed that was a sure indication that Mrs. Vanderbilt did not want to be disturbed."[648]

The Vanderbilts had the ceiling mural by Edward Simmons painted over.

Mrs. Van Alen

Mrs. Van Alen may have removed some small items from the room.

National Park Service

In 1962, the National Park Service uncovered the ceiling mural of *Aurora*. In the 1970s, the window treatments were reproduced, and some of the seating was reupholstered. Visitors view the room from the central Hall, through the northwest doorway.

ROOM DESCRIPTION

Architectural Description

The Reception Room is situated along the southwest side of the Elliptical Hall and immediately west of the Foyer leading to the Living Room. The 23' x 17' space is a small, jewel-box of a room, rectangular but for the east wall that curves into a shallow ellipse. A single doorway at the north end of the curved wall provides access from the Elliptical Hall. Elegantly-detailed French doors cover a large window opening centered in the west wall; similar doors cover the narrow window openings at the west ends of the north and south walls.

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648. Martin interview, December 3, 1949 and December 8, 1947; Worcester interview, March 6, 1981.



Figure 126. Reception Room, 1938. Photographs of Hyde Park Property, Residence of Frederick W. Vanderbilt, Hyde Park, NY, by Rodney McKay Morgan for Margaret Louise Van Alen, ROVA Archives. Note the framed photograph on the mantel. It may be an image of Louise Vanderbilt in an eighteenth-century costume for a fancy dress ball, perhaps the famous 1905 James Hazen Hyde Ball.

Figure 127. (Below) Reception Room, 1940, from Alfred Hopkins, "Inventory of the Principal Articles of Furniture and Furnishings Contained in the Main Rooms on the First and Second Floors in the Residence of the Late Frederick W. Vanderbilt at Hyde Park, New York," June 5-7, 1940, Resource Management Records, ROVA Archives.

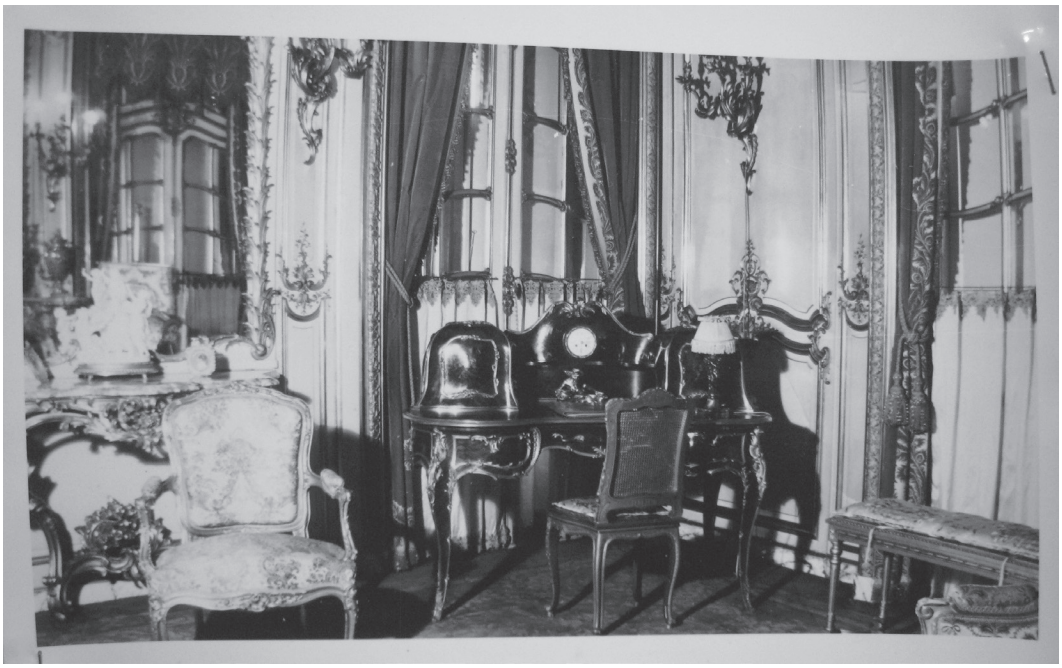




Figure 128. Reception Room, 1940, from Alfred Hopkins, "Inventory of the Principal Articles of Furniture and Furnishings Contained in the Main Rooms on the First and Second Floors in the Residence of the Late Frederick W. Vanderbilt at Hyde Park, New York," June 5-7, 1940, Resource Management Records, ROVA Archives.



Figure 129. *New York Times* photographs of the Reception Room, 1940. In the lower photograph, note the cord extending from the wall sconce to the lamp on the desk. ROVA Archives.

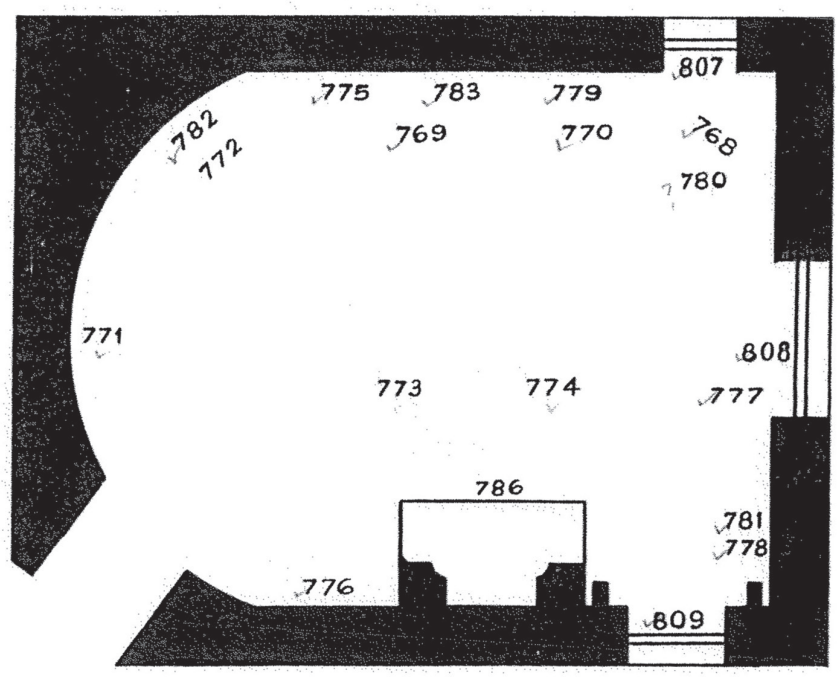




Figure 130. Floor plan of the Reception Room from the 1964 Furnishings Plan and photograph by George Chambers, Resource Management Records, ROVA Archives.



Figure 131. Reception Room, 1964. Photographs by George Chambers, Resource Management Records, ROVA Archives.

Architectural Finishes

The walls are covered in Louis XV-style *boiserie* (woodwork or paneling), painted and embellished with gilding. Gilded frames on the north and south walls incorporate large mirrored panels; on the east wall, an Aubusson tapestry is framed by a simpler gilded molding. Paul Miller (Curator at the Preservation Society of Newport County) believes that the boiserie may be the work of Jules Allard et Fils. If so, it reflects Louise Vanderbilt's taste for retro Rococo ornament, and does not have the period fidelity of other contemporary rooms by the firm. But it can be related to similar commissions by Allard for the Townsend family in Washington (Carrere & Hastings) and the Bishop Room (Carrere & Hastings) in the Metropolitan Museum, both from 1903.[649] A marble fascia trims the base of the paneling.

Centered on the north wall is one of the room's outstanding original features: the Rouge Royal marble (Rouge de Rance from Belgium) mantel extravagantly ornamented with applied gilt-bronze mounts that feature the mark "HV," likely the initials of the late nineteenth-century French bronzier Henry Vian.[650] The design corresponds to the mantel illustrated by Georges Glaenzer in his perspective drawing of the room.

The wood floor is covered with the original Vanderbilt-era wall-to-wall rose-colored carpet.

The coved ceiling includes a luminous painted panel of "*Aurora and Tithonus"* by the American artist Edward Simmons,[651] bordered by gilded, scrolling motifs enriched with birds, centaurs, baskets of flowers, and putti.[652] At some point in the Vanderbilt era, *Aurora* was covered in white paint. Mrs. Van Alen Bruguiere claimed that the overpainting occurred in 1906, when Whitney Warren was modifying the Elliptical Hall and Living Room.[653] The Simmons mural was uncovered by the NPS in 1962.[654]

FURNISHINGS

The Reception Room remains remarkably intact, and all of the Vanderbilt-era furnishings remain in the room or are in storage.

649. "Report of Paul Miller visit, November 19, 2004," Curator's Active Files; and additional comments by Mr. Miller, November 6, 2013.

650. Curator's Active Files.

651. Edward Simmons (1852 –1931) was an American artist known for his murals. Surviving work can be seen in the Thomas Jefferson Building of the Library of Congress and at the Criminal Courthouse at 100 Centre Street in New York City.

652. Vanderbilt houses traditionally have a ceiling mural with a representation of Aurora. Information from Frank Futral, Curator, ROVA, November 2014.

653. Memo from Acting Superintendent to Regional Director, February 19, 1962, re: telephone call from Mrs. Louis Bruguiere concerning Gold Room [Reception Room] Ceiling. Resource Management Records, ROVA Archives.

654. Superintendent's Monthly Report, May 1962, Resource Management Records, ROVA Archives.



Figure 132. A Sormani desk (above), similar to the one in the Reception Room, is signed and labeled "Sormani Paris/134 Blvd Haussmann." A cylinder desk (left) like the Vanderbilt desk now in Chateau-sur-Mer was sold by Sotheby's in 2012. Sotheby's New York, *19th Century Furniture and Decorative Arts*, October 24, 2012, Lot 42; and October 30, 2013, Lot 49.

Furniture in the 1897 Glaenzer Renderings

The earliest record for the appearance of the Reception Room are Glaenzer's two handsome perspective views that show detailed renditions of several pieces of furniture. The view looking southeast includes a Louis XV sofa centered on the curved east wall, a Louis XV console table positioned beneath the large mirror set in the paneling of the south wall, and immediately to the east of the console a Louis XV long-case clock. A pair of wall-lights (*bras de lumiere*) flank the mirror.

The northwest rendering illustrates the fireplace mantel and several pieces of furniture. Flanking the west window is a pair of Louis XV cabinets with glazed doors; a single side chair is positioned in front of the window.[655] Louis XV wing chairs sit on each side of the fireplace. These chairs are flanked by a single armchair and a small round or oval two-tier table. A three-panel screen is positioned in front of the door opening to the Elliptical Hall.

Several of the furnishings drawn by Glaenzer match the furniture in the room and confirm that his drawings not only served to accurately represent the intended architectural aspects of the room but also illustrated actual furnishings that he would supply.

655. The room, as constructed, has heat registers in the paneling on either side of the west window, preventing the placement of cabinets as shown by Glaenzer. Instead, the Sormani cabinets were positioned on the north and south walls.

Furniture

Of the furniture listed in the 1938 inventory, all but the gilt and cane bench (VAMA 777), the Louis XVI-style center table with a parquetry top (VAMA 778), and the pole screen (VAMA 783) were in the room during this investigation.

Two of the objects are known to be reproductions of eighteenth-century French furnishings. The gilt wood, serpentine marble top, console table from Sormani (VAMA 779) copies one in the collections of the Louvre in Paris (OA 51.27), as does Sormani's ornate long-case clock (VAMA 782) (OA 5501). The original clock, made by French ébéniste Martin Carlin, was at one time owned by the Empress Eugénie and was often copied.[656]

The pair of Louis XV style elbow chairs (VAMA 769, 770) and the Louis XV cane sofa (VAMA 771) are attributed to Jules Allards et fils.[657] The backs of the two arm chairs were upholstered with reproduction fabric at an undetermined date.[658]

The Louis XV-style desk (VAMA 768) was not shown in the Glaenzer renderings, but fits well with the other eighteenth-century inspired furniture in the room.[659] There is no evidence to confirm or deny its original placement here, other than the lesser quality of the ormolu mounts, which is not equal to that found on the other French-style furnishings in the house. The Henry Poor residence at 1 Lexington Avenue in New York City included a Louis XV style ladies desk in the reception room designed by Stanford White. The richly furnished Louis XV style reception room in the George J. Gould New York City townhouse (1907) also had a large Louis XV desk (*bureau plat*) among the numerous other furnishings. It is possible that the Vanderbilt desk originated at 1025 Fifth Avenue, where Duveen supplied a satinwood desk in 1918 for the reception room.[660]

In 1938, there was another important Sormani desk in the mansion: the *Bureau a Cylindre*, located in the third floor Lavender Bedroom. It is possible that this desk was removed from one of the Vanderbilts' other homes, or was used here instead of the desk (VAMA 768) now in place. After 1940, the cylinder desk was removed by Mrs. Van Alen; it was later donated by her son and daughter-in-law to Chateau-sur-Mer in Newport.[661]

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656. Daniel Alcouffe, Anne Dion-Tenenbaum, Amaury Lefébure, *Furniture Collections in the Louvre* (Paris: Editions Faton, 1993) volume 1, 286. Catalog File, VAMA 782.

657. Frank Futral, Memorandum to File, November 19, 2004. Curator's Active Files, ROVA.

658. Catalog File, VAMA 769, 770.

659. An identical desk was sold by Sotheby's on October 30, 2013 as Lot 49 for $37,500. The lock of the middle drawer of that desk is signed "Sormani Paris/134 Blvd Haussmann" (the firm was at this address from 1914 to 1934). The inset clock is marked "Barbier/a Paris."

660. Henry Duveen to Frederick Vanderbilt, February 13, 1918, Duveen Brothers Records, Series II: Papers and Correspondence 1901–1981.

661. The Preservation Society of Newport County, PSNC.4417a-b. An identical desk was sold by Sotheby's on October 24, 2012 as lot 32 for $116,500. Though unsigned, that desk is attributed to Paul Sormani or Henry Dasson. The catalog description notes that another example of this desk was delivered to Vanderbilt Mansion in Hyde Park by the decorator Georges Glaenzer, but no source is listed for that information.

The Sormani étagère or tea table (VAMA 845) in the room in 2012 is not shown in Glaenzer's perspective drawing. It was listed in the Living Room inventory in 1938, and appears in that room in the 1938 photographs. Its small size allowed it to be moved about as needed.

The two wing chairs (VAMA 773, 774) were reupholstered in 1972. Pieces of the yellow silk satin and ciselé silk velvet remain in the collection.

The other French furnishings in the room in 1938 include a Louis XV style cane and tapestry armchair (VAMA 772), a pair of Louis XV style marble top cabinets by Sormani (VAMA 775, 776), and a walnut and cane side chair (VAMA 780). A gold seat cushion from the side chair (VAMA 780) remains in the collection (VAMA 6620).

A gilt-bronze pole screen with a silk panel (VAMA 783) was placed near the fireplace, The embroideries on the screen are "based on the textiles of Philippe de la Salle (1723–1804), particularly a hanging made to be offered by the city of Lyons to Queen Marie-Antoinette."[662]

A Louis XVI-style gilt wood, marquetry-top center table (VAMA 778), now in storage, was used here in 1938 (when it was listed as a Louis XV-style table). It is seen in the room in later photographs. If not original to this house, it may have come from 1025 Fifth Avenue or Sonogee.

Decorative Objects

The composition book[663] attributed to Fred Traudt includes a brief account of this room, referred to as the Salon. A diagram dated June 1938, the month of Frederick Vanderbilt's death, shows that the marquetry-top Louis XVI style table (VAMA 778) held two photographs, the smallest of the bisque figures, *Europa and the Bull* (VAMA 654), and the figure of Cupid with two women (see Figure 133).

Of the many objects included in the 1938 inventory, only a handful can be identified in the 1938, 1940, and 1964 photographs of the Reception Room. The pair of gray marble urns (VAMA 787, 788) marked "Henry Dasson & Cie 1890" are seen on the mantel in each generation of photographs, as is the French bronze garniture from Henry Dasson, consisting of the clock (VAMA 789) and a pair of cherub candelabra (VAMA 790, 791).

Visible in all the early photographs are the two porphyry urns marked "Henry Dasson / 1875." They are positioned on the matching Sormani cabinets (VAMA 775, 776). A few of the eighteen small ceramic ornaments also appear in the photographs. In the 1938 image, the Sormani cabinet (VAMA 776) on the north wall includes the two Sevres porcelain figures of a "Lady in Blue gown" and a "Lady in Mauve gown." The same photo records a small framed photograph resting on the mantel. The image appears to be a woman (Louise Vanderbilt?) wearing an eighteenth-century style dress, perhaps for a costume ball. Another 1938 image, looking south, shows the group *Offering to Love* positioned on the console table (VAMA 779).

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662. Ghelerter, "Textile Collection."

663. "Fred Traudt Composition Book," 1935-1943, ROVA Archives.

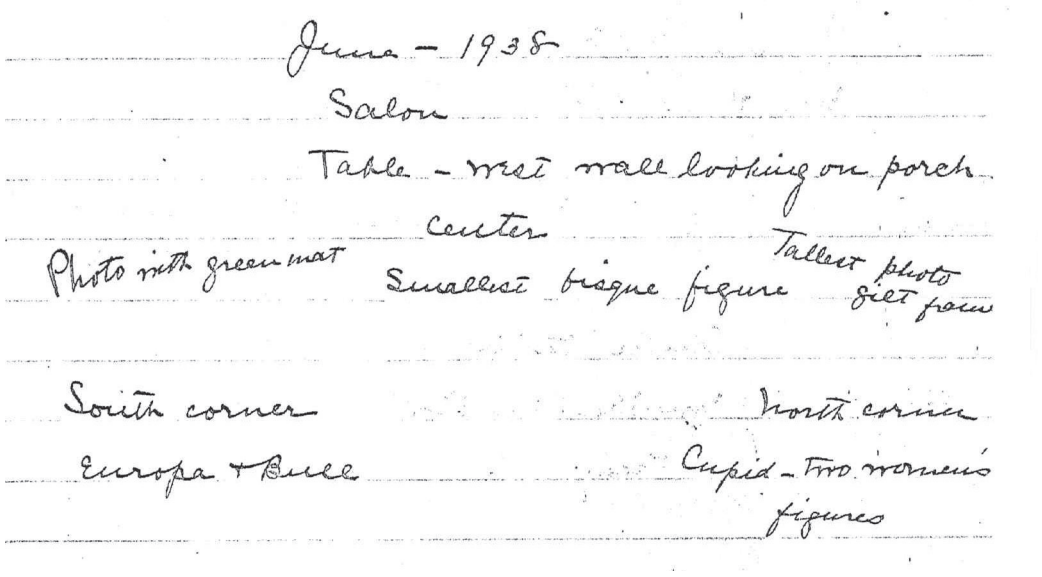


Figure 133. Decorative objects on the Reception Room table near the west wall in June 1938. "Fred Traudt Composition Book," 1935-1943, ROVA Archives.

In the same image, the French bronze desk lamp and the Sormani inkstand (VAMA 793) are placed on the desk (VAMA 768).

Neither of the silver inventories list silver objects in this room.[664]

Works of Art

The eighteenth-century Aubusson tapestry on the east wall is related to a set of eight from *Les Amuseuments Champêtres* after designs by Jean-Baptiste Oudry. According to Pascal Bertrand, this tapestry represents either *Le joueur de broche en cul* or *Le main chaude*.[665]

Window Treatments

In 1938, there were "three pairs of lace trimmed sash curtains" and "three pairs of gold velvet window drapes with valances." The earliest images of the elaborately ornamented drapery are two 1940 photographs. The lace-trimmed sash curtains are shown covering the lower portions of the south and west windows. The scallop-like lace trims the top and bottom edges of the curtain panels. There is evidence in the window jambs that the brackets that support the sash curtain rods were raised upward approximately 1/4" to 1/2" at an undetermined date; probably to accommodate longer replacement curtains.

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664. "Silver List," 1911; "Inventory of Silverware," 1918.

665. Frank Futral, Memorandum to File, June 11, 2013. Curator's Active Files, ROVA.



Figure 134. Reception Room, looking southwest. JGWA, 2013.



Figure 135. Reception Room, looking southeast. JGWA, 2013.



Figure 136. Reception Room, looking northeast. JGWA, 2012.

The three pairs of Vanderbilt-era curtain panels and matching valances were replaced by reproductions in 1968 and then again in 1978, using fabric purchased in 1975.[666] These draperies visually match the ones shown in the early photographs. The applied peacock feather ornament matches exactly the application in the photographs. Even the way the fringe hangs from the valances replicates the original. The recent application of lace trim to the top and bottom of the sheer curtains provides the finish needed to reproduce the overall effect.

Fragments of the Vanderbilt gold velvet valances survive in the collection (VAMA 6605-6607). The velvet is embellished with peacock feather motifs and a scalloped edge. The trimming was removed from the valances and used on the reproduction curtain panels.[667]

Within each window reveal are three sets of hooks: large Vanderbilt-era hooks, newer hooks, and a Vanderbilt-era cord cleat. There are three pairs of Vanderbilt-era bronze pulleys at the top of each reveal. The cord cleat and pulleys indicate some form of pull-up curtain in the openings, such as an Austrian blind.[668]

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666. Annual Report, 1975. Catalog File, VAMA 4659.

667. Ghelerter, "Textile Collection."

668. A Vanderbilt-era exterior photograph of the west elevation shows what appears to be an Austrian blind in the west window of the Reception Room.

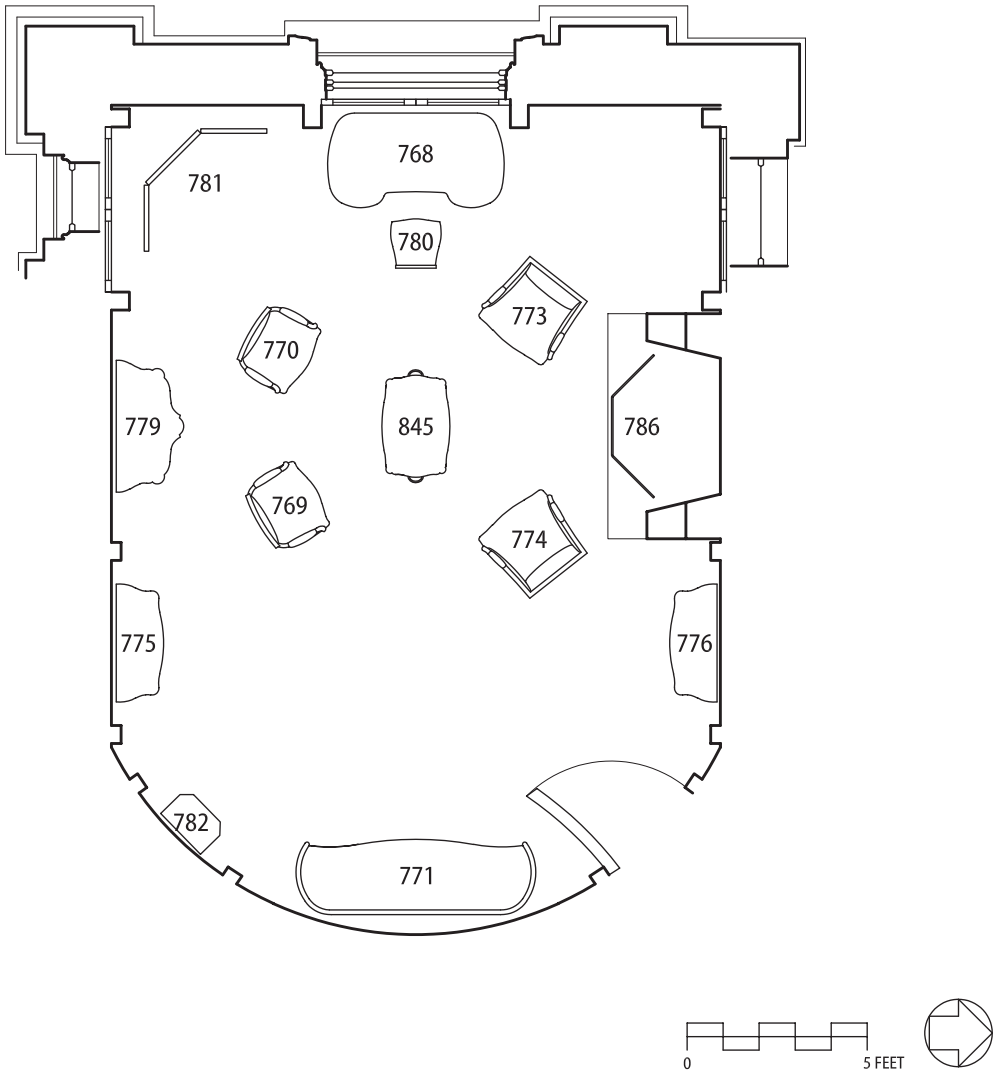


Figure 137. Reception Room floor plan, showing the furniture as arranged in 2012. JGWA.

Floor Coverings

The Vanderbilt-era rose-colored carpet remains on the floor. The 1938 inventory described it as "50 yards Savonnerie rose carpet rug, cut to fit room."

Lighting

The Glaenzer drawings show just four brackets, flanking the mirrors on the north and south walls. When the room was finished, there were eight wall brackets (VAMA 6905-6912)—two on each wall—provided by E.F. Caldwell & Co.[669] The fixtures replicate a *bras de lumiere* at Fontainebleau. The Vanderbilt-era frames for the tulip-shaped, silk-covered shades (shown in the 1938 photographs) are in the collection.[670]

In 1938, the only other lighting fixture was a "French bronze desk lamp, two figures, 11" high, silk shade." In 2012, there were no free-standing fixtures.

Communications

Two call buttons near the northwest doorway are set in a silver-plated brass plate engraved "Butlers Pantry" and "Servants Hall."

DINING ROOM (106)

The Dining Room was designed by McKim, Mead and White. Ten drawings from that firm document the design.[671] The plan refers to the large space as the Dining Room.

In the plans for the Langdon mansion renovations, the dining room was at the north end of the house, in the same location as it is today. While the butler's pantry took up the east end of the room, McKim, Mead and White provided a separate breakfast room immediately south of the dining room. The Vanderbilts gave up the breakfast room for the new design, but gained a larger dining area with space for a second, smaller, table—in effect, the east end of the existing Dining Room was used as the breakfast room.

Charles McKim's original concept for the space is recorded in his September 17, 1897 "Memorandum Concerning Purchases for F.W.V." provided to Stanford White.

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669. Caldwell Collection, Wall Brackets, Volume 3, 8, #d-7452, Cooper-Hewitt Library.

670. The shades are not catalogued. Three of the shades still have the original silk and trim.

671. The McKim, Mead & White drawings for the Dining Room include the first floor plan (#9); Dining Room floor plan and elevations (#176); details (#177); reflected ceiling plans (#182, #210); "Old Stone Mantel (#230); details (#240, #243), doors (#270), #287). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

> To have oak, herring-bone, floor, the woodwork being of mahogany, and consisting of a wainscot not higher than 4 ft., the rest of the trim being also of mahogany, very simple; walls to be covered with damask, or leather; ceiling of stucco. The columns indicated at the entrance of this room are also desirable. Two mantel pieces are needed and one, two, or three rugs; a table and 24 chairs, or a type to be hereafter copied. The table must be extension. One or more sideboards, and at least two side tables.[672]

Stanford White's discoveries in Europe changed the initial concept for the room. When completed in 1899, the room featured full height walnut paneling covering the walls and an antique coffered ceiling supplied by Stanford White, who also found the pair of marble columns. The elaborately carved stone mantels may be two listed in White's purchases: one from Heilbronner in Paris (identified as "Mantel, Dining Room," and another from Bardini in Florence.[673] The side panels on the northwest mantel are carved with the date "1539", indicating that at least part of the mantel may be antique.

Unlike the Living Room and central Hall, this room remains as originally completed. The only change made, near the completion of the room, was a request by the Vanderbilts to tone down the gilding applied to the wall moldings.[674]

There has been some speculation that the mantels were painted because Frederick did not like the way they looked.[675] There is no evidence that these stone mantels were ever painted (although some portions have an applied finish to make all the various parts a harmonious whole[676]); the more likely candidates for this reference are the chimney breasts in the Living Room which were completed in a faux stone finish as part of the renovations carried out by Whitney Warren in 1906.[677]

The Dining Room ceiling, supplied by Stanford White and installed to fit the room by Herter Brothers, retains the original central painted panel supplied by Edward Simmons. A 2009 study found that the bulk of the ceiling, comprised of all the square coffers and surrounding decoration, and the two north-south beams, make up the imported Italian components, and that the elements contributed by Herter Brothers include the L-shaped, quarter-round, and rectangular coffers around the chimneys and the roundels, the painted surface of the two

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672. Charles McKim to Stanford White, September 17, 1897, Stanford White Papers.

673. Stanford White Papers.

674. As noted in *Historic Resource Study* 2000/2008, 110. No specific citation is given for this information, but it appears to come from the Herter Brothers Papers at Winterthur.

675. *Historic Resource Study* 2000/2008, 111. This idea is based on an interview with Mrs. Van Alen, where she stated that "the fireplaces are stone, but were colored by Mr. Vanderbilt as he did not like their original appearance. The report on the interview does not mention which room she was referencing. Francis S. Ronalds, Coordinating Superintendent, Memorandum to the Director, June 3, 1940. ROVA Archives.

676. Margaret Brueker, "Treatment Report, VAMA Dining Room Fireplace: West Mantel," Collections Conservation Branch, National Park Service, May 16, 2005.

677. This finish apparently did not appeal to Frederick Vanderbilt and that surface was later covered in a painted faux wood grained finish to match the adjacent paneling. See the Living Room section of this report.

roundels, the decorative border moldings of the major and secondary beams, and scattered replacement of, or alterations to, other decorative gilded elements.[678]

Correspondence between Stanford White and Simmons illuminates White's involvement in the decoration of the Dining Room, as well as the Vanderbilts' role in the design. To get the Vanderbilts' approval for ceiling murals, White wrote to Simmons, asking for a painting to temporarily put up on the ceiling.

> I think it would be a good thing to try one circular panel up and let Vanderbilt decide whether he cares to have them. If not I will try to use them elsewhere. Hunter says that he got an emergency order from you to have the scaffolds up for the panels and as you wrote in the plural he ordered the other staging. I would send one of the circular panels up to Hyde Park, and I will have Hunter have one of the temporary panels tacked up for Vanderbilt to look at."[679]

Two weeks later, White repeated his request for a sample mural.

> I wish you would roll up your panel and express it up to Vanderbilt's addressed to me. I do not know whether anything will come of it, but I think it will just as well to have it up there.[680]

By December, the Vanderbilts had decided not to use the paintings for the outer ceiling bays. White assured Simmons that he would use them in another project.

> As there evidently is some misunderstanding in reference to the painted panels for ceiling for Vanderbilt, pray consider the two circular panels which you have made as eliminated from the matter entirely; that you have painted these for me and on my order. I will use them elsewhere and will see that the spendulix is forthcoming for them.[681]

This room is similar in size to the marble-lined dining room at the north end of the Mills Mansion (Staatsburgh), designed by Stanford White in 1893. The Mills Mansion dining room finishes are more in keeping with Ogden Codman's recommendations in *The Decoration of Houses*, with marble floors and light toned walls as opposed to dark paneling and tapestries.[682]

Other than textiles, the Dining Room retains all of its Vanderbilt-era character-defining features. It was not subject to modifications by the Vanderbilts, Mrs. Van Alen or the National Park Service.

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678. Building Conservation Associates, Inc., "Vanderbilt Mansion National Historic Site, Dining Room Ceiling conservation Condition Survey and Treatment Proposal," January 2009.

679. Stanford White to Edward Simmons, April 27, 1899, PB #22. Stanford White Papers.

680. Stanford White to Edward Simmons, May 8, 1899, PB #22. Stanford White Papers.

681. Stanford White to Edward Simmons, December 23, 1899, PB #22. Stanford White Papers.

682. Codman and Wharton, *The Decoration of Houses*, 1605.

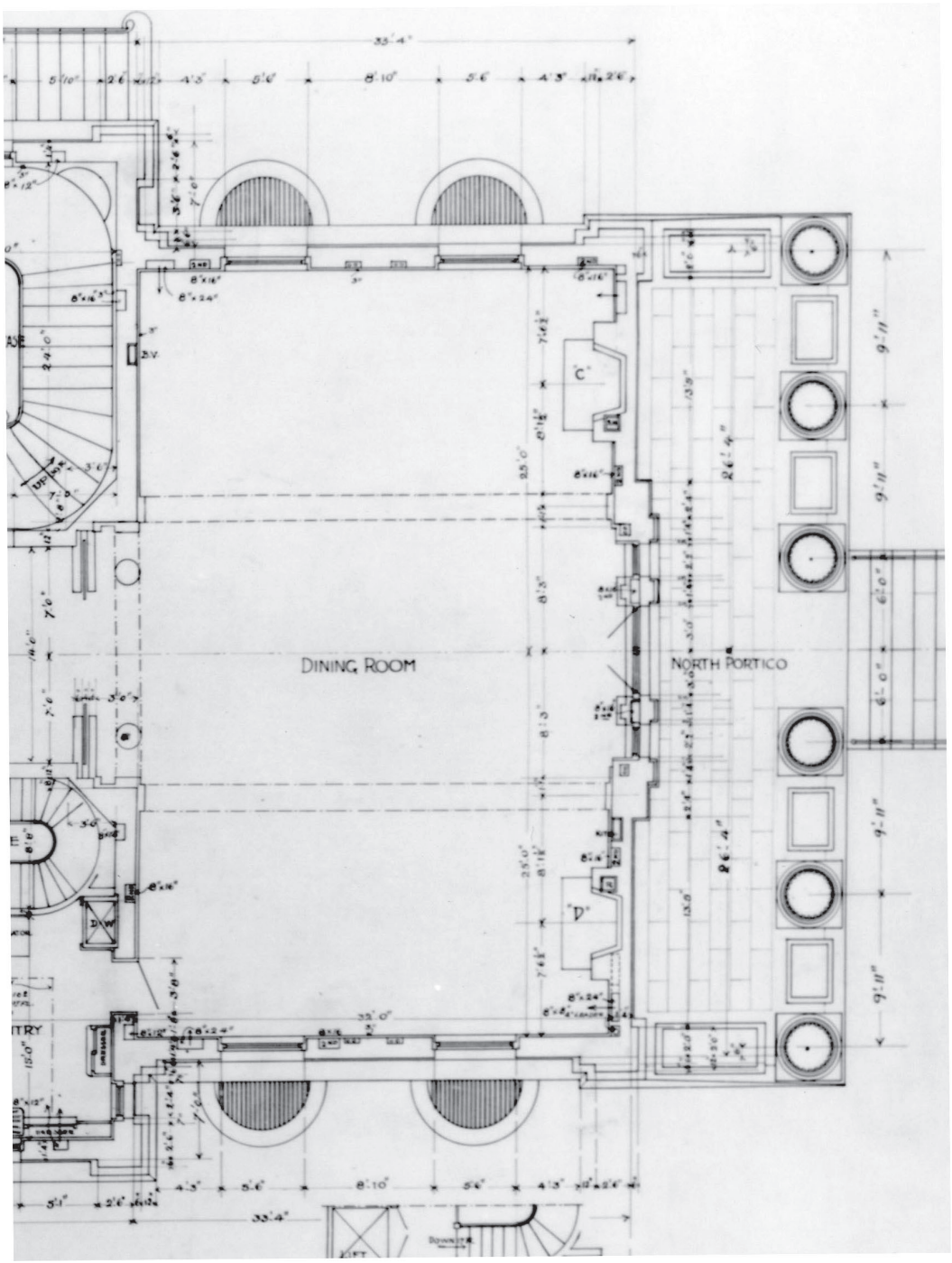


Figure 138. Detail of the Dining Room from the McKim, Mead and White first floor plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

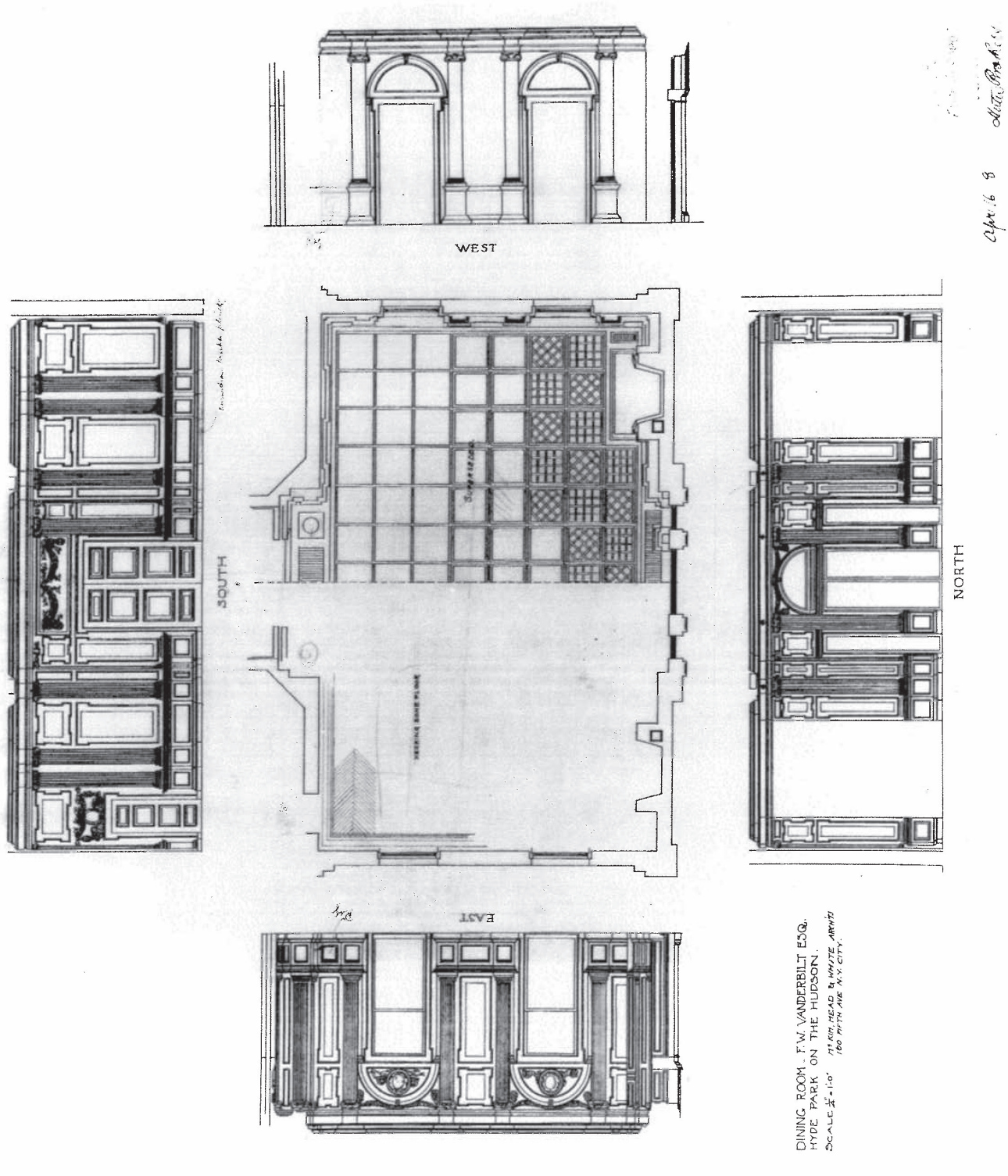


Figure 139. Elevations and plans of the Dining Room by McKim, Mead and White, February 3, 1898. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

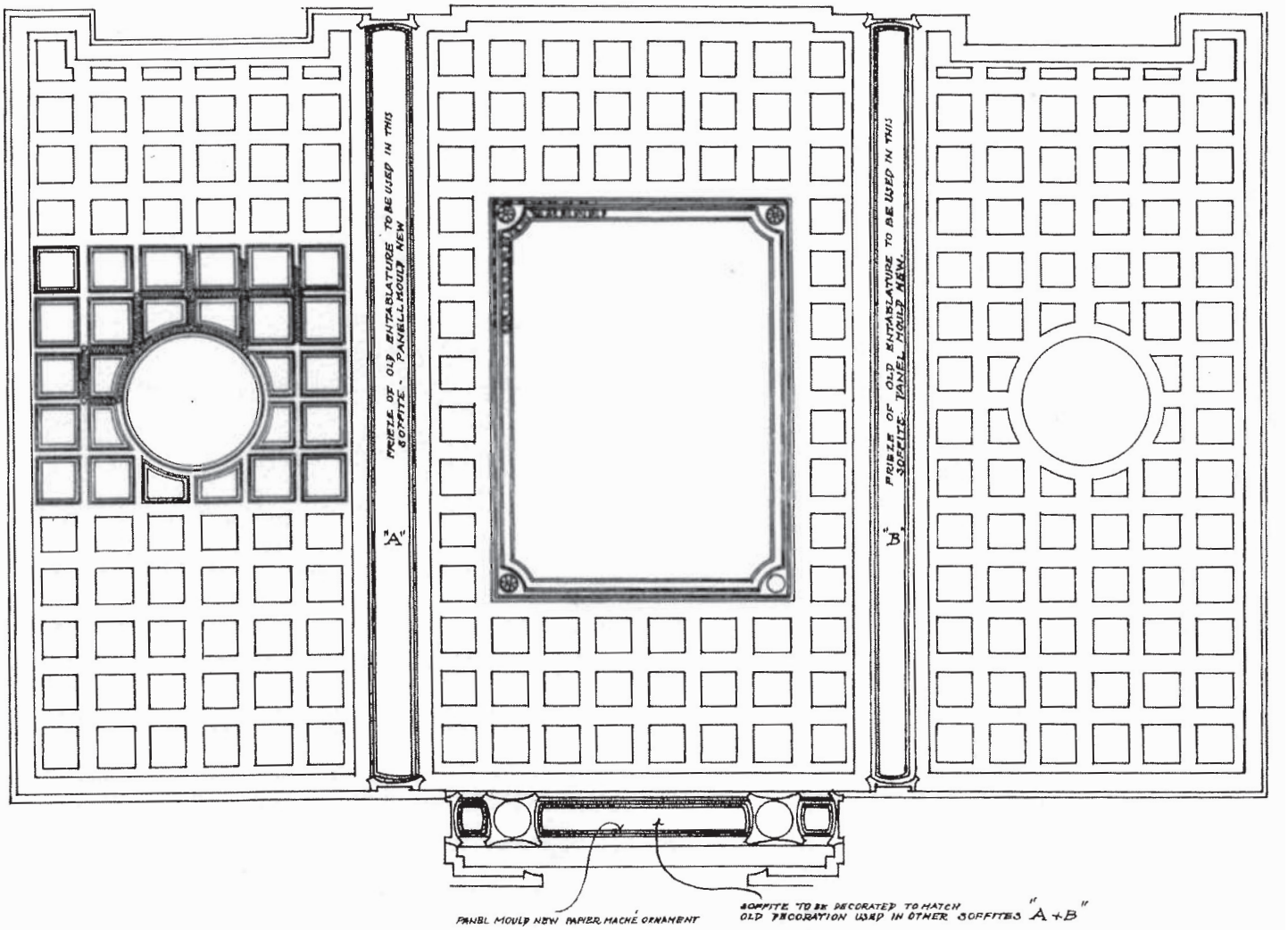


Figure 140. The Dining Room ceiling by McKim, Mead and White, February 11, 1898. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

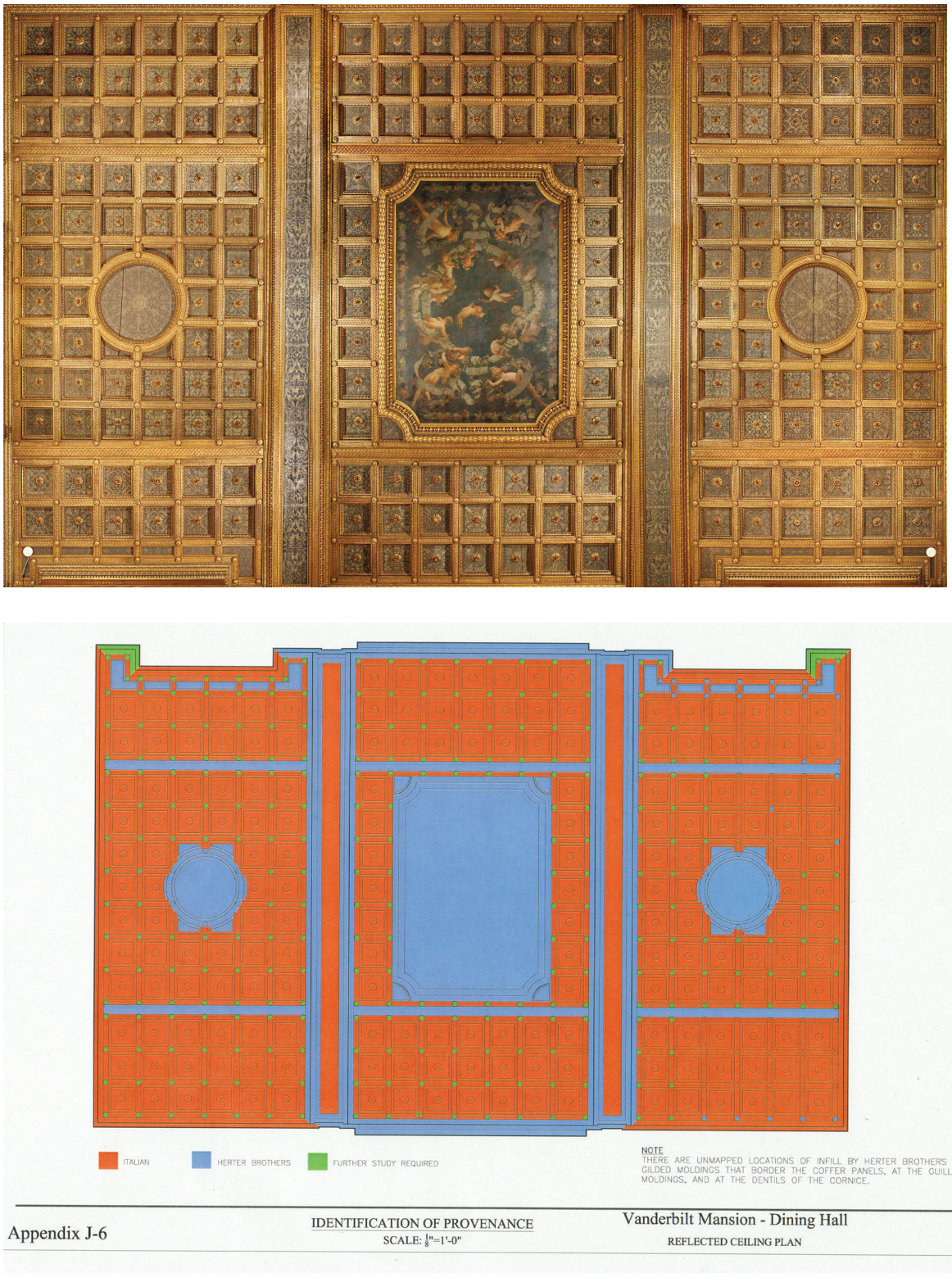


Figure 141. Photograph of the Dining Room ceiling, and a diagram showing the sections (in blue) added by Herter Brothers. Building Conservation Associates, Inc., "Vanderbilt Mansion National Historic Site, Dining Room Ceiling conservation Condition Survey and Treatment Proposal," January 2009.

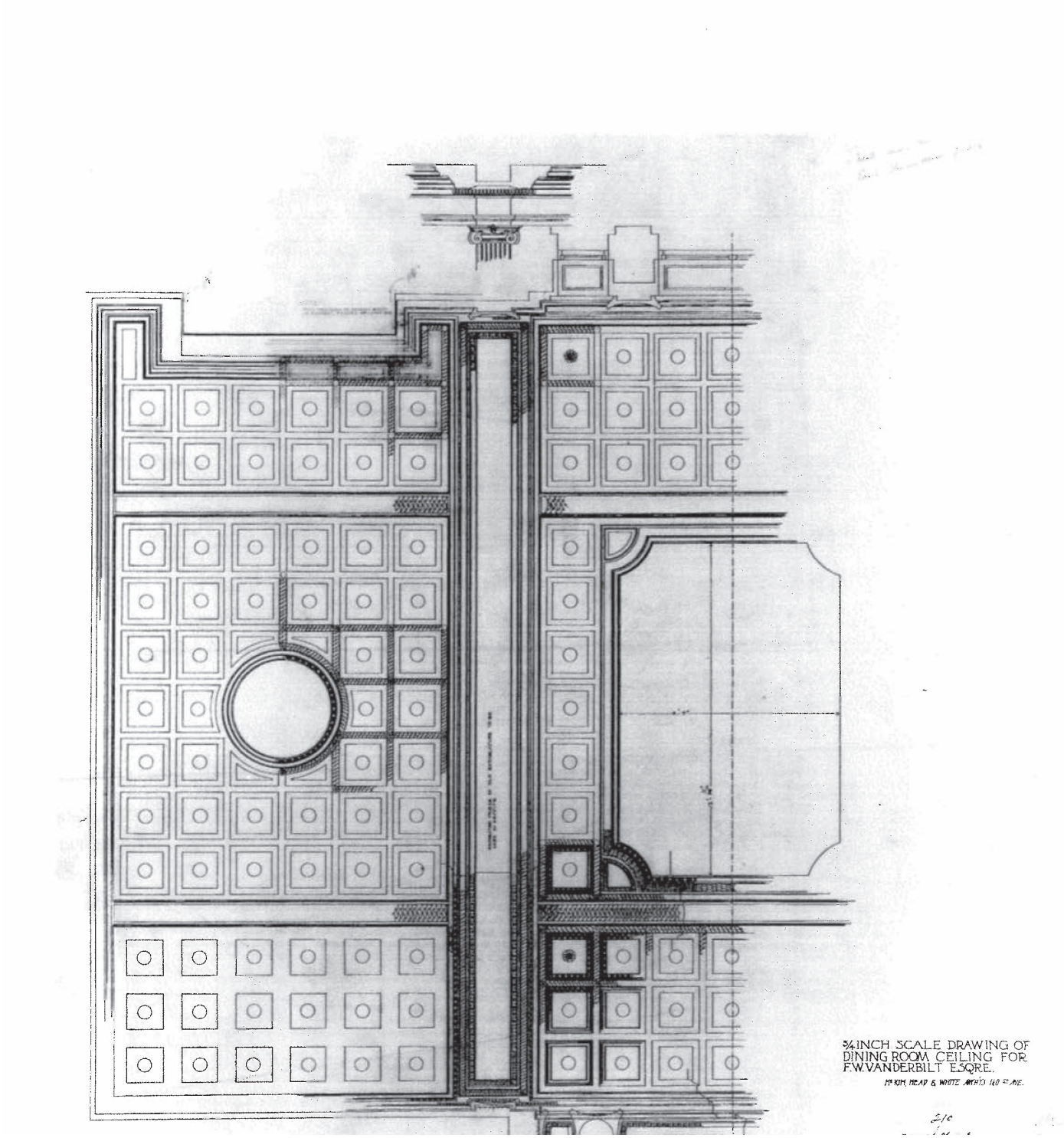


Figure 142. The Dining Room ceiling by McKim, Mead and White, March 21, 1898. This drawing shows the ceiling as completed. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

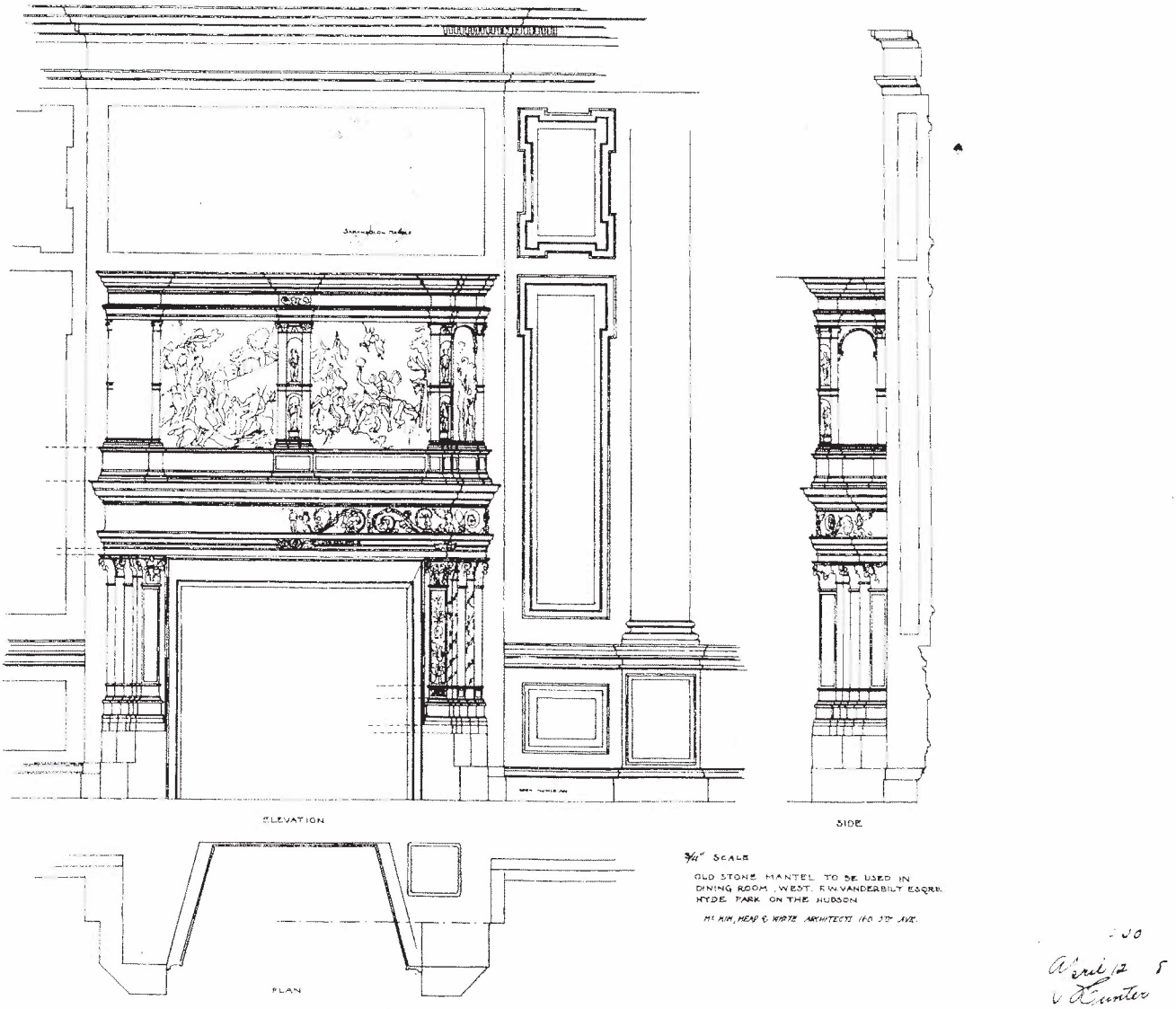


Figure 143. Detail of the Dining Room mantel by McKim, Mead and White, April 12, 1898. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

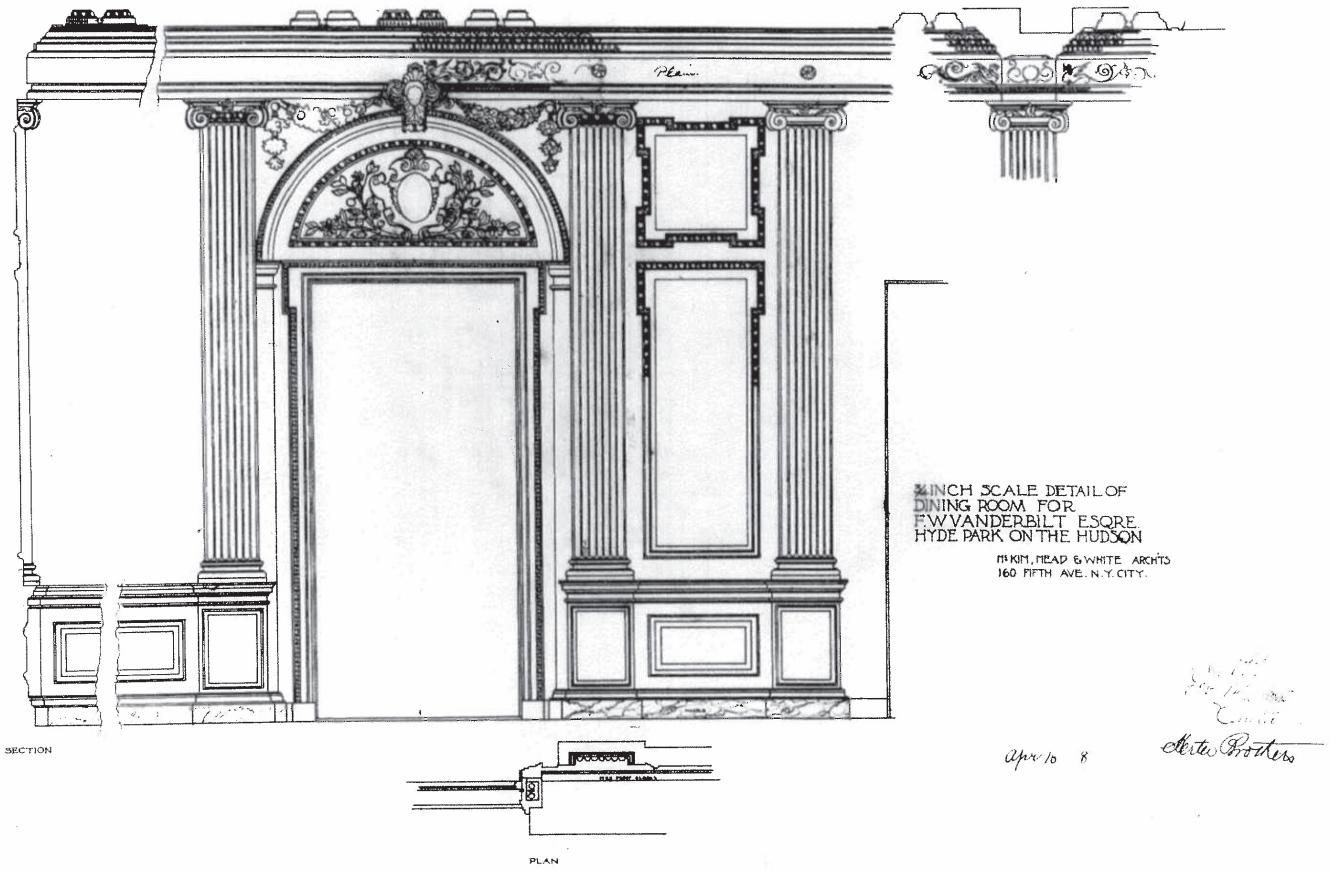


Figure 144. Detail of the windows and paneling for the Dining Room by McKim, Mead and White, April 20, 1898. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

HISTORY OF ROOM USE

The Vanderbilts

The Vanderbilts usually ate breakfast in their bedrooms, but all other meals were taken in the Dining Room. Alfred Martin, the Vanderbilts' "third man" (one of the butlers), recalled many details about their meals and dining habits. Guests could choose to have breakfast in the Dining Room. When they did, then the small table was laid with "a plain white cloth and napkins to match." At the center of the table was

> a swivel tray, and all the coffee and the food was put on this tray, and the family, as they came down, could swing this tray around to what they wanted to take from the tray. It was very plain; red china was used to match the room and all the food was put on the table, it was not served, and they'd just come in; and when they wanted to start the meal and go out; and if there anyone was late, why then fresh food was brought up to them.[683]

When the Vanderbilts dined alone, or if there were less than ten guests, they used the small table, which could be extended to seat a group.[684] Eleanor Worcester, who visited Hyde Park in 1923, loved

> sitting at that little table because then you could talk to [Frederick Vanderbilt]. He was quite quiet. So that when you got him in a crowd, if you went and sat next to him it was just great talking to him. He wasn't just jumping all around talking to everybody . . . it was good conversation.[685]

According to Mrs. Van Alen, Frederick disliked eating at the large table.[686]

For lunch, there was no tablecloth. The small table was laid with "dollies [sic?] and centerpiece, and these dollies would be usually engraved with some kind of flower, colors which, of course, would be chosen to match the flowers. Silver, silver would not be used for lunch. It was always china or glass, white china bowl and white bonbon dishes to match, and silver was never used as I said a moment ago, but glass was very often used."[687]

At dinner, if the couple was alone, a plain white tablecloth covered the small table, and "on the center of the table there would be a silver bowl with flowers in, and four candlesticks and bonbon dishes and four places would be set just the same as if there were four people – two vacant places." Mr. Vanderbilt sat on the south side of the table, with Mrs. Vanderbilt on the north side.[688]

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683. Martin interview, December 8, 1947.

684. Martin interview, December 1, 1947.

685. Worcester interview, March 6, 1981.

686. George A. Palmer, Superintendent, Memorandum, May 18, 1948. ROVA Archives.

687. Martin interview, December 8, 1947.

688. Martin interview, December 8, 1947.

The dinner table setting for guests could be the same – a white tablecloth and napkins – or a lace cloth over a silk or satin tablecloth that "harmonized with the flowers." The china matched the flowers too, red china for red flowers, or white-and-gold china for pink flowers.[689] Sometimes the best china was used, but otherwise, the table was set the same as if the Vanderbilts were dining alone. Mr. Martin remembered that the Vanderbilts ate three courses: fish; a main course; and dessert, fruit, and candies. For guests, there would be an egg dish, an entrée, then chicken, turkey, or some kind of game, followed by dessert and fruit and candies.[690]

Large parties required that the large Dining Room table be extended. At lunch, a yellow satin tablecloth (to match the centerpiece) was covered with a lace cloth. A gilt bowl filled with yellow roses sat on a mirrored tray at the center of the table, with large vases of yellow roses at each end and "four or perhaps six small vases scattered [across the] different parts of the table." Another of the Vanderbilts' employees, Tom Morgan, recalled arranging two thousand "Sunburst" roses on the Dining Room table for a dinner party; he created a "Court of Honor," an oval of columns with festoons of flowers draped between.[691]

Monogrammed white china with gold bands and gilt silverware made up the place settings, along with "gilt bonbon dishes and fruit dishes, gilt salt cellars [and] pepper shakers." Lunch included "hors d'oeuvres first and then some very fancy eggs, an entree with the main dish, of course, would be chicken or turkey and then very fancy ice cream, very fancy cakes, and of course, the fruit and candies."[692]

After lunch, servants cleared the table in preparation for dinner, when the table was covered with a monogrammed tablecloth with matching napkins. A large yacht bowl filled with pink or red roses sat on a round silver tray, with "the two very heavily chased candelabras, one at each end of the table, and two at each in between the candelabra and the bowl on the table. . .there would be various other ornaments on the table, fruit dishes and bonbon dishes." The Italian china was used with pink roses, and red china with red roses. Mr. Martin remembered that the Italian china (white with a flowered border) was purchased specifically to go with the pink roses.[693]

Dinner included soup and fish, then an entree course, and the main course which might be "turkey or anything that they might prefer, and then the ice cream for dessert." Mr. Vanderbilt presided at the east end of the table, and Mrs. Vanderbilt sat across from him at the west end.[694]

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689. See the Butler's Pantry section of this report for more information on the china. The red china was likely the Coalport setting. There are two sets of white and gold china in the collection.

690. Martin interview, December 8, 1947.

691. Morgan interview, February 11, 1974.

692. Martin interview, December 8, 1947.

693. Martin interview, December 8, 1947.

694. Martin interview, December 3, 1949.



Figure 145. Dining Room, 1938. Photographs of Hyde Park Property, Residence of Frederick W. Vanderbilt, Hyde Park, NY, by Rodney McKay Morgan for Margaret Louise Van Alen, ROVA Archives. All of the objects seen in this image remain in the room today.

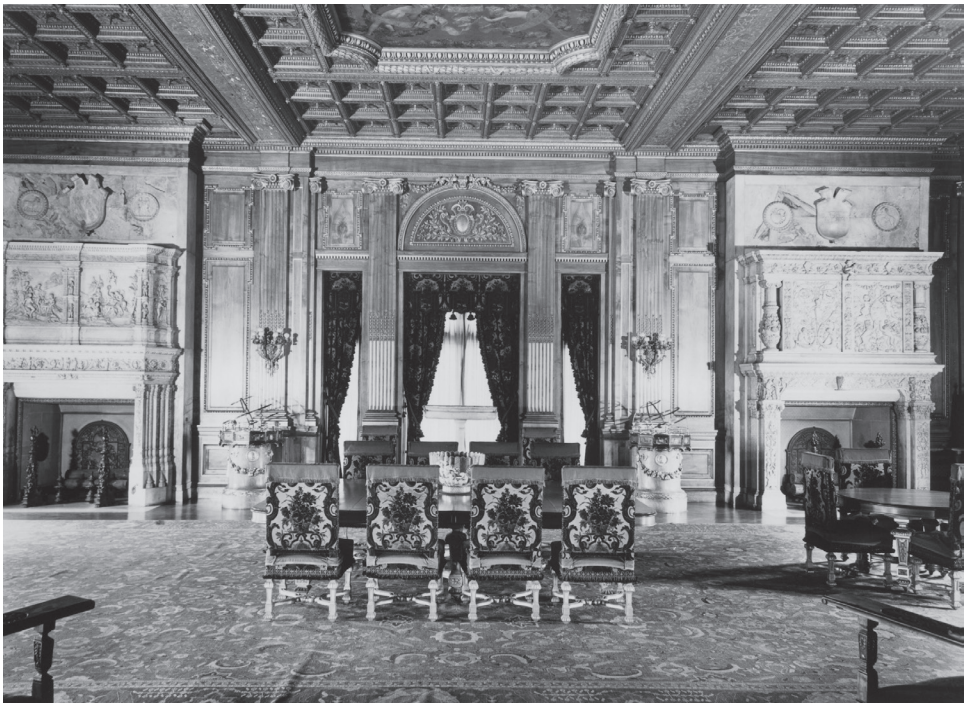


Figure 146. *New York Times* photograph of the Dining Room, 1940. ROVA Archives.

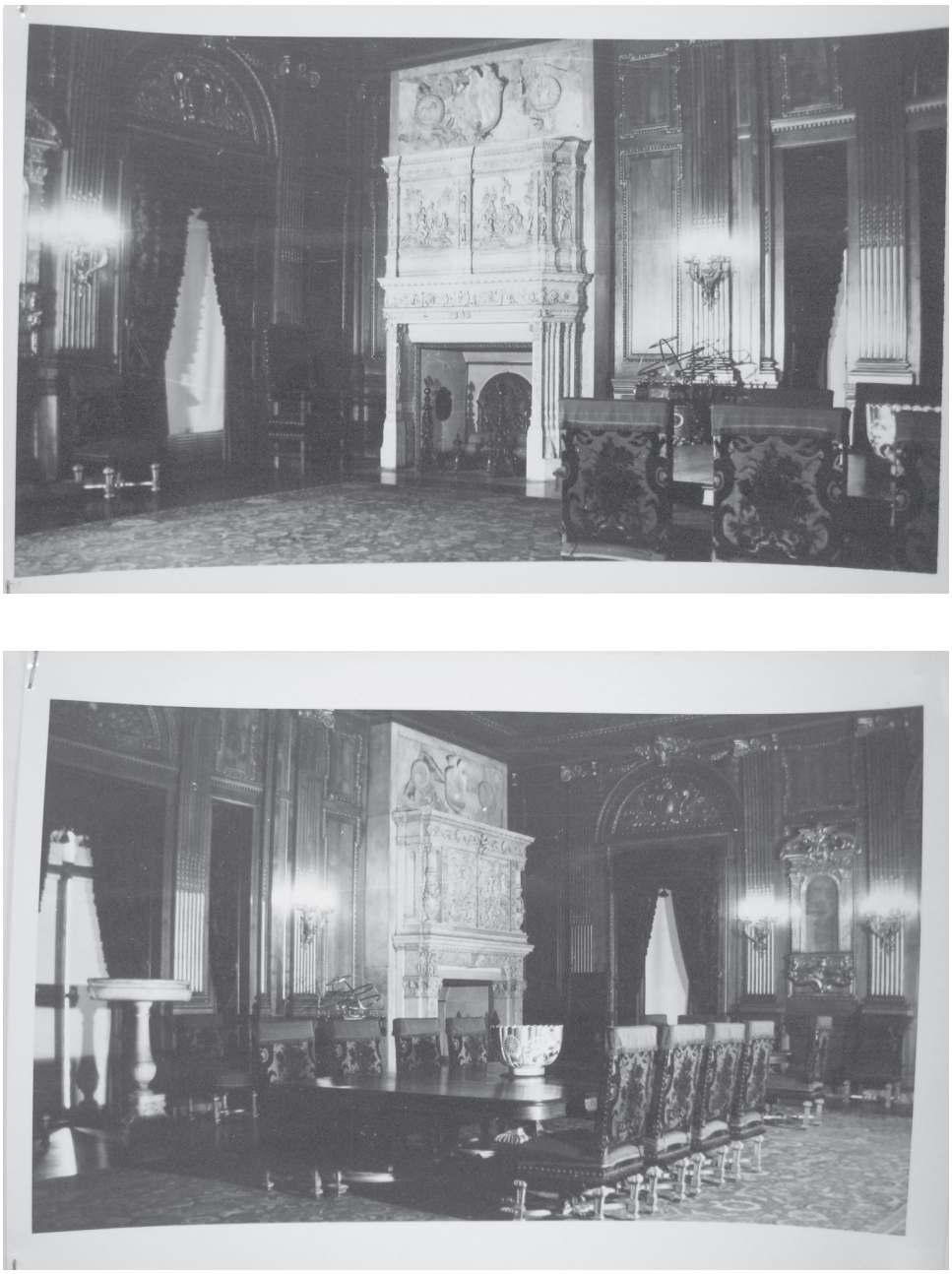


Figure 147. Dining Room, 1940, from Alfred Hopkins, "Inventory of the Principal Articles of Furniture and Furnishings Contained in the Main Rooms on the First and Second Floors in the Residence of the Late Frederick W. Vanderbilt at Hyde Park, New York," June 5-7, 1940, Resource Management Records, ROVA Archives.





Figure 148. *New York Times* photographs of the Dining Room, 1940. ROVA Archives.

After Mrs. Vanderbilt's death in 1926, there is no record of how the Dining Room was used. At some point, Frederick had seat covers and partial back covers made,[695] they were probably simple muslin covers for the domestic management of the room. The 1934-38 composition book attributed to Fred Traudt recorded that the Dining Room drapes were cleaned and mended by a Mr. Worden.[696] Inspection of the valances in the 1970s found evidence that the Vanderbilts may have replaced the window treatments at some time.[697]

Mrs. Van Alen

Mrs. Van Alen removed the two tapestries from the Dining Room after Frederick Vanderbilt's death. When they did not fit in Wakehurst, she returned them to Hyde Park.[698]

National Park Service

In 1949–1950, the lighting fixtures were rewired.[699] The park reupholstered the chairs in the 1950s and again in the 1970s.[700] At an undetermined date, the southeast tapestry was modified from its Vanderbilt-era appearance by removing a false border and extending the folded back section to the full width, so that it no longer fit between the pilasters (see Figure 151).

The Vanderbilt window treatments were removed and replaced with red damask draperies in the 1960s. They were replaced with more accurate reproductions in the late 1970s–1980s.[701] The tieback brackets at the wide south entry were replaced with smaller hooks and reinstalled in the Living Room entry.

Despite a substantial amount of surface repair and in-painting by the National Park Service during the 1950s and 1960s,[702] the park had no documentation of the construction and decorative materials comprising the ceiling until 2008, 110 years after its installation. The park commissioned a study of the component materials and condition of the ceiling by the Building Conservation Associates (BCA), which was completed in January 2009. Over the next five years, BCA and Foreground Conservation and Decorative Arts completed four phases of work to consolidate loose and flaking paint and gilding, and to dry clean the newly stabilized surfaces. As of 2014, the park has no immediate plans to wet clean the highly soiled decorative

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695. George A. Palmer, Superintendent, Memorandum, May 18, 1948. ROVA Archives.

696. "Fred Traudt Composition Book," 1935-1943, ROVA Archives.

697. Susan J. Brown, Donald H. McTernan, Henry Van Brookhoven, "Valances: Vanderbilt Mansion Dining Room," January 1979, Resource Management Records, Curatorial Division Records,. ROVA Archives.

698. George A. Palmer, Superintendent, Memorandum, May 18, 1948. Resource Management Records, ROVA Archives.

699. Snell, "Administrative History," 155.

700. Albert McClure, Monthly Report, September, 1961, as cited in Snell, "Administrative History." *Historic Resource Study* 2000/2008, 113.

701. Brown, McTernan, Brookhoven, "Valances: Vanderbilt Mansion Dining Room."

702. Albert McClure, Monthly Report, March 1955 and November 1966. Resource Management Records, Curatorial Division Records, "Curatorial Monthly Reports, 1947-1966," ROVA Archives. The scope of the ceiling stabilization is not clear from the records.

surfaces, because of the large variation in appearance that would be revealed among the antique Italian, Herter Brothers, and NPS in-painted components of the ceiling.

The room is part of the public tour.

ROOM DESCRIPTION

Architectural Description

This large impressive room extends across the entire north end of the first floor and mirrors in size and plan the Living Room to the south. A wide doorway, fitted with massive sliding doors, is centered in the recess in the south wall, connecting the room to the North Foyer and the Hall beyond. Directly across from that doorway is a wide doorway flanked by two smaller doorways, leading to the north porch. Another doorway, in the east end of the south wall, provides access to and from the Butler's Pantry. There are two windows in the east wall, and a mirroring pair of windows in the west wall. Two monumentally scaled stone fireplaces are symmetrically placed at the east and west ends of the north wall.

Architectural Finishes

The floor is finished with 2-1/4" wide tongue-and-groove floorboards, laid in a herringbone pattern.

The walnut paneling on the walls is highlighted with gilding. A brown marble baseboard trims the base of the paneling, which includes a paneled dado and chair rail that incorporates plinths for engaged, fluted Ionic pilasters. On the east and west walls, the pilasters flank the window openings. On the south wall, pairs of pilasters frame bays flanking the doorway, and single pilasters form corner bays. The pilasters on the north wall are set between and to the sides of the doorways, and at the east and west ends of the wall. Between the pilasters are two tiers of panels with crossetted corners. The paneling culminates in a partially gilded wood cornice.

The two massive marble columns in the south recess were chosen by Stanford White and match the columns in the Living Room. Marble pilasters are set against the east and west walls of the recess, in line with the columns. The columns and pilasters have white marble capitals and bases, and sit on marble plinths that extend out from the marble baseboard.

The ceiling is an antique artifact that Stanford White imported from Italy.[703] Two encased beams that align with the marble columns at the south entrance extend north/south, dividing the ceiling into three bays. Within each bay are deep square coffers. The flanking bays include small round center panels. All of the coffers are ornamented with gilded pendants, except for the large rectangular panel in the center bay; it holds a mural on canvas, by Edward Simmons.

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703. McKim, Mead & White drawings for the ceiling of the Dining Room (#182, #210). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



Figure 149. Dining Room, 1964. Photograph by George Chambers, Resource Management Records, ROVA Archives.

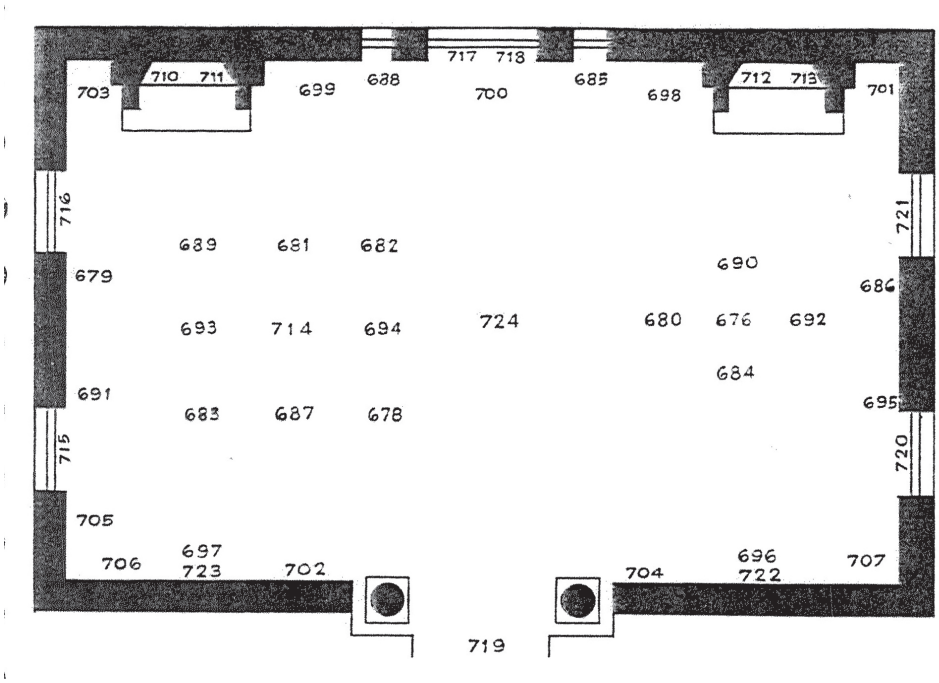


Figure 150. Floor plan of the Dining Room from the 1964 Furnishings Plan.

The three north openings are set deeply between the pilasters. Each holds a glazed, single-light door and a single-light transom. The center opening is surmounted with a semi-circular carved tympanum. At the top of the arch, carved swags drape down from a carved and gilded figural bracket. The wide south doorway to the North Foyer is framed by a shouldered architrave. The carved detailing in the rectangular panel above the opening matches the carving in the arched panel at the north doorway. Above each window is a carved, semicircular tympanum like the one above the north doorway. The openings are fitted with 1/1 double chain-hung sash.

Stanford White or Duveen Brothers provided the two stone mantels and overmantels that dominate the north wall.[704] The mantels match in size and type of stone, but the details differ. At the northwest mantel, groups of slender composite columns support the carved frieze. The northeast mantel has carved piers that support a frieze. Both mantels feature ornately carved overmantels.[705] The height of the west mantel was increased by the insertion of additional marble to the base of the jambs.

The chimney breasts are encased in marble. Above the overmantels, the marble surfaces are ornamented with shields flanked by medallions; Stanford White may have purchased these emblems from a dealer in Rome.

FURNISHINGS

Like the room's finishes, The Dining Room furnishings have remained remarkably intact since its completion. The furnishings are few: a large extension table and a small family dining table, eighteen dining chairs, six throne chairs, and two consoles. Tapestries and mirrors adorn the walls, while the Stanford White-supplied carpet remains in the collection. A marble font for ferns and a four-fold leather screen are two of the few decorative pieces. The pair of orreries, supplied by Stanford White, are among the rarest objects in the mansion. All of these items are listed in the 1938 and 1940 inventories and appear in the photographs from those years.

Furniture

The room is furnished with two Vanderbilt-era dining tables. The Vanderbilts ate at the smaller 4'-2" diameter table (VAMA 676), and it could be extended (with a yellow metal leaf)

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704. Stanford White Papers. For Duveen purchases, see Duveen Archives, Series I Business Records, 1876–1964, Reel 4, New York Sales, 1901–1910.

705. The lower section of the East chimneypiece closely matches one installed in 1903 in the library of the William Salomon house, 1020 Fifth Avenue. (Trowbridge & Livingston architects). The overmantel of the Salomon chimneypiece has the same storied panel and flanked pendant warriors as the one in Mr. Vanderbilt's Bedroom.

A fireplace pictured in the library of the House of W. L. Stow in Roslyn, NY looks nearly identical to the East chimneypiece depicting the *Judgment of Paris*. One might presume that these others were cast from the antiques now installed at Hyde Park. Information provided by Frank Futral. For a view of the Stow fireplace, see Barr Ferree, *American Estates and Gardens* (New York: Munn and Company, 1904), 17.

for small numbers of guests.[706] The larger table (VAMA 677), attributed to Jules Allard & Fils, is 6'-6" x 9'-8"; its twelve leaves allowed it to extend to 27'.[707]

The 1938 inventory describes the eighteen chairs (VAMA 678 – 695) that could be pulled up to the tables as "Louis XIV style Dining Room chairs, gilt wood base, seats and backs upholstered in American Beauty velvet." It should be noted that the Drawing Room at Sonogee featured "2 Davenports, rolled arms, slip seats, upholstered in American Beauty Rose silk Damask."[708] The "American Beauty" description probably identifies the red hue of the fabric favored in both rooms.[709]

According to Mrs. Van Alen, the upholstery on the dining room chairs wore out and Frederick had seat covers and short back covers made.[710] These seat covers and short back covers are shown in the 1938 photographs. In 1961, Albert McClure reported that he had reupholstered VAMA 679 in red silk, reusing parts of the original velvet; he was working on VAMA 688 at the same time.[711] All of the chairs were recovered in the 1970s in a fabric that matches the Vanderbilt-era fabric.[712]

Stanford White brought back "6 large Italian arm chairs in red velvet" from Florence.[713] The early photographs show these chairs (VAMA 701-706) placed against the marble columns and against the south, east, and west walls. In 1951-52, the chairs were reupholstered in red cotton velvet (original trim reapplied) "closely resembling the original fabric in appearance."[714]

The two carved giltwood side tables (VAMA 696, 697) have Breccia marble tops to match the columns at the south entrance. The table tops were cut out to exactly fit their positions between the pilasters flanking the south entrance.

The 1938 and 1940 photographs show the large, four-panel leather screen (VAMA 707) in the southeast corner, to conceal the door to the pantry. Behind the screen was a mahogany roll-top drop-leaf table, probably a serving table. Thomas Morgan recollected that table; when food came up from the dumbwaiter, then the butler would "take it, put it on the table behind

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706. Catalog File, VAMA 676.

707. Catalog File, VAMA 677.

708. Estate of Louise H. Vanderbilt Warranty and Inventory.

709. The February 1897 edition of Godey's Magazine describes popular colors in fashion that year: "In reds there is American beauty and camellia, both brilliant rich tints." Countess Annie De Montaigu, "Godey's Fashions," *Godey's Magazine* 134, no. 800 (February 1897), 216.

710. George A. Palmer, Superintendent, Memorandum, May 18, 1948. ROVA Archives. The covers were actually made to protect the velvet from overhandling required during setting the table for a meal and the cleanup. They were part of the domestic management rather than a quick fix for faded fabric. Information from Frank Futral, Curator, ROVA, May 2014.

711. Albert McClure, Monthly Report, September, 1961. "Curatorial Monthly Reports, 1947-1966."

712. *Historic Resource Study* 2000/2008, 113.

713. McKim, Mead & White to Frederick Vanderbilt, September 17, 1897, Stanford White Papers.

714. Snell, "Administrative History," 158-159.

the screen, and arrange it."[715] The table did not appear in the 1940 inventory, and it is not shown in photographs. Mrs. L. Seely wrote of the need for such a table and screen in 1902:

> The most convenient dining room, so far as service is concerned, is one in which the door into the pantry is at the farther end, away from the entrance into the room, because the screen, which should always hide a pantry door, can in that case also hide a table from which the service of the table is performed. Besides the dining-table with its chairs, and the sideboard, every dining-room should have a serving table, which is usually of polished wood, with a shelf across it halfway down…While in use it has a canton flannel undercloth, and a white tablecloth over that, folded like a scarf lengthways, so that it may not interfere with the servants' feet. It should be large enough to admit of the carving being done on it comfortably, and on it the butler keeps his reserve plates, except those which must be brought in hot from the pantry, his knives, forks, spoons, and the other tools of his trade.[716]

Decorative Objects

Two of the most important objects in the collection are the "astronomical globes" or orreries that Stanford White purchased from Heilbronner. Early photographs show these exceptionally rare objects consistently placed in front of the north doorways, flanking the marble font (VAMA 700) that may be the one supplied by Stanford White from Bardini in Florence.

All of the decorative objects listed in the 1938 inventory remain in the room. A pair of mirrors set in antique tabernacle frames (VAMA 708, 709) are centered on the east and west walls. The very large Japanese Imari bowl is displayed on either of the dining tables. The bronze andirons (VAMA 711, 713) remain in the fireboxes.

The Vanderbilts had a large collection of silver, and the Dining Room is where the majority of that silver would have been used or displayed. The list detailing the contents of the silver chest covers five pages of the October 1911 silver inventory[717] (for a discussion of the collection, see the section on the Butler's Pantry in this report). Alfred Martin remembered that the two sideboards in the Dining Room were "decorated with cups and bottles with chains and yacht cups and a large silver tray," each removed from the vault in the morning and polished before being placed on display.[718] A number of the objects were intended as centerpieces for the Dining Room tables; besides a number of vases, there was an eight-piece "centerpiece set" that included "4 glasses covered with silver and 4 round bon bon dishes." A large basket centerpiece had four baskets.

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715. Morgan interview, February 11, 1974.
716. Seely, *Mrs. Seely's Cook Book*, 47-48.
717. "Silver List," 1911.
718. Martin interview, December 8, 1947.





Figure 151. (Above) Detail of the southeast tapestry from one of the 1940 *New York Times* photographs of the Dining Room. The edges of the tapestry have been folded back and a new border applied so that it would fit neatly between the pilasters.

At left, a 2004 view of the full tapestry. Note that it fully covers the east pilaster. From Gregory Long, *Historic Houses of the Hudson River Valley: 1663-1915* (New York: Rizzoli, 2004) 220.

Works of Art

Two tapestries hang on the south wall. The 1940 photograph that records the south wall shows the two Beauvais seventeenth-century tapestries (VAMA 722, 723). As shown in that photograph, the southeast tapestry was reduced in width by folding back both sides and installing specially fabricated false borders (see Figure 151).[719] The reduced size was a better fit for the space between the wall pilasters and made it match the width of the southwest tapestry. Mrs. Van Alen removed both tapestries, but brought them back to Hyde Park when they did not fit at Wakehurst.[720] Either while in the hands of Mrs. Van Alen, or after it was photographed in 1940, the tapestry was restored to its full width. The result is a visual condition that did not exist during the Vanderbilt occupancy.

Floor Coverings

The 1938 and 1940 photographs clearly illustrate the extraordinary Isphahan carpet (VAMA 724) that is still in the room. Mrs. Van Alen remembered

> that her uncle [Frederick] went to New York to pick it out and that it was found in one of the Stanford White warehouses that had formerly been a stable. The rug was in very poor condition and dirty at the time. Her uncle had made repairs and had it put in condition.[721]

She recalled that it cost $15,000.[722] An Isphahan carpet of this size (19'-4" x 38'-8") was a remarkable find in the Gilded Age, and it was to be the single most valuable item in the probate inventory after Frederick's death.

Window Treatments

One of the Vanderbilt valances of cut and voided red velvet (VAMA 715 – 720) is inscribed "Me Glaenzer Salle a Manger," (another is inscribed "Salle a Manger") indicating that Georges Glaenzer supplied the window treatments for the Dining Room. If McKim, Mead & White supplied the velvet fabric that matched the chairs, then Glaenzer handled the fabrication of the window valances and curtain panels. McKim originally envisioned a different color of fabric in the Dining Room. He wrote to Stanford White, "If material is used in the dining room, it is desired that it shall be green."[723] His desire for green fabric was satisfied by its use in the Living Room rather than the Dining Room.

In 1963, the valances and curtain panels were taken down and replaced with valances and panels in red damask (as opposed to the red velvet of the original). The original trim was

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719. The 1938 inventory notes that part of the border of the tapestry of a "Lady in Garden; Two Boys Holding Hats, size 6' x 9'.10"" was a reproduction.

720. George A. Palmer, Superintendent, Memorandum, May 18, 1948. ROVA Archives.

721. George A. Palmer, Superintendent, Memorandum, May 18, 1948. ROVA Archives.

722. Francis S. Ronalds, Coordinating Superintendent, Memorandum to the Director, June 3, 1940. ROVA Archives. Stanford White itemizes a large carpet for $10,000.

723. McKim, Mead & White to Frederick Vanderbilt, September 17, 1897, Stanford White Papers.



Figure 152. Dining Room, looking southwest (upper photograph) and north (lower photograph). JGWA, 2013.



Figure 153. Dining Room, looking southeast. JGWA, 2013.

removed from the velvet and applied to the damask. Only one complete panel of the historic portiere was saved. This panel has a silk damask back (not velvet); when the replacements were made, the portieres were double-faced.

The National Park Service staff took the valances down for inspection in 1978, and found a variety of tacks and four different fabric linings. Under some of the tacks were two layers of red velvet separated by a brown-gold lining, indicating that the Vanderbilts replaced the red velvet draperies lined in a cream-colored (almost gold) fabric with similar red velvet lined in the darker brown-gold.[724] During the 1977-78 research, Brunschwig & Fils informed the curator that their supplier in Paris, Sailly & Co., had provided the original trim.[725] The research led to more accurate red velvet reproductions. When compared to the early photographs, there appears to be a slight difference in the vertical placement of the pattern on the valances, but otherwise the total effect duplicates the draperies seen in the historic images.

Iron brackets support the wood bases for the valances. The lace curtain panels hang from brass poles with decorative finials.[726] The ornamental c-hooks for the portiere tiebacks in the

724. Brown, McTernan, Brookhoven, "Valances: Vanderbilt Mansion Dining Room."

725. Brown, McTernan, Brookhoven, "Valances: Vanderbilt Mansion Dining Room."

726. In the 1938 photographs, the panels installed at the French doors in the north opening appear to be attached to the doors at the top and bottom.

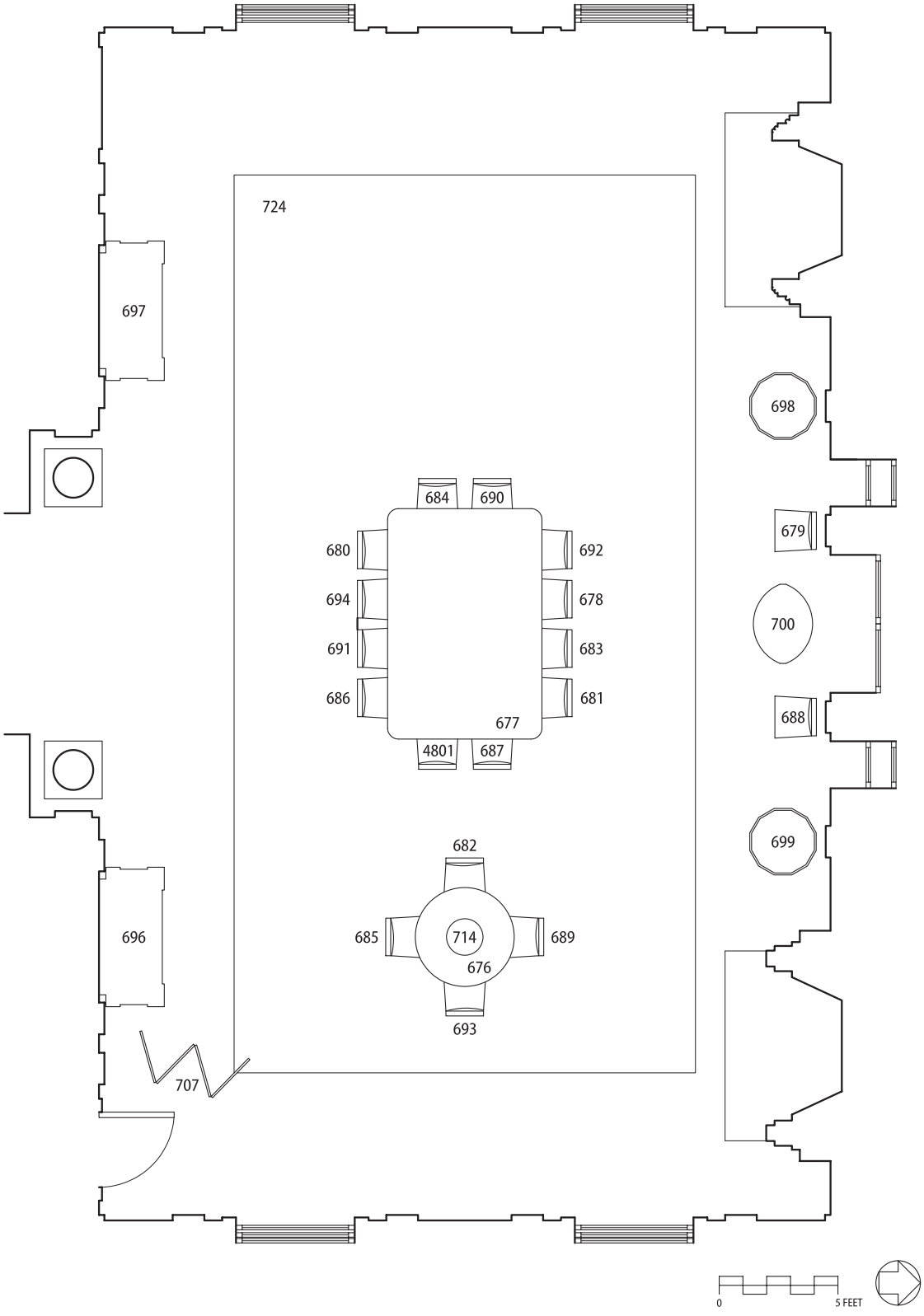


Figure 154. Dining Room floor plan, showing furniture as arranged in 2013. JGWA.

large south opening are National Park Service replacements. Ghost for larger brackets can be seen behind the current hooks. The tieback hooks in the pocket door opening to the Living Room match the Dining Room window tieback hooks, and it is likely that they came from the Dining Room doorway.

Lighting

The eight gilded bronze double branch electric light brackets by E.F. Caldwell & Co.[727] remain in place on the four walls: two on each wall, arranged symmetrically on the fluted pilasters (VAMA 6923-6930). Each bracket includes two torches extending out from a backplate depicting Bacchus. The beaded shades were constructed in 1978 based on one surviving shade,[728] and then replaced again with shades that are looser, and not quite the same shape as the Vanderbilt-era shade.[729] There are no electrical outlets in the room.

Communications

There is no evidence for a service call button in the Dining Room, but it was common to have a call button in the floor beneath the table. Since the butler remained near the room whenever it was in use, there may have been no need for a call button.

LAVATORY/COATS ROOM (108)

McKim, Mead & White's floor plan designates the small room northeast of the main Hall as "Lavatory & Coats." The room was built according to plan, except for the double-basin sink, which is shown at the west end of the south wall in the floor plan but was installed further east on the wall. The Langdon mansion renovation plans included a similar combined toilet room/cloak room.[730]

HISTORY OF ROOM USE

The Vanderbilts

With only eighteen double coat hooks, it is hard to imagine that all of the guests' coats and cloaks could be placed in this room; perhaps they were carried to the basement, or to the second floor to be hung in the large wardrobe in the Guest Stair alcove. It is interesting to note

727. Caldwell Collection, Wall Brackets, Volume 3, 7, #c-4139, Cooper-Hewitt Library.

728. *Historic Resource Study* 2000/2008, 112.

729. Information from Frank Futral, Curator, ROVA, May 2014.

730. McKim, Mead & White first floor plan for the modifications to the Langdon mansion, Architectural Drawings Collection, ROVA Archives.

that the eighteen hooks match the number of chairs available for guests in the Dining Room. While the men could use this toilet room or the one between the Den and Office, this is the only toilet conveniently available to female guests on the first floor. The 1938 inventory refers to this room as the "Powder Room."

Mrs. Van Alen

There is no record of Mrs. Van Alen making any changes to this room.

National Park Service

The National Park Service re-plated the plumbing fixtures and coated them with acrylic, circa 1978-79.[731] The room is part of the public tour. Visitors view the room from the central Hall.

ROOM DESCRIPTION

Architectural Description

The Lavatory/Coats Room is immediately north of the Vestibule. The space includes two rooms: a larger room with the sinks and coat hooks to the south, and a narrow toilet room to the north. The 7'-9 1/2" x 8'-11" to 12'-1" south room is irregularly shaped, with the west wall following the curve of the central Hall. A doorway in the curved west wall opens to the Hall, and a narrower doorway in the north wall provides access to the toilet. There is one window opening in the east wall.

The L-shaped toilet room is 3'-7" x 8'-4", with a 1'-0" jog in the east end of the south wall. The only doorway is the opening in the south wall, to the lavatory. There is a narrow window opening in the east wall.

Architectural Finishes

Both rooms feature finishes typical of the mansion's bathrooms: floors of 2" square white ceramic tiles; 5'-2" high tile dados made up of 6" square white ceramic tiles with 6" high tile bases and bullnosed cap courses. Coved moldings trim the top of the plaster walls, which are covered in painted canvas. Two-fascia wood architraves frame the window and door openings. The lavatory window is fitted with a leaded sash; the toilet window has a single-light sash that slides up into a cavity. Fascia boards on the west, north, and east walls each support five swivel double-coat hooks. A board on the west wall of the toilet room includes three additional hooks.

731. The park staff planned to re-plate the plumbing fixtures in the other bathrooms, but those plans were cancelled after the fire at the Home of Franklin D. Roosevelt in 1982. Frank Futral, "Vanderbilt Mansion Architectural Surface Restorations," November 15, 2012. Curator's Active Files, ROVA.

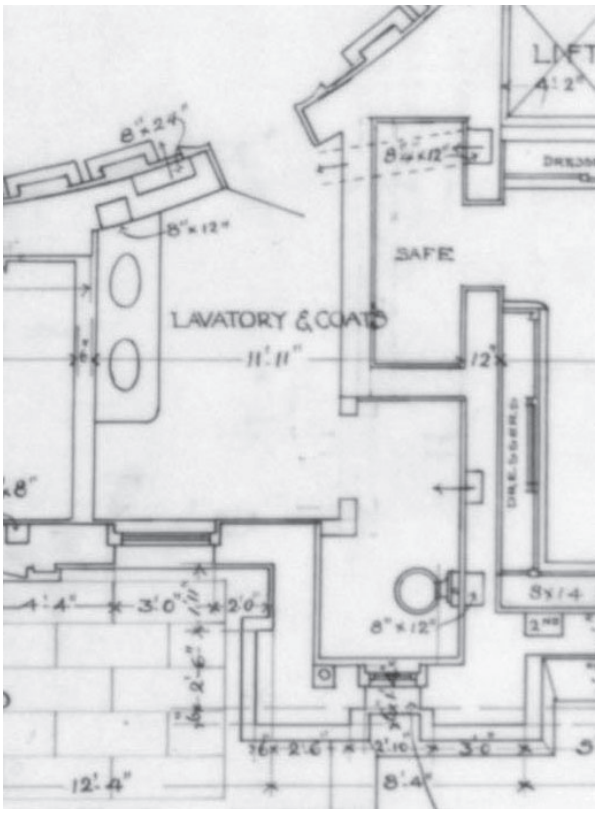


Figure 155. Detail of the Lavatory & Coats Room from the McKim, Mead & White first floor plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

FURNISHINGS

Decorative Objects

In 1938, the room had a Satsuma porcelain umbrella jar and a "miscellaneous lot of glass bathroom jars and toilet articles." The 1940 inventory was more specific. There was an eight-piece ivory toilet set, monogrammed with "V," that sat on the marble sink along with a heart-shaped silver and velvet pin cushion, a silk-covered hairpin box, and a pair of toilet water bottles also sat on the counter.

Floor Coverings

A 5' x 8' "domestic red figured rug" was on the floor of the south room in 1938. A small mohair mat was presumably used in the toilet room; in 1940, it was listed as a rose-colored mat.

Window Treatments

The windows in the lavatory and toilet room have small brackets for flat-type curtain rods, and roller shade brackets. This hardware may be later than the Vanderbilt era. The inventories do not include window treatments in these spaces.



Figure 156. The Lavatory/Coat Room, looking west in the lavatory area (left) and in the toilet room (right). JGWA, 2013.

Plumbing

A lavatory (VAMA 7016) on the north wall has two Meyer Sniffen porcelain basins in a marble counter supported by three silver-plated legs. The marble splash includes curved supports for a marble shelf; a marble-framed mirror is positioned immediately above the shelf.

The toilets in the other guest rooms are consistently J.L. Mott "Primo" toilets, but the toilet (VAMA 7017) and high water tank on the north wall of the north room have no markings. The pull of interlocked brass rods from the water tank, and the decorative guide, are similar to the ones in the other guest rooms; the pendant drop handle is missing.

Bathroom Fittings

Two typical towel bars, with silver-plated brackets and glass rods, flank the sink.

Lighting

Two Vanderbilt-era electric wall brackets flank the sink on the south wall. The fixtures have plain, bell-shaped backplates and single plain arms with frosted, fluted shades that face down. There is a similar fixture (without a shade) on the south wall of the toilet room. These fixtures match the bracket in the toilet room adjacent to Mr. Vanderbilt's Office.

Communications

A small wired opening in the tile on the south wall, east of the lavatory, may be the former location for call buttons; there is a shadow of the rectangular plate on the tile.

SOUTH FOYER (109)

The South Foyer functions as an extension of the Hall, connecting it to the Living Room.

HISTORY OF ROOM USE

The Vanderbilts

This space functioned as a passageway throughout its history. It was also large enough to display two of the Vanderbilts' four Trojan War Tapestries, as well as two impressive *cassones* and decorative objects.

Mrs. Van Alen

Mrs. Van Alen made arrangements for the model of Frederick Vanderbilt's yacht, *Warrior*, that was displayed in the Foyer in 1938, to be returned to the mansion. There is no record that Mrs. Van Alen made other changes to this space.

National Park Service

The South Foyer is open to the public and visitors view the Living Room from the south doorway.

ROOM DESCRIPTION

Architectural Description

The 13'-8" x 9'-6 1/2" Foyer is open to the Hall to the north. The only other opening is the doorway in the south wall to the Living Room, allowing the walls to the east and west to exhibit two important tapestries and other collections.

Architectural Finishes

The Foyer's terrazzo floor of beige and white mosaic tiles with a white marble border echoes the finishes of the Hall. At the bottom of the painted plaster walls is a white marble baseboard; at the top, a plaster entablature features an anthemion frieze that matches the frieze in the Hall. The south doorway is framed with a shouldered white marble architrave.

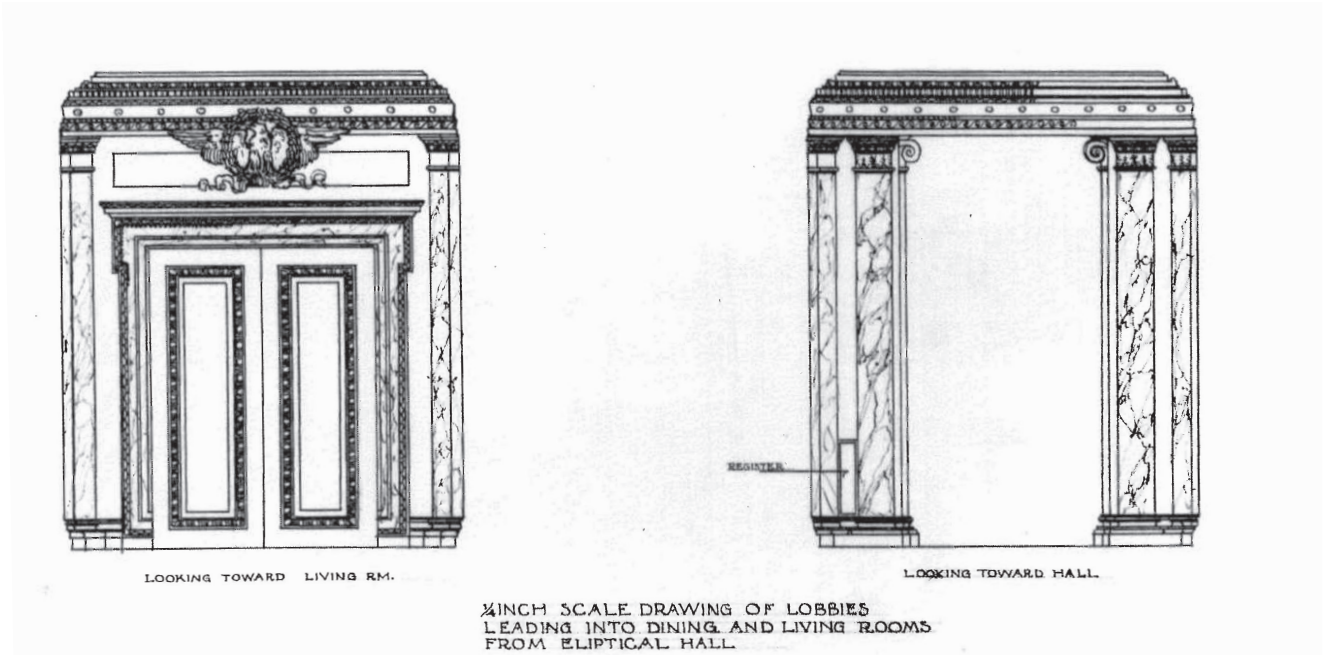


Figure 157. McKim, Mead & White drawing for the North and South Foyers, June 21 1897. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

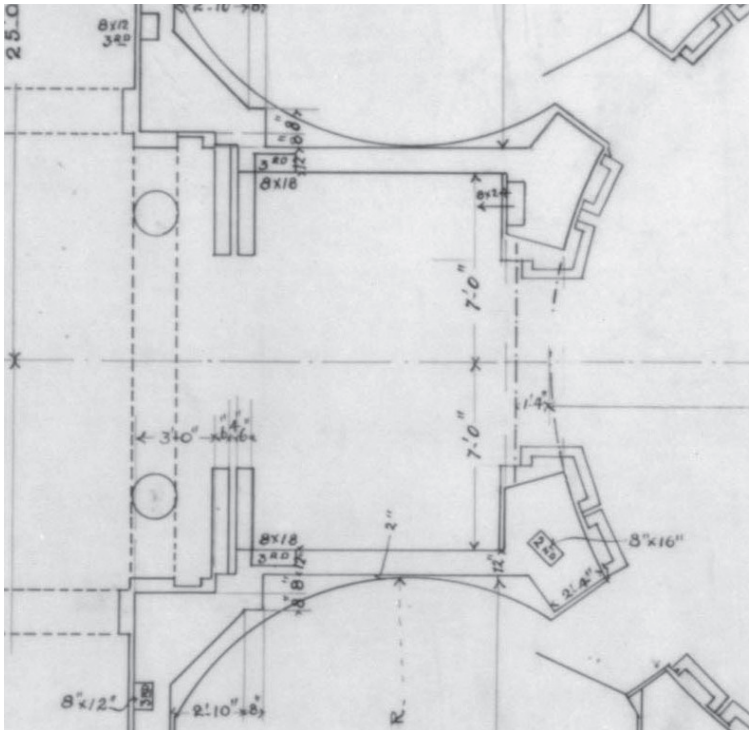


Figure 158. Detail of the South Foyer from the McKim, Mead & White first floor plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

The metal rods attached to the east and west walls, below the entablature, are important fittings. Both rods return onto the north and south walls, indicating that the rods were intended for tapestries, rather than pictures.

FURNISHINGS

McKim provided only broad ideas for furnishing the Foyer: he listed a rug, a "light side table with mirror," and "one or two chairs, or trousseau chest [*cassone*], or pots for flowers" in his memorandum.[732] Stanford White supplied the two elaborately carved Italian *cassoni*, the Venetian hall lantern, and the pair of Italian torchères that still furnish the Foyer.

Furniture

Two elaborately carved Italian *cassoni* (VAMA 814, 815) are the two "Italian coffres" that Stanford White chose from Lowengaard.[733]

Decorative Objects

The pair of "old Italian Torcheries," (as they were called in the 1938 inventory) (VAMA 816, 817), are probably two of the six torchères that Stanford White purchased from Lowengard. The two seventeenth-century signaling cannons (VAMA 819, 820) are referred to as "old bronze cannons" in the 1938 inventory.

The 1938 inventory includes a "Ship's Model 'Warrior,'" a 2'-2" long model displayed in a vitrine. It would have rested on one of the *cassoni*. During one of Mrs. Van Alen's visits, Francis Reynolds "mentioned it was too bad that a model of [Frederick Vanderbilt's] famous yacht *Warrior*, which once stood in the hall near the drawing room, was no longer there. Mrs. Van Alen telephoned at once to New York, and arranged to have it returned to the house."[734] According to Fred Traudt, Mrs. Alen then asked a "Miss Eskstand," who had been given the model by Herbert Shears, to return it.[735]

Works of Art

Two sixteenth-century Brussels tapestries *Episodes of the Trojan War* (VAMA 822, 823) from a set of four are hung from metal rods on the east and west walls. The larger pair are displayed in the Living Room. The tapestries are signed MR (Martin Rambeaux). The origin of these tapestries is as yet undetermined. Stanford White purchased four tapestries for $3,088 from

732. Charles McKim to Stanford White, September 17, 1897, Stanford White Papers.

733. Stanford White Papers.

734. Francis S. Ronalds, Coordinating Superintendent, Memorandum to the Director, June 3, 1940, 2. ROVA Archives.

735. Fred Traudt (attrib), [House Log, Vanderbilt Mansion], 1939-1942, Source V-15, Resource Management Records, ROVA Archives.

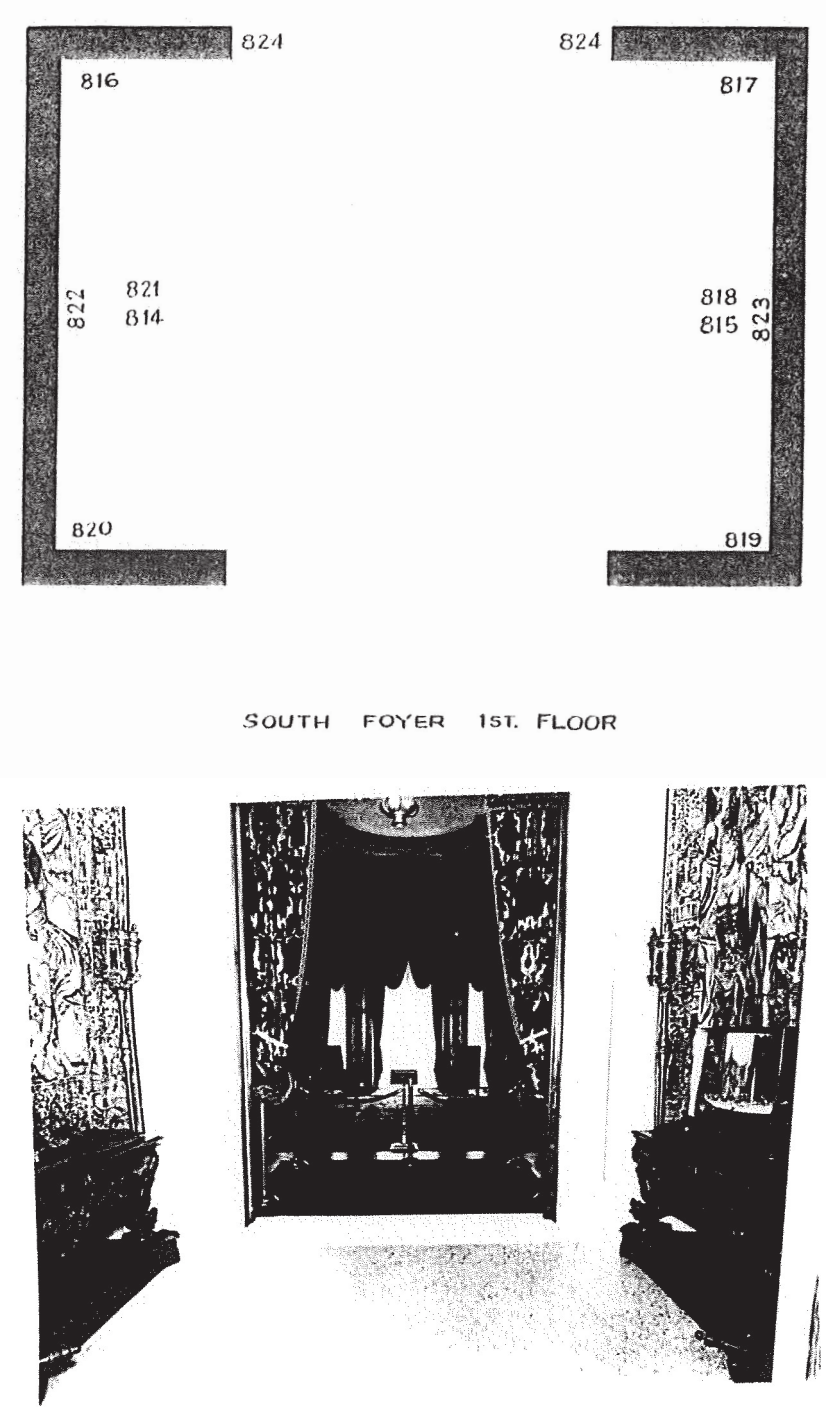


Figure 159. Floor plan of the South Foyer from the 1964 Furnishings Plan and 1964 photograph by George Chambers, Resource Management Records, ROVA Archives.



Figure 160. The first floor South Foyer, looking northeast (left) and southwest (right). JGWA, 2012.

Bardini, a Florentine dealer, via Heilbronner in Paris.[736] In 1940, Mrs. Van Alen claimed that they were purchased from Duveen.[737]

Floor Coverings

The 1938 inventory lists a "Kurd-Hamadon Rug, size 6.5' x 16.2' dark-blue figured field with three rose and blue medallions in center with inscriptions." This rug did not appear in the 1940 inventory, but it may be the one now located at the east end of the Living Room (VAMA 836).

Lighting

The hexagonal hall lantern suspended from the ceiling (VAMA 6913) may be one of a pair (the other is displayed in the North Foyer) purchased by Stanford White in Venice.[738] The lantern may be an antique, restored and electrified by E.F. Caldwell & Co.[739]

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736. Stanford White Papers.

737. Francis S. Ronalds, Coordinating Superintendent, Memorandum to the Director, June 3, 1940, 2. Resource Management Records, ROVA Archives.

738. Stanford White Papers.

739. Catalog File, VAMA 6931.

NORTH FOYER (110)

The North Foyer is an extension of the central Hall, connecting it to the Dining Room and service stair.

HISTORY OF ROOM USE

The Vanderbilts

The North Foyer has always functioned as the connection between the Hall, the Dining Room, and the service areas. The Vanderbilts (or their employees) took advantage of its proximity to the front entrance and of the storage capacity of the *cassone*: in the 1938 inventory, three steamer shawls and two automobile robes were listed with the North Foyer's furnishings.

Mrs. Van Alen

There is no record of changes that Mrs. Van Alen made to this space.

National Park Service

The National Park Service removed the tapestry that hung on the east wall (VAMA 727). The North Foyer is open to the public. Visitors view the Dining Room from the north doorway.

ROOM DESCRIPTION

Architectural Description

The 13'-9" x 9'-6" North Foyer is open to the Hall to the south. A wide doorway in the north wall provides access to the Dining Room. A narrower east doorway opens to the service stair, leaving a large west wall and a portion of the east wall to exhibit some of the Vanderbilts' collections.

Architectural Finishes

The finishes mirror those of the South Foyer: a terrazzo floor with a white marble border; painted plaster walls; white marble baseboard and shouldered door architraves; and a plaster entablature with an anthemion frieze.

The metal rods attached to the east and west walls, below the entablature, are important early fittings. The west rod returns onto the north and south walls approximately one foot. The shorter east rod returns onto the north wall, and extends to the south wall but does not turn the corner. The return ends indicate that the rods were intended to support tapestries rather than pictures.

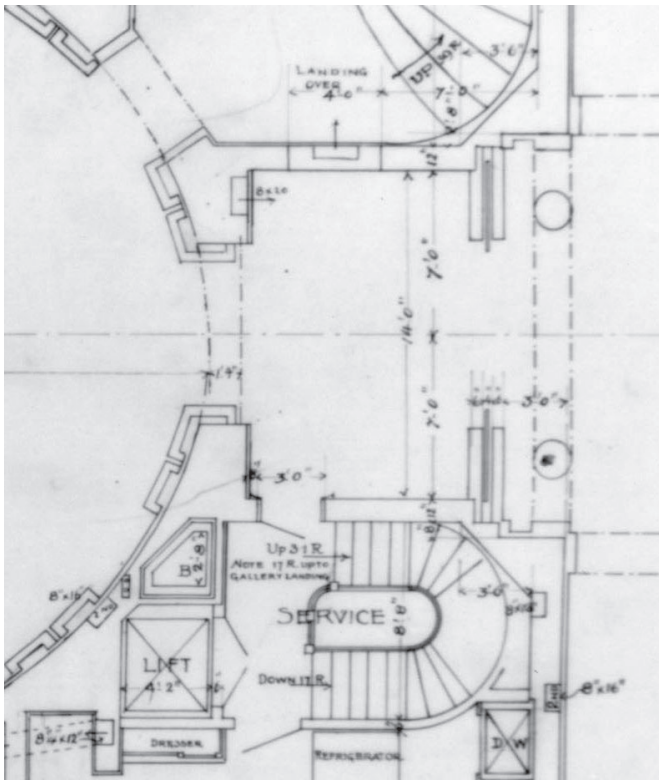


Figure 161. Detail of the North Foyer from the McKim, Mead & White first floor plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

A metal pin at the top of the marble architrave around the east doorway indicates that the wall once had a wider tapestry pulled back to reveal the door. The current tapestry in the collection (VAMA 727) is not wide enough for this treatment.

FURNISHINGS

As in the South Foyer, McKim provided only broad ideas for furnishing this space: he listed a rug, a "light side table with mirror," one or two chairs or trousseau chest (*cassone*) or pots for flowers in his memorandum.[740]

Furniture

The early sixteenth-century Florentine cassone (VAMA 725) may be the one purchased by Stanford White from Donaldson, a London antiques dealer, in 1898.[741] A blue and white Chinese jardinière (VAMA 726) on a carved teakwood tabouret was located here in 1938.

740. Charles McKim to Stanford White, September 17, 1897, Stanford White Papers.

741. Stanford White Papers.

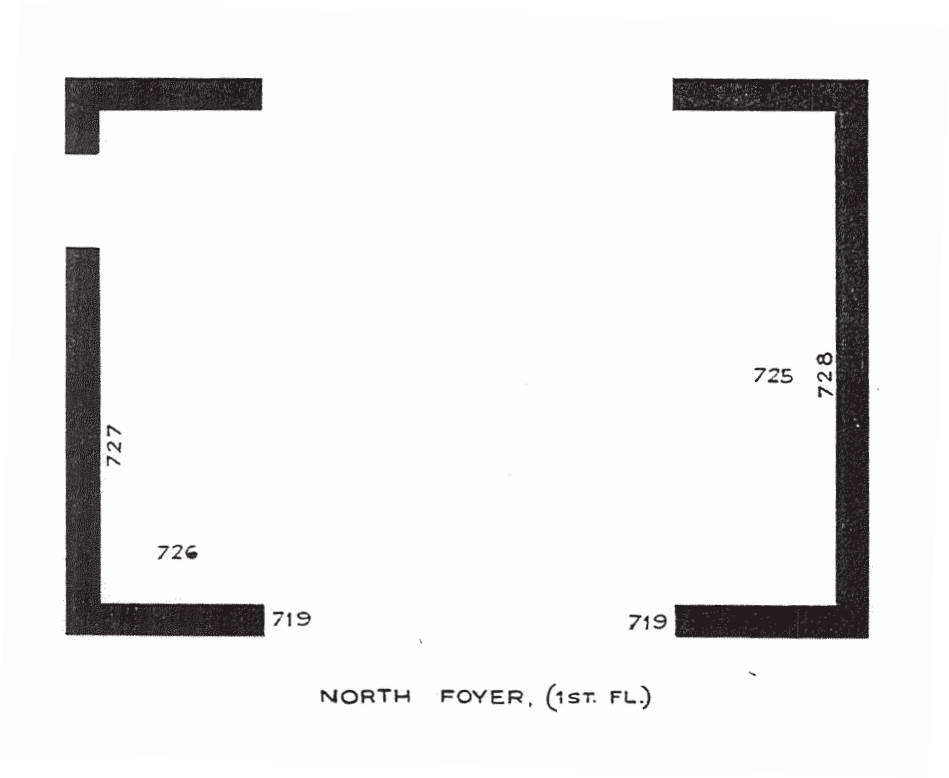


Figure 162. Floor plan from 1964 Furnishings Plan and photograph by George Chambers, Resource Management Records, ROVA Archives.



Figure 163. The first floor North Foyer, looking southwest (left) and north (right). JGWA, 2012.

According to Alex Knauss, one of the Vanderbilts' gardeners, it held a palm during the Vanderbilts' residence.[742] The jardinière is currently in the Living Room.

The Chinese teakwood étagère (VAMA 383) on the east wall was used in the Second Floor Hall in 1938. It is related to the type of furnishings used in the Vanderbilts' townhouses at 459 Fifth Avenue and 693 Fifth Avenue. The étagère was moved to this Foyer in circa 2008 to fill part of the blank wall left when the tapestry was removed.

Works of Art

The 1938 inventory lists two tapestries: "Aubusson 18th Cent. Tapestry Panel, size 6' x 9.6', Hunter, Lady and Dog, modern 8" border" (VAMA 727); and "Brussels early 17th cent., tapestry, size 8' 3" x 9'-11", Children with Goat in Garden, 14-1/2" border" (VAMA 728). The larger Brussels tapestry remains in place on the west wall. The smaller panel is currently in storage.

Floor Coverings

There is no floor covering on the floor of the North Foyer in 2013. The 1938 inventory lists an "Old Hamadan Rug, size 6' 3" x 13', red field (in poor condition)." It did not appear in the

742. Alex Knauss, "List of Flower Arrangements," and Knauss interview, August 6, 1971.

1940 inventory, but it may be the rug now at the west end of the Living Room (VAMA 837) (although that rug is not in poor condition). Another rug was removed in 1974.[743]

Lighting

The hexagonal hall lantern suspended from the ceiling (VAMA 6914) may be one of a pair (the other is displayed in the South Foyer) purchased by Stanford White in Venice.[744] The lantern may be an antique, restored and electrified by E.F. Caldwell & Co.[745]

VESTIBULE (111)

The Vestibule was designed by Charles McKim and his concept is recorded by three surviving drawings.[746] The decorative details were carried out by Herter Brothers. The McKim, Mead & White floor plan refers to this entry hall as the "Vestibule." There are no known historic photographs of the Vestibule.

Ogden Codman and Edith Wharton recommended that a vestibule should be finished in "marble, stone, scagliola, or painted stucco…the decorations of the vestibule should be as permanent as possible in character, in order to avoid incessant small repairs."[747] They also explained the plan of the vestibule, and why it might be needed in a home accustomed to visiting servants:

> The vestibule usually has two doors: an outer one opening toward the street and an inner one giving into the hall; but when the outer is entirely of wood, without glass, and must therefore be left open during the day, the vestibule is usually subdivided by an inner glass door placed a few feet from the entrance. This arrangement has the merit of keeping the house warm and of affording a shelter to the servants who, during an entertainment, are usually compelled to wait outside. The French architect always provides an antechamber for this purpose.[748]

It is unlikely that servants spent any time waiting in the small Vanderbilt Vestibule. Codman and Wharton went on to note that only a bench, or "statues, vases, or busts on pedestals" should furnish the vestibule. A lantern should be used for light, if only for tradition's sake.

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743. Albert McClure, Monthly Report, September 1947. "Curatorial Monthly Reports, 1947-1966."

744. Stanford White Papers.

745. Catalog File, VAMA 6931.

746. The McKim, Mead & White drawings for the Vestibule include elevations (#112), details (#240) and a detail of the bronze grille for the door (#285). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

747. Codman and Wharton, *The Decoration of Houses*, 104-105.

748. Codman and Wharton, *The Decoration of Houses*, 104-105.

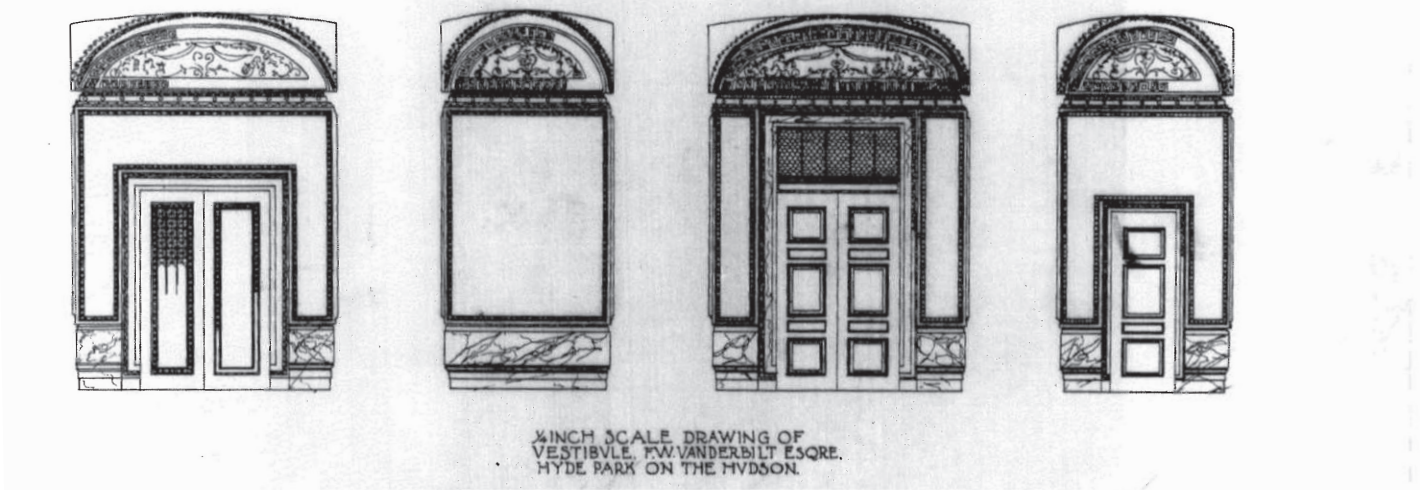


Figure 164. McKim, Mead & White room elevations for the Vestibule, June 21, 1897. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.



Figure 165. McKim, Mead & White details for the Vestibule, April 19, 1898 McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

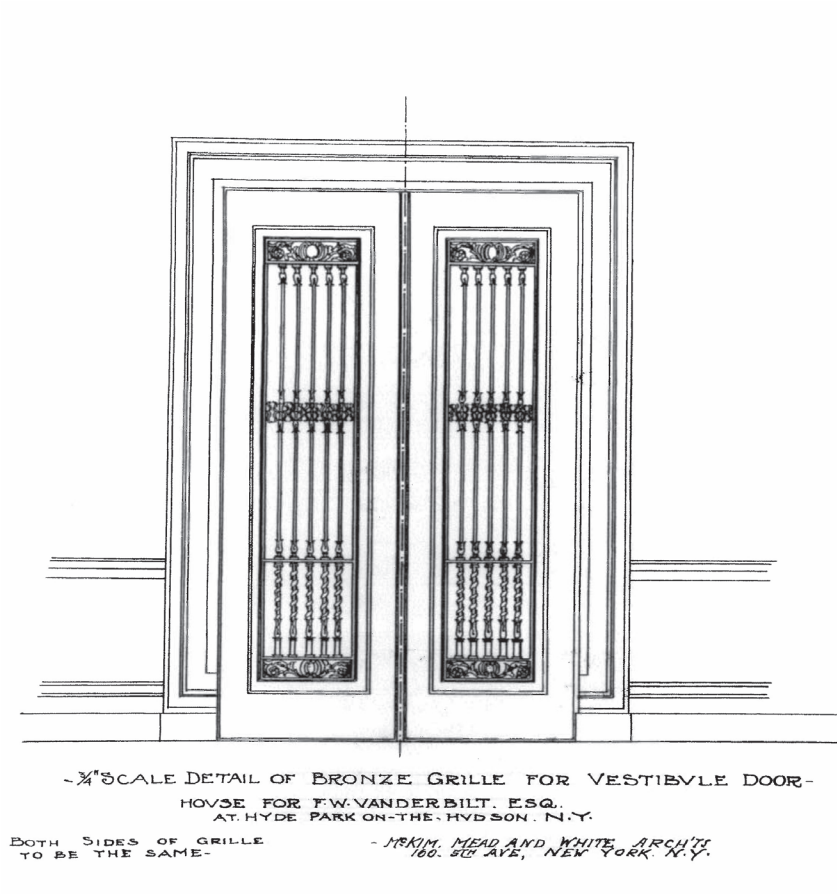


Figure 166. McKim, Mead & White drawing for the bronze grille on the Vestibule door, July 11, 1898. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

> The lantern, the traditional form of fixture for lighting vestibules, is certainly the best in so exposed a situation; and though where electric light is used draughts need not be considered, the sense of fitness requires that a light in such a position should always have the semblance of being protected.[749]

HISTORY OF ROOM USE

The Vanderbilts

For the Vanderbilts, their guests, and for current visitors, this room has always served as a transition area from the exterior into the Hall. The hardware on the south door was removed when the adjacent Office was modified in 1915.

Mrs. Van Alen

There is no record that Mrs. Van Alen made changes to this space.

749. Codman and Wharton, *The Decoration of Houses*, 104-105.



Figure 167. Vestibule, looking east (left) and southwest (right). JGWA, 2013.

National Park Service

The National Park Service put up a memorial plaque on the north wall at Mrs. Van Alen's request. At some point, the original doorknob on the Vestibule side of the interior glazed door was replaced with a knob that does not match the others. The doors were revarnished in the 1960s, and then again in 1997–98, when the walls were repainted.[750] Visitors enter the house through the Vestibule as part of the public tour.

ROOM DESCRIPTION

Architectural Description

The 12' x 8'-1" rectangular space includes the main entrance to the house in the east wall and a wide doorway in the west wall, leading to the Hall. A third, much smaller doorway in the south wall initially opened to the Office. When that room was modified in 1915, the door was made inoperable.

750. Futral, "Vanderbilt Mansion Architectural Surface Restorations," November 15, 2012.

Architectural Finishes

The Vestibule is richly finished. The white marble floor is bordered by an inner green marble band and an outer white marble band. Painted plaster walls, above a white marble baseboard, green marble dado, and white marble chair rail, are further embellished with applied egg-and-dart moldings that form faux panels. The plaster cornice is painted white.

The richness is further enhanced by the ribbed vaults of the plaster ceiling. Each of the tympanum formed by the vaults is ornamented with an Adamesque urn motif. White marble architraves frame the three doorways. Above the south doorway, a transom is fitted with a single-light fixed sash. Paneled stile-and-rail doors fill the east and south openings. The glazed doors in the west doorway are covered with a metal grille that matches the one detailed by McKim, Mead & White.

A bronze plaque on the north wall commemorates Vanderbilt Mansion's conveyance to the United States and its designation as a National Historic Site.

FURNISHINGS

Decorative Objects

The 1938 inventory includes this space at the end of the listed contents of the Main Floor Hall under the heading "In the Vestibule." The space held two Italian glazed pottery oil jars that may be the "2 jars" purchased in Florence by Stanford White in 1899.[751] The jars (VAMA 766, 767) were removed from the exhibit for their protection.

Lighting

The pierced metal, electrified lantern (VAMA 6890) suspended from the ceiling may be the hanging lantern from Venice provided by Stanford White. In form and detailing, it appears to be a sanctuary lamp.

751. Stanford White Papers.

MAIN STAIR

Four drawings record McKim, Mead & White's design for the richly finished stair to the second floor.[752] Herter Brothers carried out the design.[753] While some of the decorative detailing changed during construction, the finished space generally matches the drawings. Typical of French seventeenth and eighteenth-century architectural practice, this stair is placed in an enclosed space, separate but adjacent to the main Hall. This stair, constructed of stone with a wrought-iron balustrade, emulates the type of stair construction for which French artisans were renowned.

HISTORY OF ROOM USE

The Vanderbilts

This stair is one of two stairways leading to the second floor, and, as its rich finishes suggest, was always used by the family and guests. Eleanor Worcester appreciated the enclosed stairs.

> I love the staircase. I remember these stairs. Two things I think are awfully good. To begin with, they don't sweep down into the middle of there [the main Hall]. So you didn't have to feel everybody was looking at you when you walked downstairs all dressed up for dinner. Yet it was a nice stair to sweep down dressed for dinner. Lovely, low broad steps. . .We always go all dressed up for dinner, you see. This was a fun staircase to walk down. Doubly fun because no one was looking at you from down below. That, I think, is disconcerting.[754]

Mrs. Van Alen

There is no record that Mrs. Van Alen made changes to the Main Stairs.

National Park Service

At some point, the park removed and replaced the original carpet. In 2008, the park installed a reproduction carpet, based on Vanderbilt-era fragments. Prior to the installation, the staff conservatively cleaned the stone stairs.[755]

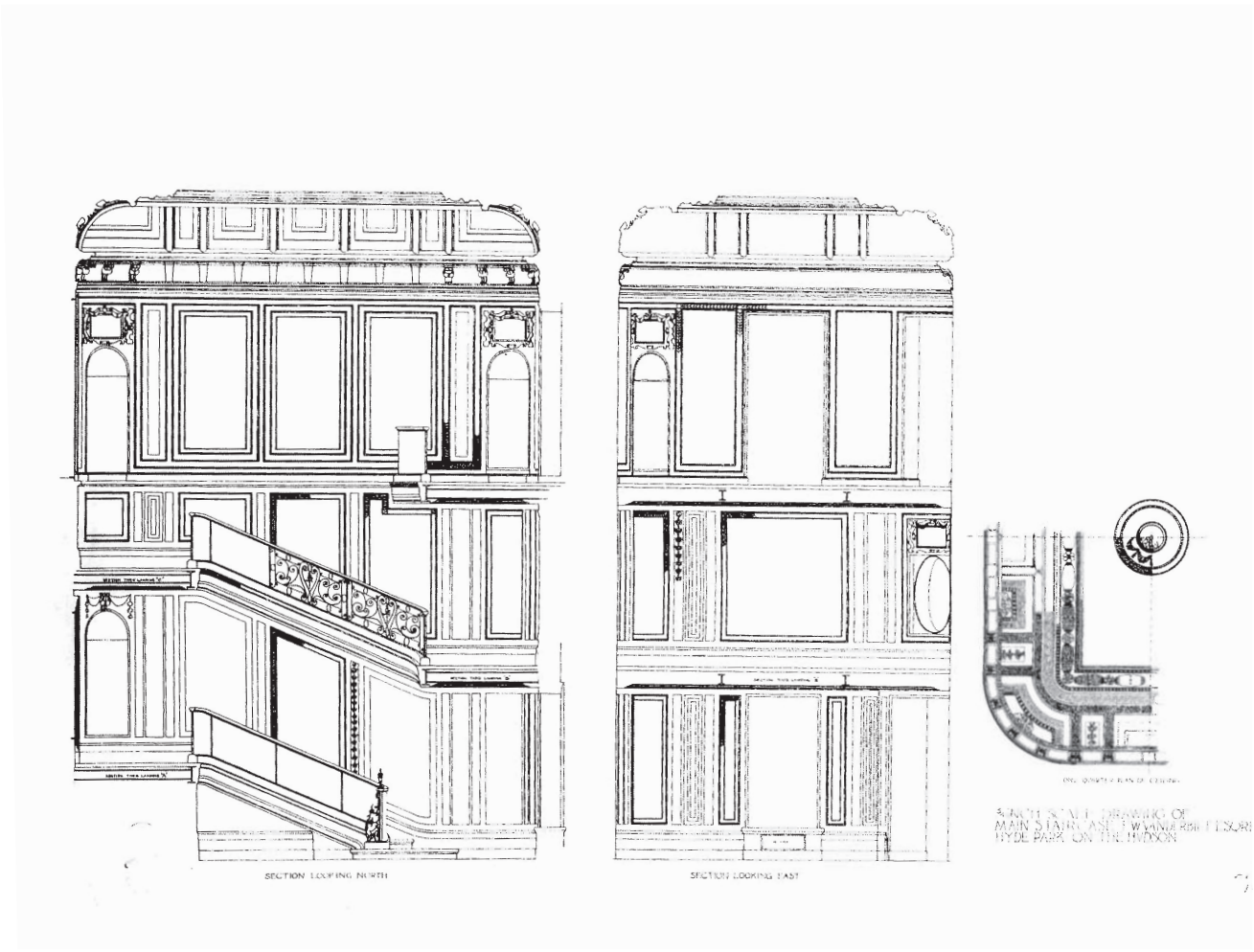
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752. The McKim, Mead & White drawings include sections through the staircase (#87, #89); a plan of the staircase showing the marble pattern at the first floor (#107); and details for the floor pattern (#164). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

753. Herter Brothers Sales Ledger 1898–1904 vol. 18, 66, Entry April 20, 1899, Norcross Brothers for F.W. Vanderbilt, Hyde Park.

754. Worcester interview, March 6, 1981.

755. Information from Frank Futral, Curator, ROVA, November 2014.



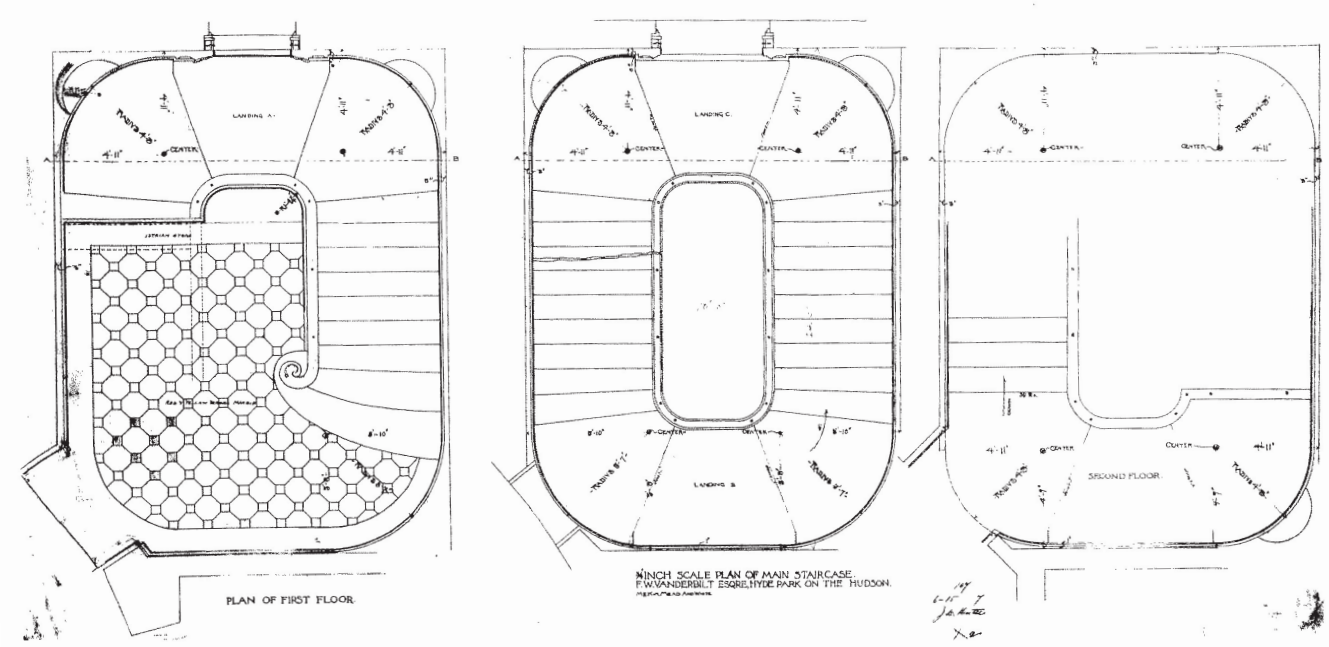


Figure 168. McKim, Mead & White drawings for the Main Stairs: elevations and details (upper image), #87, May 6, 1897; and plans, #107, June 15, 1897. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

In 1949, Mrs. Van Alen expressed her displeasure that the velvet on the stair rail had been replaced.[756] That velvet has been periodically replaced with cotton velvet; a section of the Vanderbilt-era silk velvet remains at the top of the stairs.

Albert McClure made plaster cast reproductions of missing elements on two of the bronze lamp fixtures in 1954.[757]

Other work by the National Park Service includes the removal of the Vanderbilt window coverings; the reupholstering of the chair (VAMA 673) on the first floor; and the temporary removal of the two tapestries for conservation treatment.

In the early 1960s or 1970s, the National Park Service painted the walls at the opening to the second floor Hall. Test cleaning, through conservation contract services, was conducted on sections of the tinted plaster.[758]

Visitors still use these stairs to reach the second floor as part of the public tour.

ROOM DESCRIPTION

Architectural Description

The grand stair that ascends to the second floor is positioned to the northwest of the Hall. The only doorways are the openings to the first and second floor Halls, both in the southeast corner of the stairwell. Two window openings in the west wall—one at the first landing, and one at the third landing—provide natural light.

Architectural Finishes

The limestone stair begins with ten risers ascending to a landing along the west wall, and then continues with ten risers east to a landing; ten risers west to a landing; and nine risers east to the second floor. The cast and wrought-iron balustrade supports a wood handrail covered in deep crimson velvet.

The first story's marble floor is made up of gray, pink, and orange marble tiles arranged in a geometric pattern. Brass sockets along the perimeter of the floor held the fixing nails that secured the Vanderbilt carpet in place.[759]

The walls are finished with a combination of plaster and "compo or cement" recessed panels[760] that extend the full height of the walls. Between the recessed panels are stiles ornamented with cascading garlands of fruits. Those panels become a dado at the second

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756. Snell, "Administrative History," 156.

757. Snell, "Administrative History," 170.

758. Information from Frank Futral, Curator, ROVA, November 2014.

759. For an example of these fasteners, see Christopher Gilbert, *Country House Floors 1660–1850* (Leeds, England: Leeds City Art Galleries and Temple Newsom Country House Studies, 1987) no. 3, 106.

760. *Historic Structure Report* (Partial Draft), 2010.





Figure 169. (Above) Main Stairs, 1938. Photographs of Hyde Park Property, Residence of Frederick W. Vanderbilt, Hyde Park, NY, by Rodney McKay Morgan for Margaret Louise Van Alen, ROVA Archives.

Figure 170. Main Stair, 1964. Photograph by George Chambers, Resource Management Records, ROVA Archives.





Figure 171. Main Stair, 1964. Photographs by George Chambers, Resource Management Records, ROVA Archives.



Figure 172. Main Stair, 1964. Photograph by George Chambers, Resource Management Records, ROVA Archives. This image clearly shows the original carpet still in place.

floor level, with another tier of paneling above extending up to the cornice. There are semicircular niches in each corner of the west landings and a single niche at the top landing.

At the top of the stairwell, the bracketed cornice supports a large, projecting torus ornamented with a rope of wheat and berries. An elaborately molded coved ceiling curves up from behind that molding. In the coved section, coffered panels with large rosettes are delineated by ropes of fruit. The flat section of the ornamental ceiling features a prominent center medallion.

The window openings in the west wall, at the first and third landings, are fitted with 1/1 chain-hung sash. At the first landing, a three-fascia architrave frames the opening. The third landing window trim is integrated into the wall paneling.

FURNISHINGS

The earliest photographs of the Main Stairs date to 1938 and 1940. They record the Chinese jardinière (VAMA 675) at the first floor, one of the marble statues at the first landing, and a marble bust at the third landing.



Figure 173. Main Stairs, first floor, looking northwest. JGWA, 2013.



Figure 174. Main Stairs, looking west towards the first landing. JGWA, 2013.



Figure 175. Main Stairs, second floor, looking north. JGWA, 2013.



Figure 176. Main Stairs, second floor, looking northwest. JGWA, 2013.



Figure 177. Main Stairs, looking down from second floor. JGWA, 2013.

Furniture

McKim's memorandum outlining his thoughts for furnishings includes a "Trousseau [cassone or coffer] just under stairs with chair on each side." He also suggested a small table with a mirror, and a faience or marble pot at the center of the stairwell.[761]

The 1938 inventory is the earliest record of the furnishings in the stair hall. Then, as now, the first floor of the stair hall held an "Old Italian elbow arm chair" (VAMA 673); the chair has been reupholstered, and the Vanderbilt-era textile for the chair back is in the collection (VAMA 6602).[762] A pink marble font (VAMA 674) that, in 1938, was described as a "sculptured marble fernery," was positioned near the chair. A "Chinese Palm Jardiniere" (VAMA 675) still sits at the base of the stairs. As its 1938 designation infers, the jardinière held a palm "that draped up over the banister" during the Vanderbilts' occupancy.[763]

Works of Art

In 1938, two tapestries were displayed in the stairwell: an eighteenth- century Flemish tapestry on the east wall of the ground floor and a Beauvais designed by Nicolas Poussin at the east

761. Charles McKim to Stanford White, September 17, 1897, Stanford White Papers, Box 19:2, Avery Library, Columbia University.

762. Catalog VAMA 6602; Ghelerter, "Textile Collection." The piece has a blue-green silk velvet ground, embellished with a "central appliqué coat of arms, appliqué floral border of silk and metallic embroidered carnations and other flowers, with satin stitch and French knots, and metallic thread couched outlining.

763. Knauss interview, August 6, 1971.

wall of the second floor. Both tapestries are listed in the inventory as "Brussels tapestries." The tapestries were removed for conservation then reinstalled in 2014.

There were three marble statues and two marble busts (VAMA 667, 668) in 1938. Both busts are displayed at the third landing. The statue in the northwest niche of the first landing, and the bust in the northwest niche at the third landing, can be seen in 1938 and 1940 photographs. Stanford White supplied at least one of the statues, a "marble boy with snake." *Young Hercules* (VAMA 666) is now in the northeast niche at the second floor landing.

The 1964 Furnishings Plan includes a painting (VAMA 669) and a wall hanging (VAMA 223) not found in the 1938 document; there is no documentary evidence for either of those items in the stair historically. One of the three photographs included with that plan shows the painting on the east wall of the second landing. The painting, currently in storage (2013), was in the Pink Bedroom in 1938.

Window Treatments

The 1940 photograph of the stairwell shows an Austrian blind at the first landing window. The sheer fabric panel fits within the window architrave. The current shade accurately reflects the intended effect of the Vanderbilt-era Austrian blind. A fragment of an ivory silk blend window shade in the collection (VAMA 6624) includes "gathers in Austrian shade construction, small rings attached."[764] Pulleys and cleats on most of the windows in the formal rooms of the mansion indicate that some form of pull-up curtains (likely Austrian blinds) were installed in the window openings.

Floor Coverings

Brass sockets in the perimeter of the floor indicate that, despite its decorative marble patterns, it was to be at least partially covered by carpet. The 1938 and 1940 photographs show the original carpet with its rope border. Fred Traudt recorded on August 12, 1940 that he "took up original stair carpet."[765] However, photographs of the stair found with the 1964 George Chambers images show the original carpet in place. These photographs may be older than 1964, but the stanchions shown at the top of the stair date the images to far later than 1940. Traudt may have meant the Guest Stair, or perhaps the carpet was only removed temporarily.

Part of the Vanderbilt-era patterned carpet and runner remains in storage (VAMA 6361-6365); it was replaced by the National Park Service with a solid red carpet, and there may have been another generation of carpet after that. The current reproduction carpet, based on the surviving documents, was installed in 2008.

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764. Ghelerter, "Textile Collection."

765. The carpet may have been in placed as late as 1964, as it appears in the George Chambers series of photographs.

Lighting

The stairwell is lit by ornate bronze wall brackets (VAMA 6931-6940), each with a foliated back plate and a faceted glass lantern. These Vanderbilt-era brackets were made by E. F. Caldwell & Co.[766]

766. Caldwell Collection, Wall Brackets, Volume 3, 18, #c-5133, Cooper-Hewitt Library.

SECOND FLOOR HALL (201)

This impressive Hall functions as a central rotunda around which all of the family and guest bedrooms are arranged. Mr. and Mrs. Vanderbilts' private rooms are situated off of the Foyer at the south end of this hall. The guest bedrooms are arranged along the west side of the Hall and beyond the Foyer at the north end of the space. Centered in the east wall is the broad, spacious alcove that houses the formal stair to the third floor guest rooms.

As one ascends the handsome limestone main stair and enters the second floor Hall, the formal ambience of the first floor, with its monumental fireplaces, ornate ceilings, and paneled walls gives way to a more relaxed, and smaller scaled, environment. This effect was even more pronounced in the McKim, Mead & White design for the Hall, which was, in its original form, very much an American Colonial Revival space, albeit on a larger scale than found in an eighteenth century New England house.

Several drawings trace the evolution of McKim, Mead & White's design.[767] Together with the surviving detailing on the east alcove stair, they provide clues to the original appearance of the Hall. The wall surfaces extended up from a paneled dado to a full cornice and a flat ceiling surface. The center of the ceiling featured an elongated octagonal opening covered by a dome-like metal and glass laylight that concealed the skylight shaft above. The large opening in the floor was approximately the same size as the current opening but was of a more complex shape – a rectangle with projecting semicircles at the north and south ends. The drawings show a wood balustrade, identical to the Colonial Revival style handrail on the stair to the third floor, surrounding the floor opening, which was covered with an elaborate metal-framed glazed laylight that obscured the view down into the first floor Hall.[768] Similar treatments, with railings around a laylight, can be seen in the stairwell of The Breakers and over the second floor hall skylights in The Elms gallery.[769]

The Vanderbilts were not satisfied with McKim, Mead & White's design. They brought in decorators, including Jules Allard et Fils, to submit ideas, but Frederick Vanderbilt wrote to Charles McKim in 1906 that "so far the problem has not been solved to our satisfaction, & I fear will not be this time." He assured McKim that there was no intent to leave him out of the design process, but that one of McKim's former employees had been commissioned to try yet again.

> Yours of 5th rec'd last evening on my return from the [_____?] & in reply would say that we asked Whitney Warren to suggest some plan for improving the appearance of the second floor hall by changing the treatment of the well on the opening to the hall below… My idea was that if Warren succeeded in submitting something that was

767. McKim, Mead & White second floor plan (#10). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

768. Remnants of the railing are stored with the park's architectural reference collection. McKim, Mead & White, drawing #166 (detail of the laylight), McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

769. Paul Miller to Frank Futral, August 16, 2013. Curator's Active Files, ROVA.

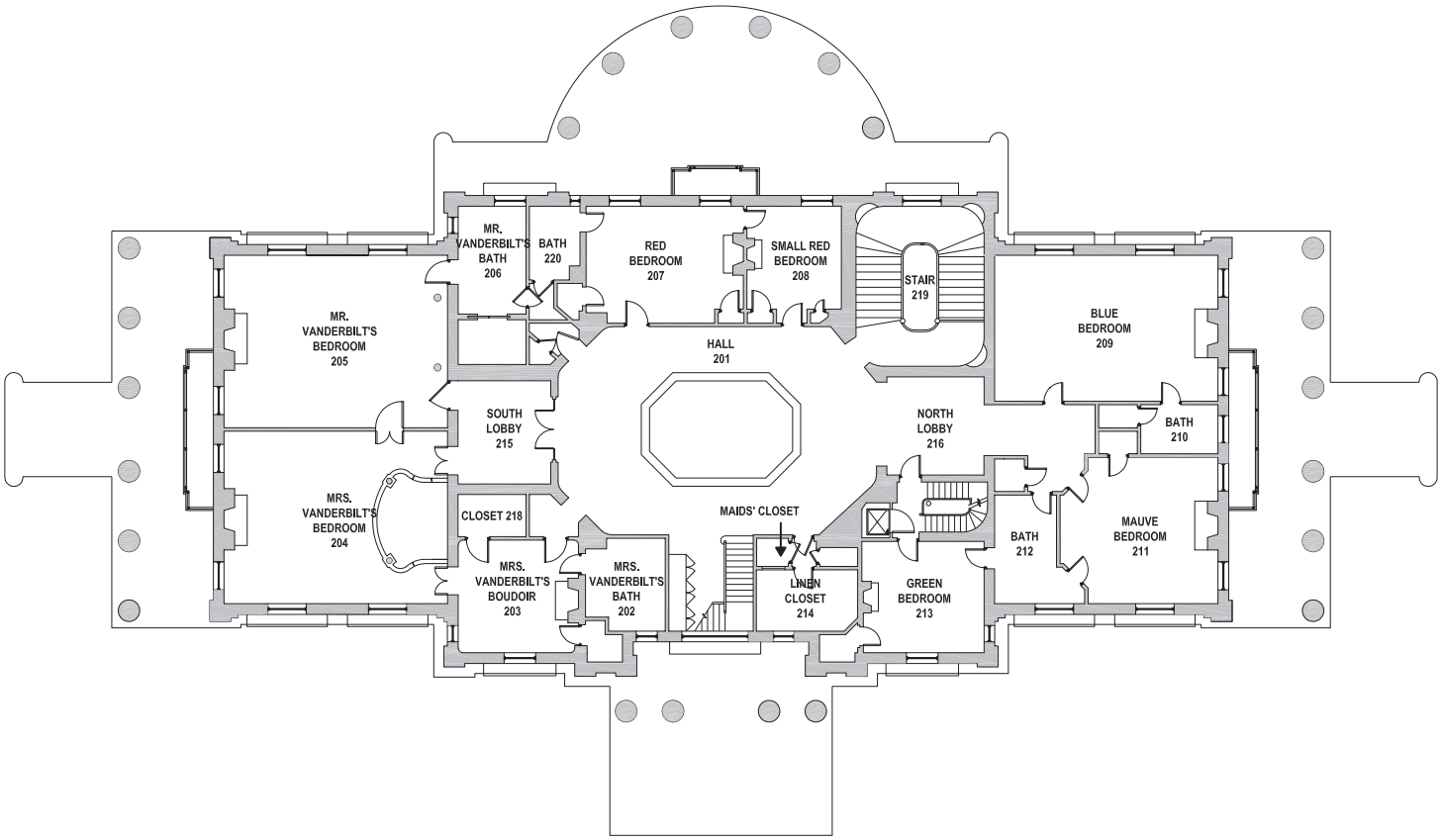


Figure 178. Vanderbilt Mansion second floor key plan. JGWA, 2014.

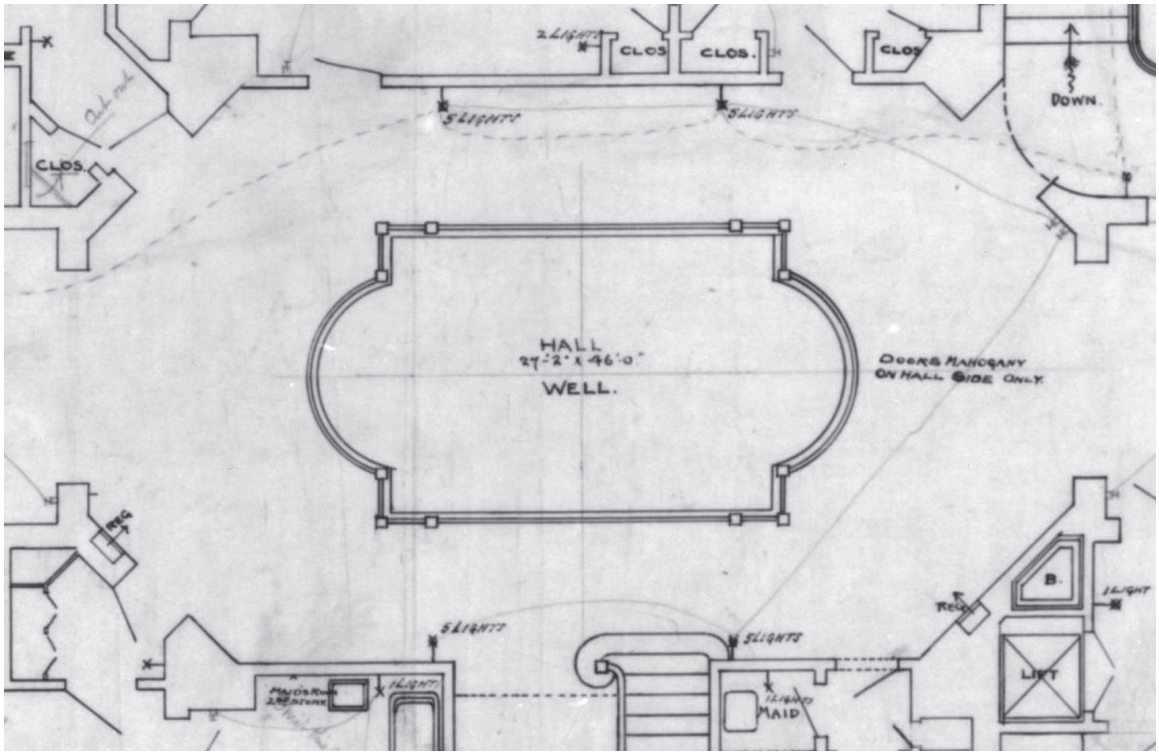


Figure 179. Detail of the second floor Hall from the McKim, Mead & White second floor plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

> pleasing to us, we would ask your opinion & if it met with your approval let him go ahead with it, & this is the way he understands it. Both my wife and I would indeed be sorry to do anything that would affect our friendly and pleasant relations, Especially [sic] as we know how interested you are in the place, & our only desire is to save you the bother and worry of detail work. Had I known you were coming back so soon I would have waited and talked the matter over with you first.[770]

Warren's design was the most dramatic change made to the mansion, and significantly changed the relationship of the first and second floor Halls. He modified the shape of the floor opening and removed the laylight from the floor. The newly formed opening, made to match the shape of the elongated octagonal opening in the second floor ceiling (an elongated octagon) received a more robust balustrade composed of a double row of cast-stone Renaissance balusters and a wide, flat-top rail ideal for the placement of plants. This change, along with the modifications to the second floor Hall ceiling that included the creation of the handsomely detailed plaster cove and a new flat laylight to replace McKim's coved laylight,

770. Frederick Vanderbilt to Charles McKim, January 9, 1906. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

resulted in a much more dramatic and cohesive experience. The work transformed the space from a Colonial Revival hall to a grander, Renaissance inspired space, fitting of its new role as a visual extension of the first floor Hall.[771]

HISTORY OF ROOM USE

The Vanderbilts

There is no evidence that this space was ever used for anything other than as a passage. Once the 1906 renovations were complete, this room was joined to the first floor Hall to form the central heart of the mansion. Alfred Martin, a former employee, told of Mrs. Vanderbilt leaning over the balcony to speak to departing guests:

> As you crossed the front hall, you'd probably be surprised to, to hear your name called, and you'd look up and there you'd see your hostess looking down from above. She made [an] effort to get up early so that she could say, "Good Morning" and wish you a pleasant trip to New York.[772]

Mrs. Van Alen

After Mr. Vanderbilt's death, Mrs. Van Alen may have removed two Tabriz rugs. They are all listed in the 1938 inventory, but do not appear in the 1940 inventory. The Shears were given at least some of the blue-and-white ceramics in the étagère.[773]

National Park Service

The National Park Service may have replaced the carpet in the Hall as early as 1941, when new carpet was "laid through the Mansion."[774] In 1951, red damask was purchased to reupholster some of the chairs (see discussion in Furniture section below). The tapestries were temporarily removed for conservation. The Italian altar cloths that were suspended from the balustrade were placed in storage, as they could no longer be safely exhibited in the Hall. The Chinese étagère was moved to the first floor North Foyer in 2008. Plants are no longer displayed on the balustrade.

The changes in the upholstery and the necessary removal of hangings and plants from the balustrade have resulted in a space much less colorful and decorative than it was during the Vanderbilts' occupancy. The room is used as a public space to accommodate large groups while they view the surrounding rooms.

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771. Whitney Warren's drawings include four elevations (#1-#4); a plan of the balustrade around the new floor opening (#5), and a ceiling plan (#10). Architectural Drawings Collection, ROVA Archives.

772. Martin interview, March 5, 1949. Based on the height of the balcony, Mrs. Vanderbilt would have needed a stepladder to be seen from the entrance hall.

773. Fred Traudt (attrib), [House Log, Vanderbilt Mansion], 1939-1942, Source V-15, Resource Management Records, ROVA Archives.

774. Superintendent's Monthly Narrative Report for March 1941, April 1941. ROVA Archives.

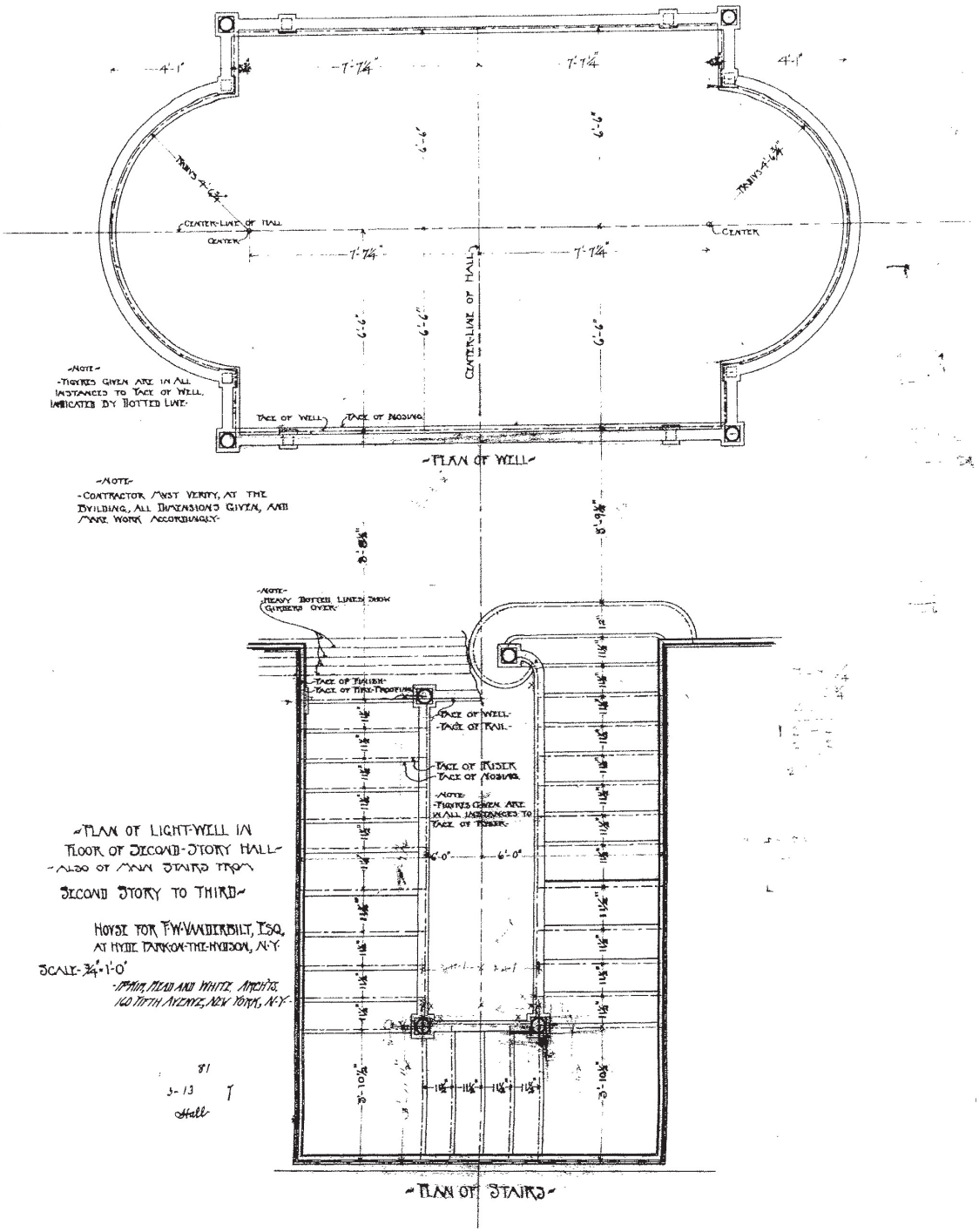


Figure 180. Plans for the well and stairs in the second floor Hall by McKim, Mead & White, March 13, 1897. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

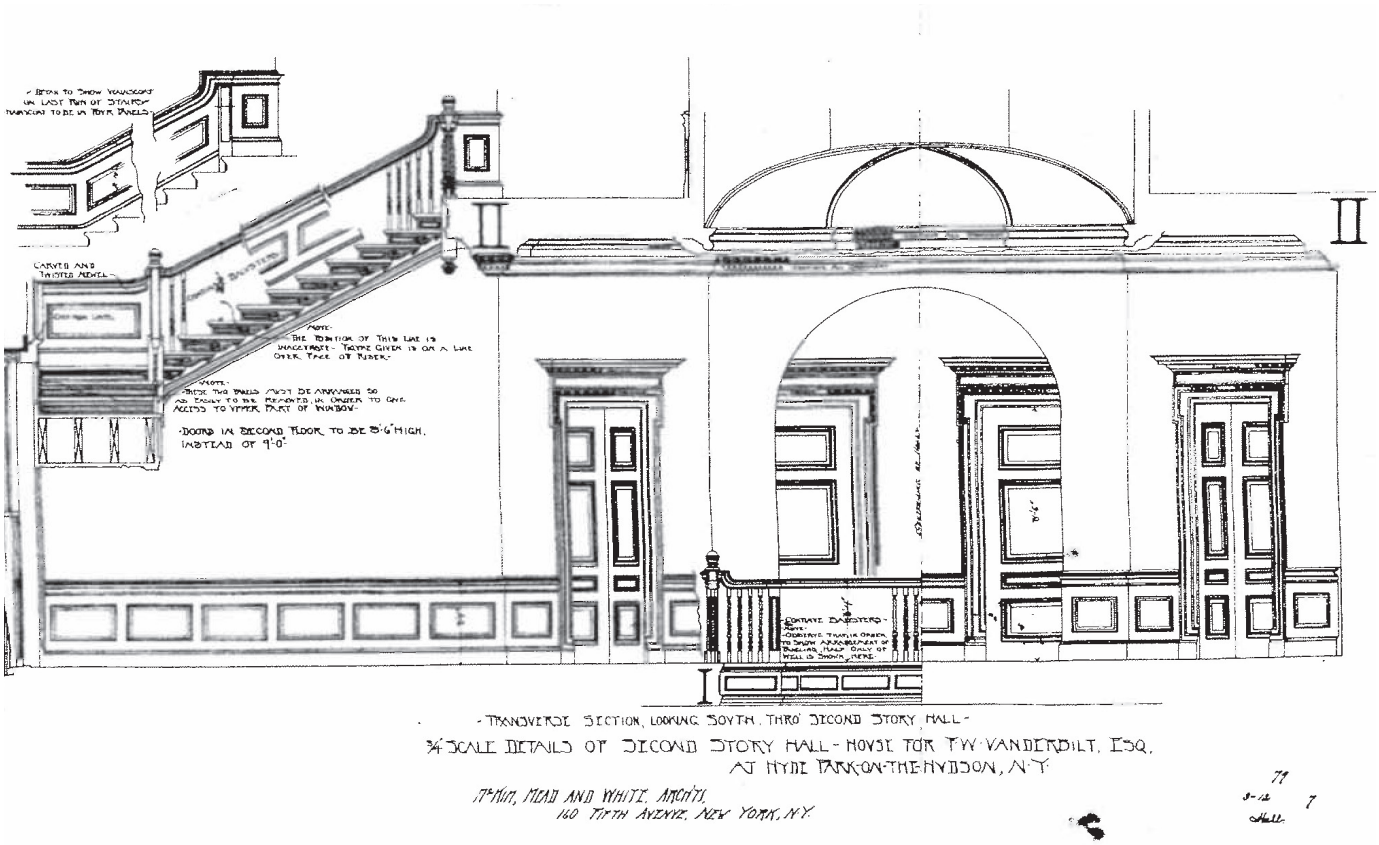


Figure 181. Section through the second floor Hall by McKim, Mead & White, March 12, 1897. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

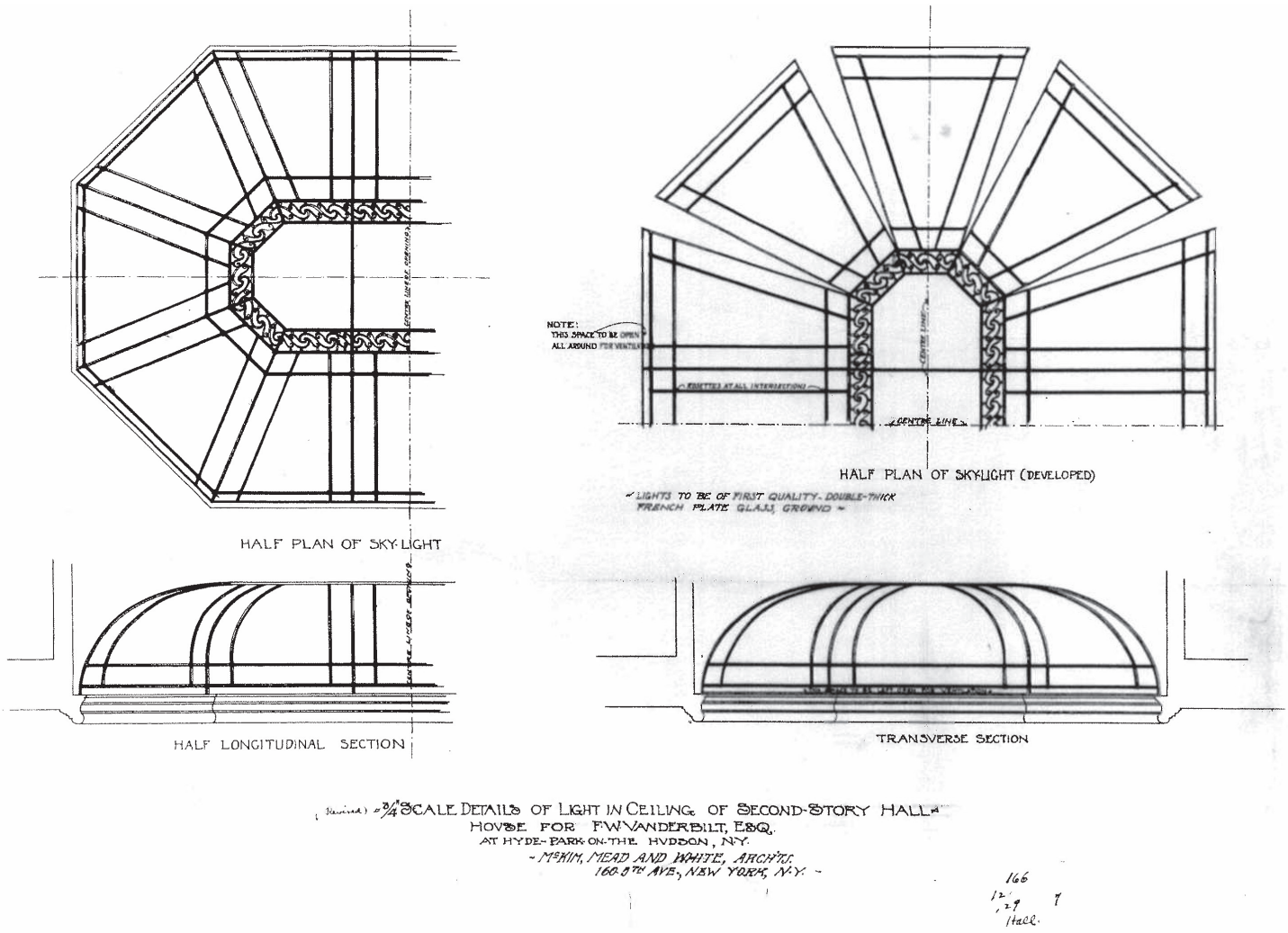


Figure 182. Details for the light in the ceiling of the second floor Hall by McKim, Mead & White, December 29, 1897. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

ROOM DESCRIPTION

Architectural Description

The 27'-2" x 46'-2" long octagonal Hall is centered over the first floor Hall. An alcove to the east includes the guests' stair to the third floor. The primary access to the Hall is from the Main Stair, through a doorway in the northwest wall. Wide openings in the north and south walls lead to the Foyers; the south opening includes a pair of glazed doors and sidelights. There are two doorways in the west wall for the Large and Small Red Bedrooms; a closet doorway in the southwest wall; a closet doorway at the north end of the east wall; and the doorway to Mrs. Vanderbilt's closet and Boudoir in the southeast wall.

Architectural Finishes

The wood floor is covered with wall-to-wall carpet. A wood baseboard and picture rail and a plaster cornice (all from Whitney Warren's renovations) trim the painted plaster walls.

Warren's deeply coved ceiling that rises up to the laylight is embellished with panels filled with a lattice pattern. In the northeast, northwest, southeast, and southwest corners are oval medallions with female figures. Wide, foliated bands frame the panels. The octagonal laylight is glazed with frosted glass panels set in a metal frame.

The doorways, and the east window in the stair alcove, are framed by two-fascia wood architraves.

The Whitney Warren double balustrade is built of a cementitious cast-stone material imitating marble. The substantial molded railing is supported by two rows of foliated balusters spaced between paneled piers.

East Stair Alcove

The east alcove retains some of the McKim, Mead & White Colonial Revival details. The plaster walls along the rise of the stair are trimmed with a paneled wood dado and a wood and compo cornice that matches the cornice in the third floor Guest Hall. The dogleg wood stair to the third floor begins on the north wall, ascending fourteen risers east to a landing. It continues with five risers south to a landing, then eleven risers west to arrive at the third floor Guest Hall. The handrail is supported by turned, spiral Colonial Revival-style balusters of three different designs. The railing matches the detail shown on one of the McKim, Mead & White drawings for the wood railing around the original central laylight. A Vanderbilt-era, three-bay-wide, Louis XV-style wood armoire is built against the south wall of the alcove. The east window opening holds a 1/1 double chain-hung wood sash with an arched upper sash.



Figure 183. *New York Times* photograph of the second floor Hall, 1940. The flat laylight now in the ceiling of the Hall replaced the coved laylight shown in the previous McKim, Mead & White drawing. ROVA Archives.



Figure 184. Second floor Hall, 1964. Photograph by George Chambers, Resource Management Records, ROVA Archives



Figure 185. Second floor Hall, looking north (upper photograph) and south (lower photograph). JGWA, 2013.

FURNISHINGS

The 1906 changes, though considerable, probably had little effect on the furniture in the Hall, other than new carpeting. The earliest known images of the Hall are a 1940 *New York Times* photograph and two photographs in the 1964 Furnishings Plan.

Furniture

The 1938 inventory includes ten arm chairs in three different styles and upholstery: a set of four Spanish walnut spiral arm chairs upholstered in red velvet (described as "old cut velvet" in 1940); four Italian walnut arm chairs covered in red damask (called "rose damask and silver galloon trim in 1940); and a pair of Spanish-style walnut arm chairs upholstered in green velvet.

The walnut spiral arm chairs (VAMA 373–376 and 5014–5015) are still in the Hall in 2012.[775] Though only four are listed in the inventory, there are actually six of these chairs today. The four Italian arm chairs (VAMA 377–380) are also still on display in the Hall.

The two Spanish style arm chairs covered in green velvet appliqué that are mentioned in the 1938 inventory are not currently in the Hall and their whereabouts is unknown. They are not the pair of green velvet covered arm chairs with eagle finials (VAMA 381, 382) in storage; in 1938, that pair of chairs formed part of the furnishings of the third floor Guest Hall.

In the early years of its maintenance of the mansion, the National Park Service purchased a "stock pile of red damask" for the throne chairs in 1951.[776]

Four of the chairs (VAMA 377-380) were reupholstered with replacement velvet in 1951, and the original fringe reapplied. In 1958, the National Park Service reupholstered some of the walnut spiral arm chairs[777] and two more of these chairs (VAMA 373, 374) in 1966.[778] An original chair back, still in the collection, is made of a yellow-and-red cisele with a pomegranate motif (VAMA 6617). A chair back and a seat document of red silk damask embellished with appliqué metal fretwork, and the glazed cotton upholstery lining from one of these chairs, remain in the collection (VAMA 6608, 6616).

The teakwood Chinese étagère (VAMA 383) listed in 1938 is currently displayed in the North Foyer (110) that leads to the Dining Room. This display shelf is similar to eclectic furnishings in the Vanderbilts' townhouses at 693 and 459 Fifth Avenue. It may have arrived at Hyde Park when the latter town house was sold in 1913.

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775. Small paper labels on the undersides of the rear seat rails identify some of the chairs' locations: VAMA 373's label reads "left of small red room;" VAMA 374's, "wall on right foot of stairs;" VAMA 375's, "right of large red room"; and VAMA 376's, "under bracket / right of boudoir." Catalog File, VAMA 373-376.

776. Snell, "Administrative History," 157.

777. Albert McClure Monthly Report, April 4, 1958, as cited in Snell, "Administrative History."

778. Albert McClure Monthly Report, May 10, 1966, as cited in Snell, "Administrative History."



Figure 186. (Left) Original chair back (VAMA 6617) from second floor Hall. NPS Photo.

(Below) Chair back and seat document (VAMA 6608, 6616). NPS Photo.





Decorative Objects

In the 1938 inventory, the decorative objects displayed in the étagère followed a theme of blue and white using an assortment of Delft and Chinese vases and a Chinese "open-work tea pot" in blue and white. Two "old Italian faience apothecary jars" were also part of the collection. The 1940 inventory did not include these objects.

In addition to these ornamental pieces, there was a "Bol Cinegraph" moving picture camera outfit" in the Hall in 1938. Perhaps it was stored in the bottom cupboard of the étagère or in the wardrobe in the stair alcove. Like the china, this object was not listed in the 1940 inventory.

The top surface of the balustrade around the floor opening retains stain marks for ten symmetrically arranged flower pots that held seasonal plants.[779] Alex Knauss remembered "flowers or foliage plants, either one or sometimes a mixture; usually ferns, hibiscus—not too many of them—crotons because they have colorful foliage."[780]

The 1940 and 1964 photographs show two Italian silk altarpieces (VAMA 384, 385) suspended at the north and south ends of the center balustrade; the 1938 inventory refers to these hangings as "16th Century Italian."

Works of Art

The three tapestries included in the 1938 inventory are still extant but were recently removed for conservation. The large tapestry (VAMA 370) was centered on the west wall while VAMA 371 was placed on the east wall and VAMA 372 was placed against the northeast angled wall. Wood rails on the walls indicate where the tapestries were hung. Pascal Bertrand, a professor of Art History at University of Bordeaux and an expert in the history of European tapestry, visited Hyde Park in 2013. Bertrand identified VAMA 370 and 371 as verdure tapestries, manufactured at Aubusson in circa 1755.[781]

Floor Coverings

The 1938 inventory listed a large Tabriz rug, nearly 14' x 20', and a smaller Tabriz rug in this Hall. Neither rug was in the Hall in 1940.

Before the 1906 modifications, the wall-to-wall carpet must have coordinated with the main stair runner or with the third floor Guest Hall carpet. The 1906 work changed the shape of the floor, so the carpet was probably replaced. There are two area rugs (each approximately 8' x 10') in the collection (VAMA 6368, 6373) in the same style as the third floor Guest Hall carpet;

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779. Alex Knauss, "List of Flower Arrangements."

780. Knauss interview, August 6, 1971.

781. Frank Futral, Memorandum to File, June 11, 2013, Curator's Active Files. Bertrand has only seen four or five tapestries with the same decorative border as VAMA 370. Another version of this tapestry with the same border was sold by Franses (London) to a private collector. VAMA 371 is related to two tapestries with different borders; one, in a private collection, includes a full view of the mill that is only partially shown on VAMA 371. Another version of VAMA 371 is in the collection of Museo Nazionale del Palazzo di Venezia, Rome. This version has the same border as VAMA 370.

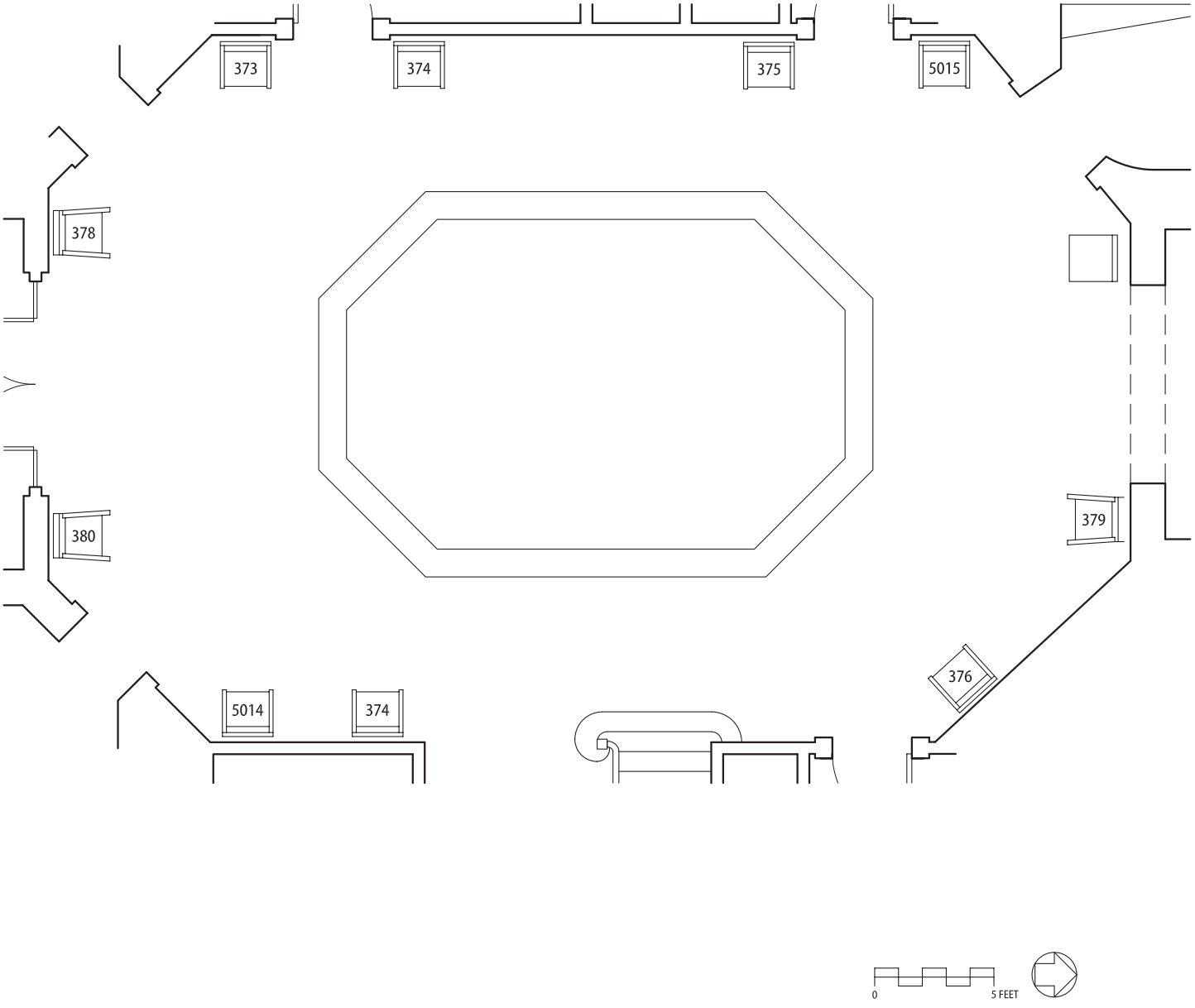


Figure 187. Second floor Hall floor plan, showing furniture as arranged in 2012. JGWA.

the rope border is identical to the Main Stair border. Perhaps the area rugs were made from a remnant of the Vanderbilt-era carpet. The 1938 inventory lists 100 yards of red carpet in the Hall.

Lighting

E. F. Caldwell & Co. provided the four Vanderbilt-era wall brackets (two on the east wall, flanking the door opening, and two on the west wall) (VAMA 6941-6944).[782] Each fixture includes four arms that branch out from a central vertical torch to a glass globe. Many of the globes on exhibit are stock replacements that are not the precise size of the originals. These fixtures were restored and rewired in 2012.

MRS. VANDERBILT'S SUITE (202-204)

Mrs. Vanderbilt's personal suite consists of a bedroom, boudoir, and bathroom, with three closets off of the Boudoir. While planning for the remodeling of the Langdon House for the Vanderbilts, Charles McKim wrote to his friend, Thomas Newbold, that

> Whether I am making a mistake in the planning of Madam's quarters I don't know, but tell Sallie [Newbold's wife] that besides her bedroom, I am giving her a sitting room, a room to contain her night gowns and other linen, a maid's room opening into the wardrobe, a bathroom and a loggia giving a south view from her sitting room. She didn't tell me what she wanted, but she has sent me a lot of books on the Nile and called at the Taylors before my arrival to inquire when I was expected.[783]

The surviving plan for the Langdon modifications shows that McKim provided all but the maid's room. Mrs. Vanderbilt's bedroom filled the east end of the south section of the mansion (in much the same location as it is today). The entrance vestibule provided access to the closet and bathroom. Her "sitting room," or boudoir, was arranged along the north/south axis of the house, and a semi-circular loggia at the south end of the room did indeed afford a south view from that space.[784] Even after the decision to abandon plans for the Langdon House, McKim kept the essence of the concept for the suite: a sitting room or boudoir, large closets, a bathroom, and a bedroom.

Mrs. Vanderbilt's interest in French décor eventually outweighed her interest in Egyptian styles. A friend later remembered that

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782. Caldwell Collection, Wall Brackets, Volume 3, 11, #c-4114, Cooper-Hewitt Library.

783. Charles Follen McKim to Thomas Newbold, June 26, 1895. Charles Follen McKim Papers, Library of Congress.

784. McKim, Mead & White second floor plan for the modifications to the Langdon mansion, Architectural Drawings Collection, ROVA Archives.

> She . . .loved everything French. While she wasn't French, she spoke beautiful French. She had a marvelous French personal maid, whom I remember because she was such fun. The food . . .always had to be French. . .After I had my first baby, I remember having lunch with her in New York. She said, "Now you must teach this child --it was about two months old-- to speak French. . .Instinctively she liked her clothes. French everything.[785]

The architect that Mrs. Vanderbilt chose to decorate her suite, Ogden Codman, was a passionate devotee of French architecture and design. The Vanderbilts were familiar with his skill in creating French interiors from his designs for the upper floors at The Breakers, the Newport cottage of Cornelius Vanderbilt II (Frederick's older brother). Frederick and Louise again used Codman in 1917 to redecorate their New York City townhouse at 1025 Fifth Avenue.[786]

Codman first visited Hyde Park in January of 1896, but it was not until March of 1897 that he could write that "It is beginning to look as if Mrs. Frederick Vanderbilt meant business. I had a letter from her today."[787] A month later, he confirmed that "the Frederick Vanderbilts will keep me fairly busy."[788] Edith Wharton congratulated her colleague, and hoped that he might get commissions for some of the other rooms.[789]

In *The Decoration of Houses*, published at the same time as the Hyde Park mansion was completed, Codman and Wharton outlined their ideas for the ideal bedroom suite:

> Of the various ways in which a bedroom may be planned, none is so luxurious and practical as the French method of subdividing it into a suite composed of two or more small rooms. Where space is not restricted there should in fact be four rooms, preceded by an antechamber separating the suite from the main corridor of the house. The small sitting-room or boudoir opens into this antechamber; and next comes the bedroom, beyond which are the dressing and bath rooms. In French suites of this kind there are usually but two means of entrance from the main corridor: one for the use of the occupant, leading into the antechamber, the other opening into the bath-room, to give access to the servants. This arrangement, besides giving greater privacy, preserves much valuable wall-space, which would be sacrificed in America to the supposed necessity of making every room in a house open upon one of the main passageways.

Mrs. Vanderbilt's suite had just three rooms, with a different layout than the one recommended, but there are, as Codman and Wharton prescribed, few entrances: the doorway connecting the South Foyer to the bedroom, the wardrobe/vestibule that provides access to the boudoir, and a private doorway between Mr. and Mrs. Vanderbilts' bedrooms.

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785. Worcester interview, March 6, 1981.

786. Codman designed the townhouse for Lloyd S. Bryce in 1906.

787. Ogden Codman to Sarah Codman, letters 1897. Codman Papers, Historic New England (formerly SPNEA).

788. Ogden Codman to Sarah Codman, letters 1897.

789. Ogden Codman, Jr. Letters Received, Edith Wharton, Box 83, Folder 1671. Codman Papers, Historic New England (formerly SPNEA).

The bathroom is only accessible through the boudoir. In this arrangement, the boudoir functions as the antechamber that Codman describes, although the room is more private; the domestic staff's access to the room is through a passage that essentially functions as a closet.

Codman provided two richly decorated rooms (his elaborate design for a marble-lined bathroom was not used). His paneling for the Boudoir and Bedroom is painted in soft pastels and highlighted with gold leaf. In both rooms, he placed painted vignettes at the top of the paneling.

At 1025 Fifth Avenue (also designed by Codman), Mrs. Vanderbilt's suite included the added amenity of a dressing room; that room and her boudoir filled the west end of the third floor, overlooking Fifth Avenue. A bathroom and a wardrobe lined with built-in cabinets connected the dressing room to her bedroom to the east.[790]

Works of Art

The evolution of the twenty-three oil paintings, or vignettes, in the Boudoir and Bedroom is somewhat unclear. At least two of the paintings were in place in July of 1899, when the Vanderbilts decided to tone down the H. Siddons Mowbray ceiling in the Living Room. Frederick wrote to Stanford White that they wanted the ceiling mural to be "more on the style of the two that are now up in Mrs. V's bedroom and boudoir (as to tone, I mean) which were painted in Paris for Duveen."[791] The record of the Vanderbilts' purchase of twenty-two "painted overdoors" for $3,450 from Duveen Brothers is dated April 27, 1900, nearly a year after Frederick's letter. Duveen recorded the sale of another overdoor, and the installation of the paintings, in September of 1900.[792] Mrs. Van Alen recollected that at some point during the Vanderbilts' occupancy, Duveen replaced the initial paintings, because Mrs. Vanderbilt found Codman's selected subject matter "unpleasant."[793] Perhaps the Vanderbilts were happy with the colored tone of the painting, but not the subject.[794]

The current vignettes in the Bedroom are based on paintings by Nicholas Lancret, Charles-Joseph Natoire and Francois Boucher and tell the story of Cupid and Psyche.[795] The paintings in the Boudoir are copies of Nicholas Lancret's *The Fêtes Champêtres*.

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790. Ogden Codman, "Layout and Details of Wardrobe on Third Floor" and "New Bathroom – Third Floor," Ogden Codman Collection, Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.

791. Frederick Vanderbilt to Stanford White, July 1, 1899. Stanford White Papers.

792. The paintings were invoiced on April 27, 1900 and paid for in December 1900. Duveen Brothers Records, 1876–1981: Series I – Business Records 1876–1964; Reel 4, New York Sales 1901–1910.

793. Superintendent's Memorandum, June 5, 1951. ROVA Archives.

794. According to Paul Miller, Curator of the Preservation Society of Newport County, *rose camaieu* was a very popular French tone for boudoir neo-Boucher overdoors in the *Belle Époque*. The tone and subject matter of the overdoor paintings may have been suggested to Codman by his design source for the room. Paul Miller, November 6, 2013.

795. Resource Management Records, Curatorial Division Records, ROVA Archives.

MRS. VANDERBILT'S BATHROOM (202)

Mrs. Vanderbilt's Bathroom, immediately north of her Boudoir, is a remarkably simple room when compared to her Bedroom and Boudoir, or even when compared to Mr. Vanderbilt's Bathroom.

Ogden Codman provided a plan and renderings for an elaborate, French-inspired, marble-lined bathroom.[796] Unlike his drawings for the Bedroom and Boudoir, his designs for the bathroom do not match the existing floor plan. He shows an arched niche for a bathtub on the south wall, flanked by glazed doors. Across from the bathtub, another arched niche holds a carved stone wash basin and a sculpture of a cherub and swan. A gilded console table and a large mirror are centered in the west wall. The most perplexing rendering is for the east wall, where he shows two window openings set close together, but inspection of Codman's floor plan reveals that the south opening was a false window, probably set with panes of mirrored glass. Another Codman plan, a copy of the McKim, Mead & White floor plan, shows that bathroom in its current arrangement, but with the earlier, more elaborate scheme carefully erased.

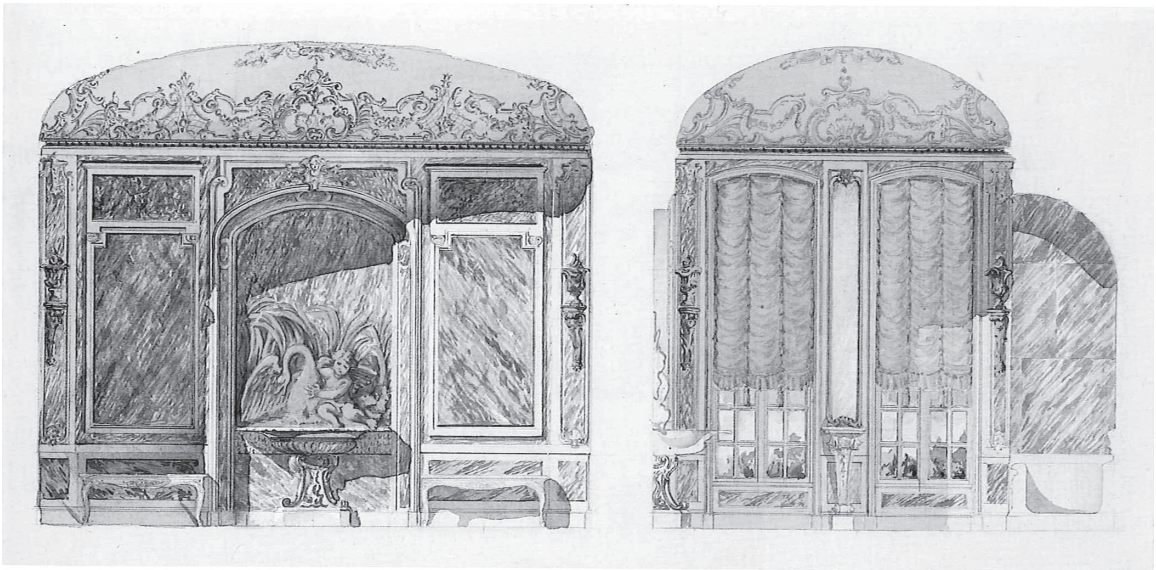
In the elaborate finishes—marble-lined walls, a vaulted ornamental ceiling, bronze light fixtures and brackets for bronze urns, and overdoor niches for busts—Codman seems to try to implement his counsel from *The Decoration of Houses*:

> The bath-rooms in the larger houses recently built are, in general, lined with marble; but though the use of this substance gives opportunity for fine architectural effects, few modern bath-rooms can in this respect be compared with those seen in the great houses of Europe. The chief fault of the American bath-room is that, however splendid the materials used, the treatment is seldom architectural. A glance at the beautiful bath-room in the Pitti Palace at Florence (see Plate LV) will show how much effect may be produced in a small space by carefully studied composition. A mere closet is here transformed into a stately room, by that regard for harmony of parts which distinguishes interior architecture from mere decoration. A bath-room lined with precious marbles, with bath and wash-stand ranged along the wall, regardless of their relation to the composition of the whole, is no better architecturally than the tiled bath-room seen in ordinary houses: design, not substance, is needed to make the one superior to the other.[797]

The bathroom as built, however, follows his description of the "average bath-room," where "a tiled floor and a high wainscoting of tiles are now usually seen; and the detached enamel or

796. Ogden Codman renderings at Metropolitan Museum of Art, 51.644.80/9. "New Bathroom – Third Floor," Ogden Codman Collection, Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.

797. Codman and Wharton, *The Decoration of Houses*, 172.



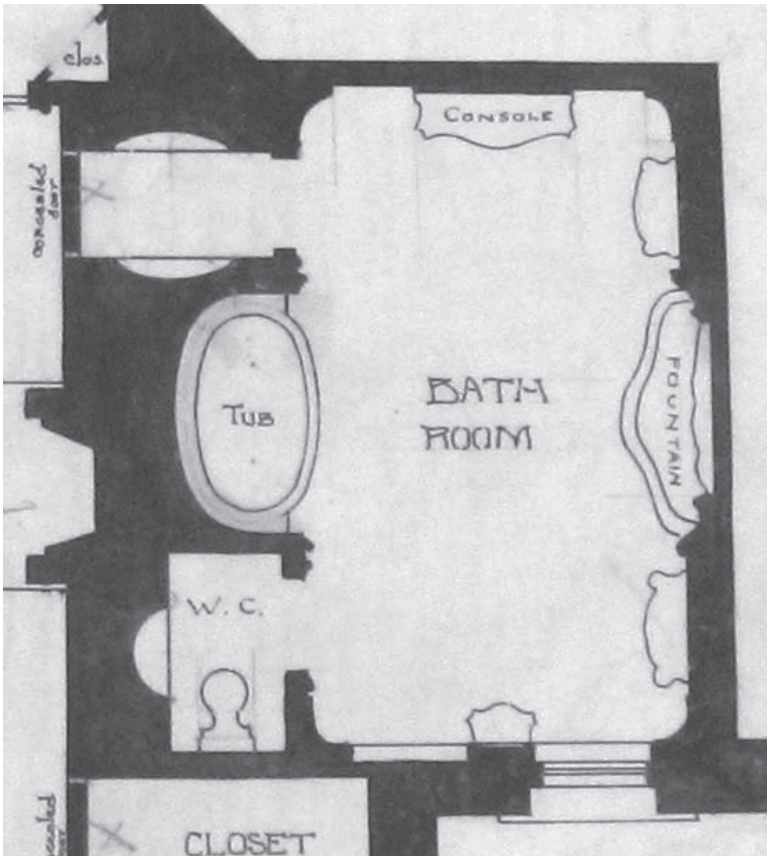


Figure 188. Two of Ogden Codman, Jr.'s renderings (above) and the floor plan (left) for Mrs. Vanderbilt's Bathroom. Metropolitan Museum of Art, 51.644.80/9. Reproduced from Pauline C. Metcalf, ed., *Ogden Codman and the Decoration of Houses* (Boston: Boston Atheneum, 1988), 107. Ogden Codman architectural drawings and papers, Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.

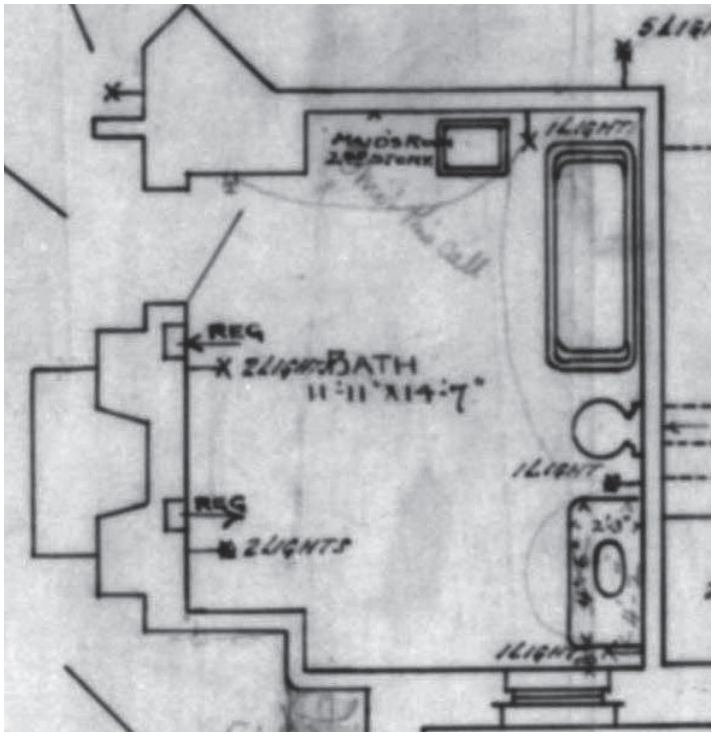


Figure 189. Detail of Mrs. Vanderbilt's Bathroom from the McKim, Mead & White second floor plan. The plumbing fixtures are shown in their final positions. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

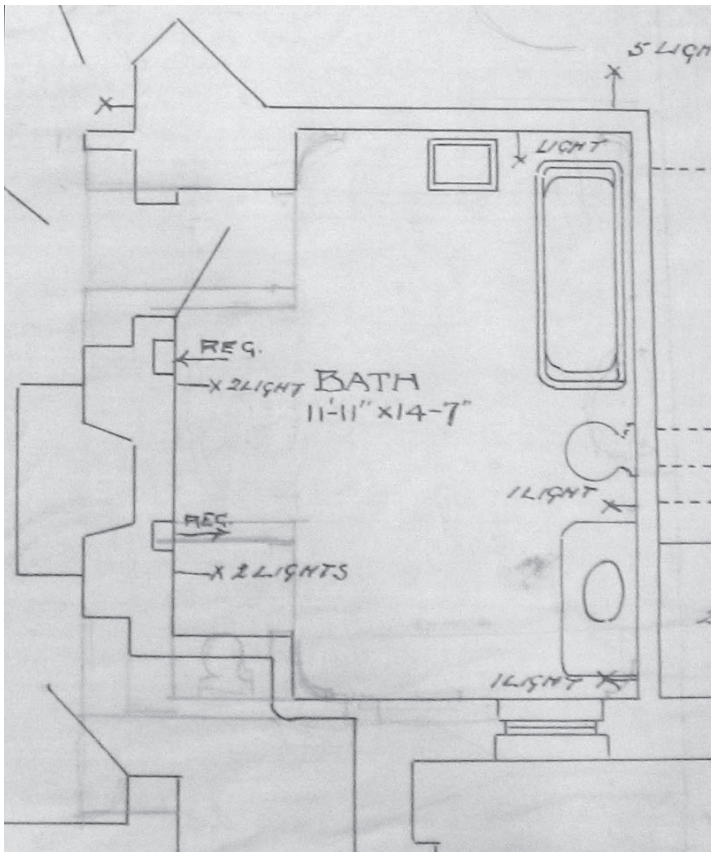


Figure 190. Detail of bathroom plan from Codman's copy of the McKim, Mead & White floor plan. Note that his proposed plan has been erased. Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.

porcelain bath has in most cases replaced the built-in metal tub." The 1897 McKim, Mead & White floor plan shows all of the fixtures now in the room.[798]

By 1917, when Codman designed Mrs. Vanderbilt's suite at 1025 Fifth Avenue, he was more familiar with her preferences. Through Mr. Vanderbilt, she requested a shallow, built-in wardrobe outfitted with shelves in one half and space for wrappers and night clothes to hang in the other half; the doors were to be mirrored, and Mr. Vanderbilt suggested that it could be tiled like the walls. Mrs. Vanderbilt wanted a sitz bath across from the closet; it could fit "on the opposite side & still leave room for a table."[799]

Codman's sketches for her new bathroom follow her requests exactly, except for one feature. Mr. Vanderbilt noted that "She never has heat on in her bathroom, so a heater need not be taken into account,"[800] but Codman placed one in between the bathtub and the closet anyway. The drawing also notes that the toilet, bathtub, and lavatory were reused from the Bryce bathrooms; the only new plumbing fixture was the sitz bath.[801]

HISTORY OF ROOM USE

The Vanderbilts

This room was Mrs. Vanderbilt's private bathroom. There is no archival evidence that anyone else ever used the room.

Mrs. Van Alen

There is no record of Mrs. Van Alen removing anything from this bathroom.

National Park Service

This bathroom is not part of the public tour.

ROOM DESCRIPTION

Architectural Description

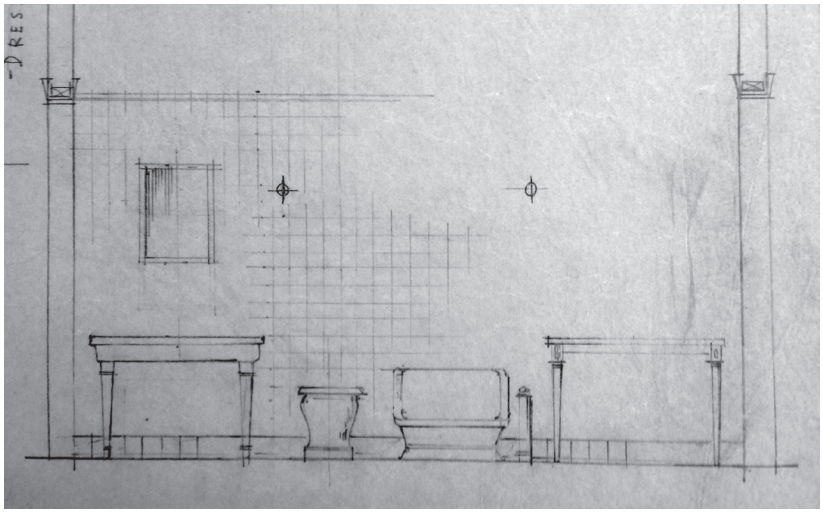
The bathroom is a 8'-5" x 14'-8" rectangular room with a wide, 3'-0" deep recess in the south wall. There is one doorway at the west end of the south recess, and a narrow window opening

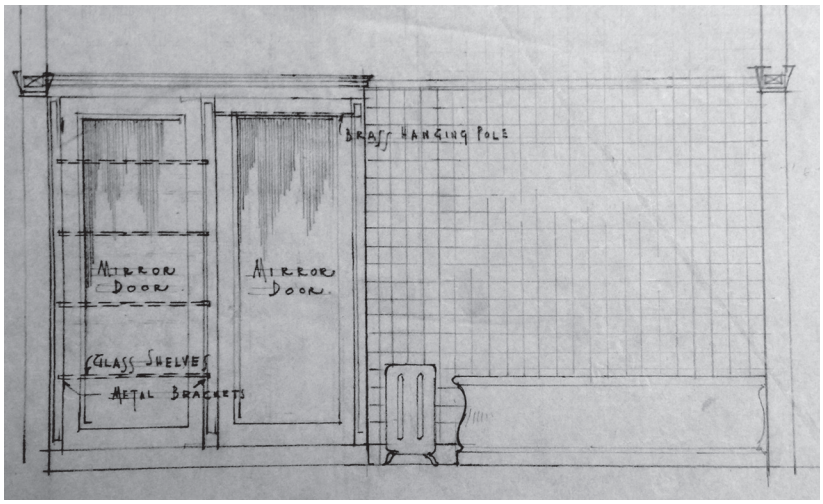
798. McKim, Mead & White second floor plan (#10). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

799. Frederick Vanderbilt to Ogden Codman, July 15, 1917. Codman Papers, Historic New England.

800. Frederick Vanderbilt to Ogden Codman, July 15, 1917.

801. "New Bathroom – Third Floor," Ogden Codman Collection, Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.





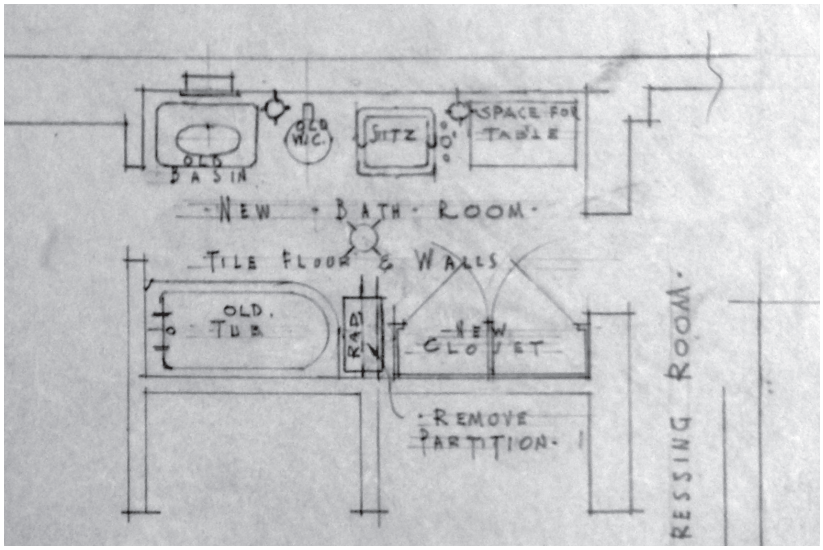


Figure 191. Ogden Codman sketches for Mrs. Vanderbilt's bathroom at 1025 Fifth Avenue. Ogden Codman architectural drawings and papers, Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.

in the east wall. A small cabinet is built into the west side of the door jamb. The interior includes four adjustable shelves.

Architectural Finishes

The finishes in Mrs. Vanderbilt's Bathroom largely match those of the guest bathrooms. A 6'-0" tile dado (approximately 1'-0" higher than the guest bathroom dados) is made up of 6" square white ceramic tiles with a 6" high tile baseboard and a bullnosed cap molding. The plaster walls are covered in painted canvas and are trimmed with a coved plaster cornice. The only difference is the tile floor, where 6" square white ceramic tiles are used instead of the typical 2" square tiles. Two-fascia wood architraves frame the window and doorways. The window is fitted with a single-light sash that slides up into a pocket.

FURNISHINGS

Furniture

In 1938, the room was furnished with a suite of white enamel furniture: a dressing table with three play mirror (VAMA 560)[802]; two chairs (VAMA 561, 562); a costumer (VAMA 563); and a dresser (VAMA 559). The only known early photograph of the room, a 1940 image from the Traudt Family Album, shows a chair, the dressing table, and the dresser.

Decorative Objects

There are no decorative objects listed in the 1938 inventory. The 1911 silver inventory groups this room with the Boudoir and Bedroom, so it is difficult to determine which items were in the Bathroom, but the items at the beginning of the list seem to belong in this room. They include glass and silver bottles, boxes and jars, brushes, a tooth brush holder, pin trays, cups, hand mirrors, combs, brushes, powder boxes, and a water bottle.[803]

In the 1918 silver inventory, the items at the end of the list seem to be from the bathroom. That inventory describes the items in more detail. There was a fluted silver sponge dish with a "chased wreath;" a "Black, Starr & Frost" cold cream jar and cover; fluted glass soap and brush boxes with silver covers; a T. B. Starr salve box with "chased flowers;" and toilet bottles, brushes, combs, and Dutch silver boxes.[804]

Floor Coverings

Three rose-colored mohair bathroom rugs (VAMA 564, 565, 567) are listed in the 1938 inventory and appear in the 1940 photograph.

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802. The Historic Resource Study identifies this piece as part of the suite in the third floor Green Room. *Historic Resource Study* 2000/2008, 153 fn 857.

803. "Silver List," 1911.

804. "Inventory of Silverware," 1918.

Window Treatments

A pair of Vanderbilt-era roller shade brackets remains on the window trim. Two small brackets on the face of the trim held a flat curtain rod. There is no window treatment included in the 1938 inventory of this bathroom, but that document does list a pair of white linen curtains in Mr. Vanderbilt's Bathroom, and similar curtains may have been used here.

Plumbing

The lavatory at the east end of the north wall has a marble counter and porcelain basin; the counter is supported by two brass legs (VAMA 7015). These curved legs are more decorative than the straight legs used in the other bathrooms. The basin is not marked, but is similar to the "Alpha" basins in the other bathrooms, and the scrolled "Spiro" trap below the basin verifies that is from the Meyer Sniffen Company. The marble splash includes curved supports for a marble shelf; a marble-framed mirror is positioned immediately above the shelf.

Also on the north wall is a J.L. Mott "Primo" toilet (VAMA 7014) with a wood lid and high water tank. The linked brass rods from the tank end in a faceted glass pull.

The "Royal" glazed porcelain bathtub (VAMA 7013) in the northwest corner of the room has a wide, flat rim, rather than the rolled rim found in the other bathrooms. A "Royal" glazed porcelain sitz bath (VAMA 7012) is positioned near the west wall; it is stamped "ROYAL 214, RUFFORD & CO., MANUFACTURERS, STOURBRIDGE."

Bathroom Fittings

There are no towel bars or other fittings in this bathroom.

Lighting

Two Vanderbilt-era electric wall brackets flank the mirror on the north wall; two are on the south wall; and there is one on the west wall. Each has a single scrolled arm, a switch, and an upright frosted glass shade.

No other lighting devices are listed in the 1938 inventory.

Communications

A mother-of-pearl service call button is set in an unengraved circular brass plate on the wainscot, above the sitz bath. On Ogden Codman's copy of the McKim, Mead & White floor plan, this button connected to the "Maid's Room 2nd Story," but there is no archival evidence that the lady's maid ever had a room on this floor.



Figure 192. Mrs. Vanderbilt's Bathroom, 1940. Traudt Family Album, ROVA Archives.



Figure 193. Mrs. Vanderbilt's Bathroom, looking north. JGWA, 2013.

THE MEYER-SNIFFEN CO., LIMITED, NEW YORK.

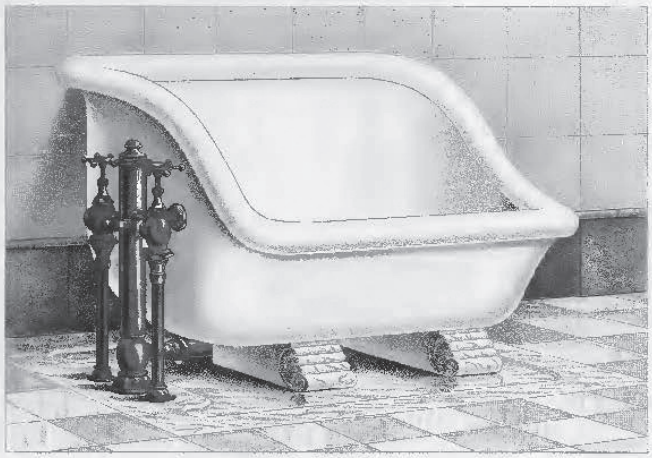


PLATE 3—C.

THE "ROYAL" PORCELAIN SITZ BATH, GLAZED INSIDE AND OUT.

PLATE 3—C, consists of the "ROYAL" PORCELAIN SITZ BATH, Glazed *inside* and *out*, with Marble Supports, "Capitol" Waste and Brass Supply Pipes, all polished, nickel, or silver plated.

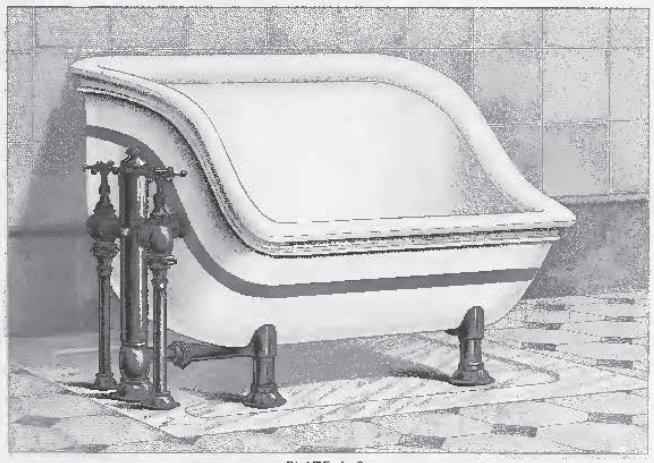


PLATE 4—C.

THE "ROYAL" PORCELAIN SITZ BATH, DECORATED OUTSIDE IN IVORY TINT, WITH GOLD BAND.

PLATE 4—C, consists of the "ROYAL" PORCELAIN SITZ BATH, with Glazed Rim, decorated outside in Ivory, with gold band. "Capitol" Waste, Brass Supply Pipes and Legs, all polished, nickel or silver plated.

Figure 194. "Royal" porcelain sitz baths from 1895 Meyer Sniffen Company catalog. Meyer-Sniffen Co. Limited, *Illustrated Catalogue "D"* (New York: The Engineering Press, 1895) 75; Library of Congress, ca 09005218.

MRS. VANDERBILT'S BOUDOIR (203)

While a woman's boudoir was by no means rare in a Gilded Age mansion bedroom suite (Wakehurst, Mrs. Van Alen's home, had one, as did Ogden Goelet's Ochre Court), it was not a necessity. Some master bedroom suites included a shared sitting room, such as at the Codman designed Berkeley Villa in Newport. At The Breakers, Alice Vanderbilt's suite had two dressing rooms, a bathroom, and many closets, but no second floor sitting room or boudoir; while at Marble House, Alva Vanderbilt enjoyed a study or boudoir on the mezzanine level, with only an adjoining bathroom and dressing room in her bedroom suite.[805] Several handsome drawings, including plans and elevations, document Ogden Codman's design scheme for this intimate room. Codman also produced four beautifully rendered and colored wall elevations for the room.[806]

As completed, the Boudoir varies in some details from those shown in Codman's drawings. The west wall was to include a recessed mirror lined seating area centered between the doors to a closet and the Hall.[807] Codman's rendering of this elevation shows an elegant carved chaise lounge positioned in the mirrored recess. As built, the recess was eliminated but the mirror and panel treatment appears much as shown in the rendering but set on a continuous flat wall surface. The Codman wall renderings show a curved corner panel wall treatment at the north and south ends of the room, but as completed, the curves only exist at the south end.

The Boudoir includes three closets original to the construction: a northwest closet that functioned as both a closet and a passage; a southwest walk-in closet labeled "Wardrobe" on the McKim, Mead & White floor plans; and the small northeast closet that includes a concealed, built-in safe. The floor plans only show built-in cabinets in the northwest closet/passage, and those do not match the closet as constructed.

HISTORY OF ROOM USE

The Vanderbilts

There are few records of Mrs. Vanderbilt's use of her Boudoir and Bedroom. Presumably, she used the Boudoir in a traditional manner: to write letters and to meet with staff or close friends. Eleanor Worcester, during her 1923 visit, saw the Boudoir, but could not remember why she would have been in the room:

805. Michael C. Kathrens, *Newport Villas: The Revival Styles, 1885–1935* (New York: W. W. Norton & Co., 2009).

806. Codman's drawings include elevations, floor plans, electrical plan, details of bed and sketches for furniture. Avery Architectural & Fine Arts Library, Columbia University. Watercolor elevations, Thomas J. Watson Library, Metropolitan Museum of Art. 51.644.80.

807. This was a design feature favored by Marie Antoinette, and included in her Cabinet Intérieur (Salon Doré) and Cabinet de la Méridienne at Versailles.

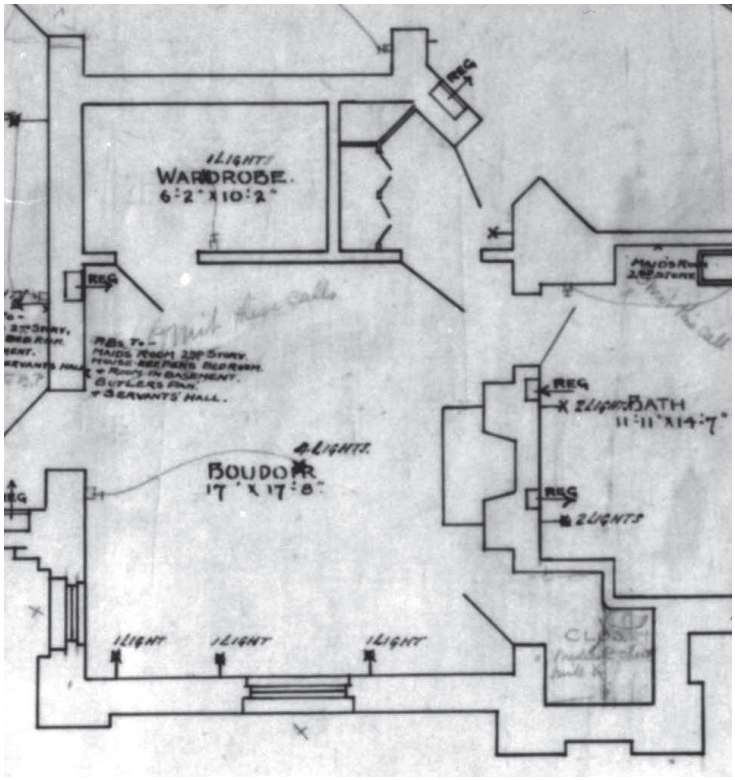


Figure 195. Detail of Mrs. Vanderbilt's Boudoir from the McKim, Mead & White second floor plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

> possibly because it was morning and I might have been coming – I don't know. She might be calling, 'Just come in and say hello.' She might be having coffee."[808]

The Boudoir was also the passage between her bedroom and the bathroom and her closets, suggesting that it could be used as a dressing room, although the dressing table and toiletry articles were in Mrs. Vanderbilt's Bedroom. The six-button brass call plate that connected Mrs. Vanderbilt's Bedroom to her maid, the butler, the housekeeper, and the service halls indicates that she met with the staff in this suite, probably in the Boudoir.

Mrs. Vanderbilt's clothing and accessories were stored in the three closets off of the Boudoir. The northwest closet also functioned as a passage that would allow the staff to access the Boudoir, bathroom, and other closets without entering Mrs. Vanderbilt's Bedroom. The outer door and the door to the Boudoir were probably always locked to insure privacy. The McKim, Mead & White floor plan, and Codman's floor plans, show the west end of the closet squared off and a built-in cabinet with pairs of folding doors against the south wall. Instead, a shelving unit with horizontal drawers extends across the full width of the south wall.

The southwest walk-in closet is the largest of the closets, and it held most of the clothing. The pole and pulley system in the upper part of the closet must have allowed garments to be hoisted out of the way when not required. The cabinets in this closet were modified; one

808. Worcester interview, March 6, 1981.

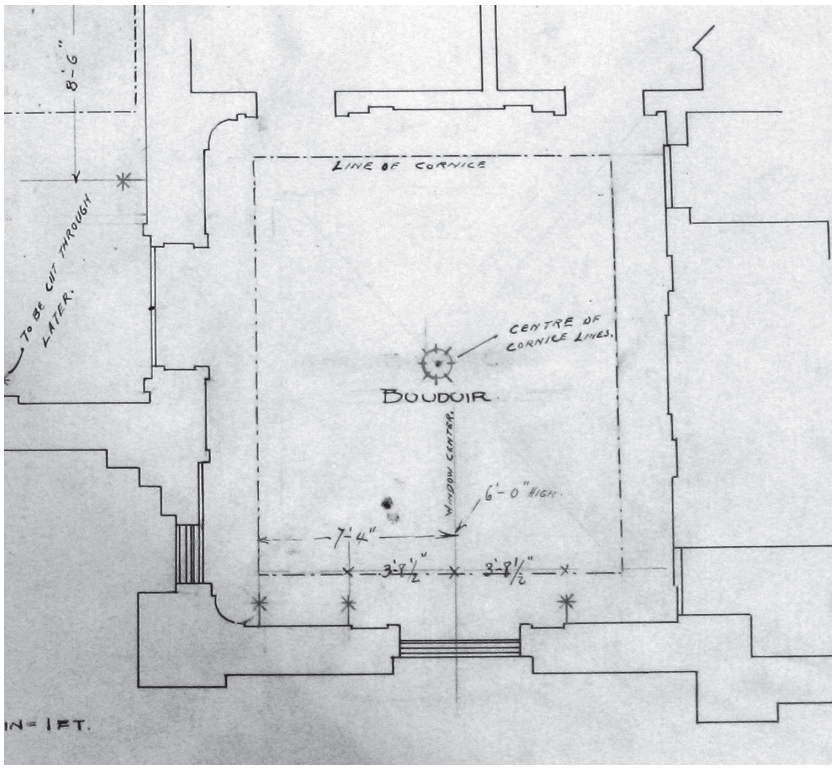


Figure 196. Detail of undated Ogden Codman, Jr. floor plan, showing the placement of the light fixtures. Ogden Codman architectural drawings and papers, Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.

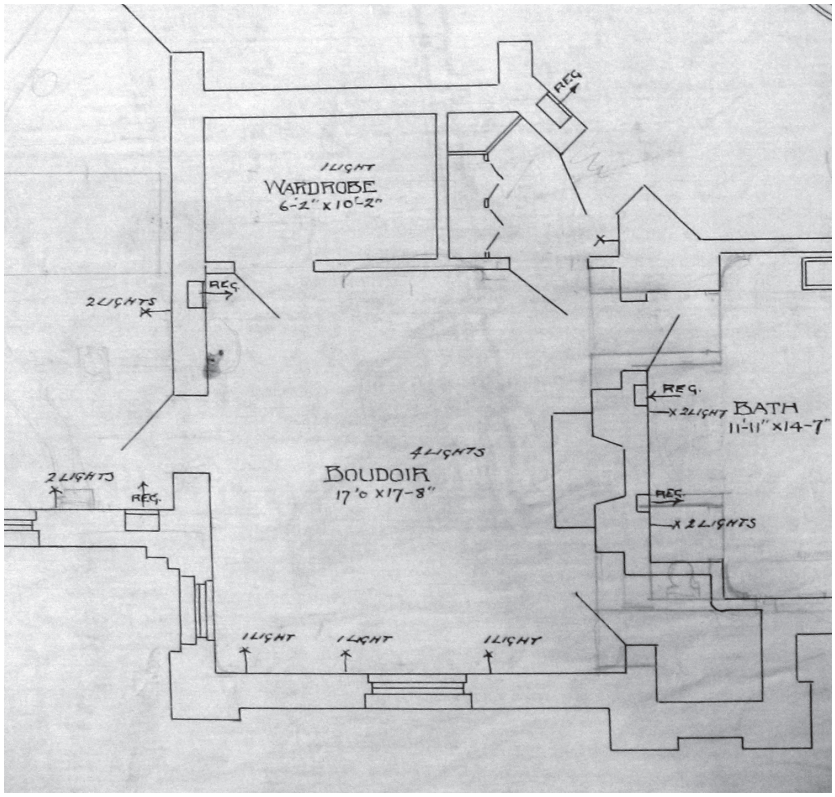


Figure 197. Detail of undated Ogden Codman, Jr. second floor plan, showing the placement of the light fixtures and heating registers. Ogden Codman architectural drawings and papers, Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.

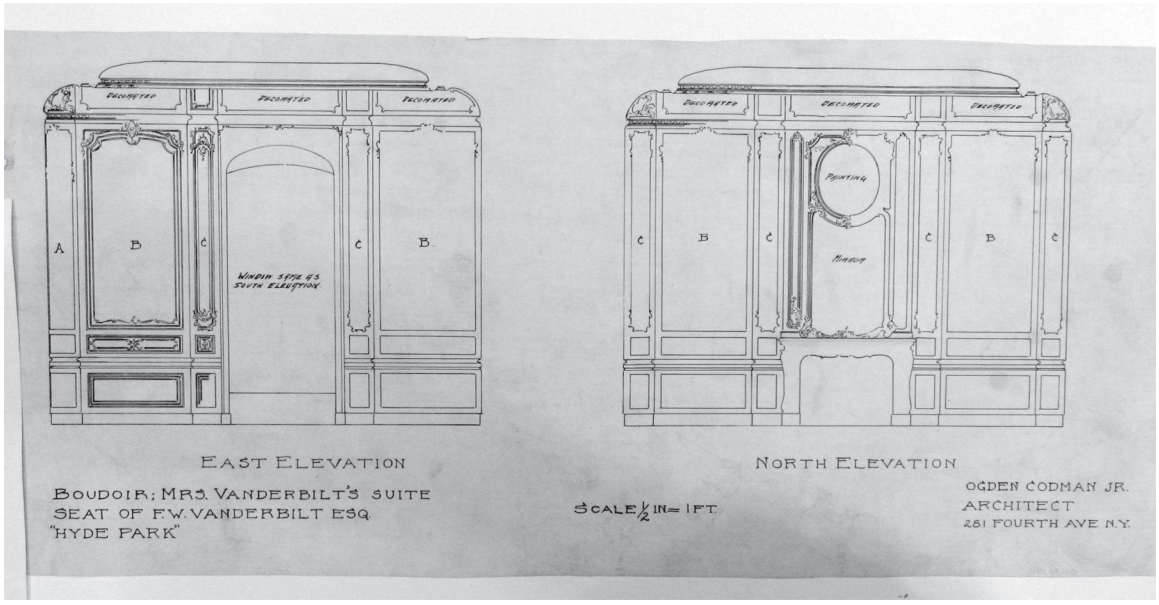


Figure 198. Ogden Codman, Jr. drawing of the east and north elevations of the Mrs. Vanderbilt's Boudoir. Ogden Codman architectural drawings and papers, Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.

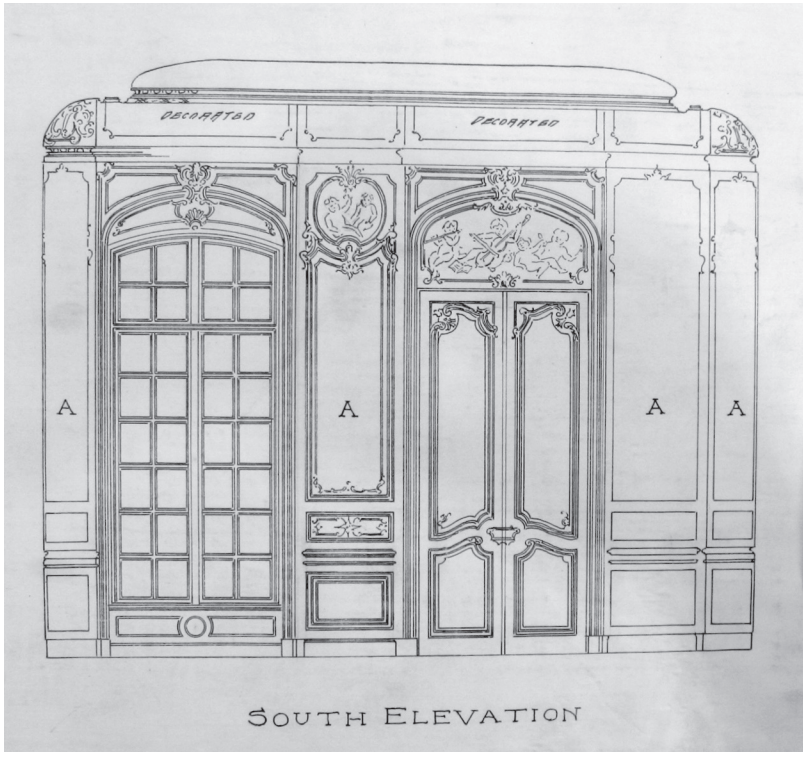
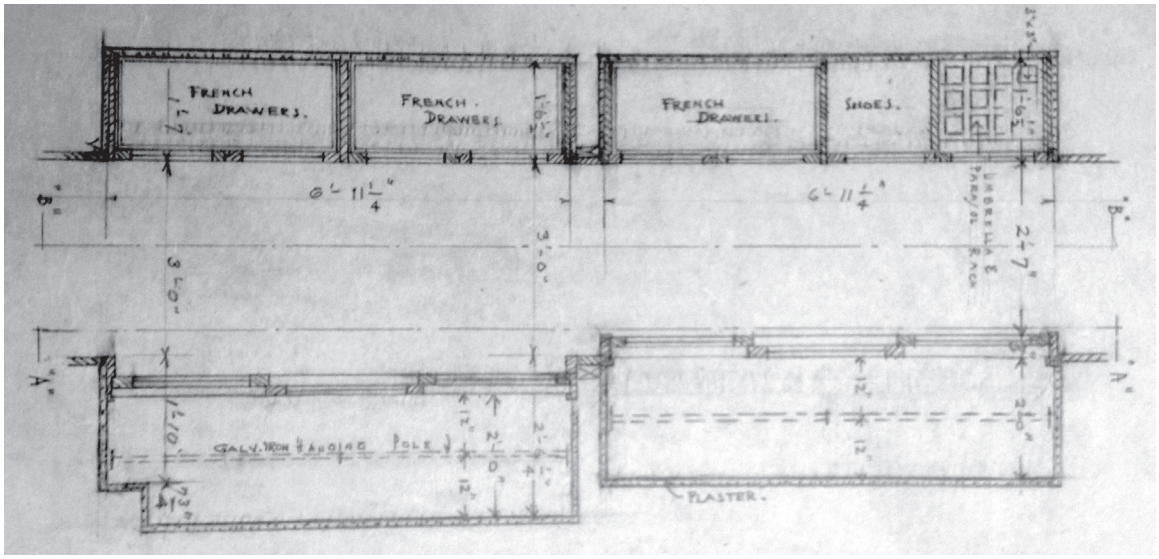
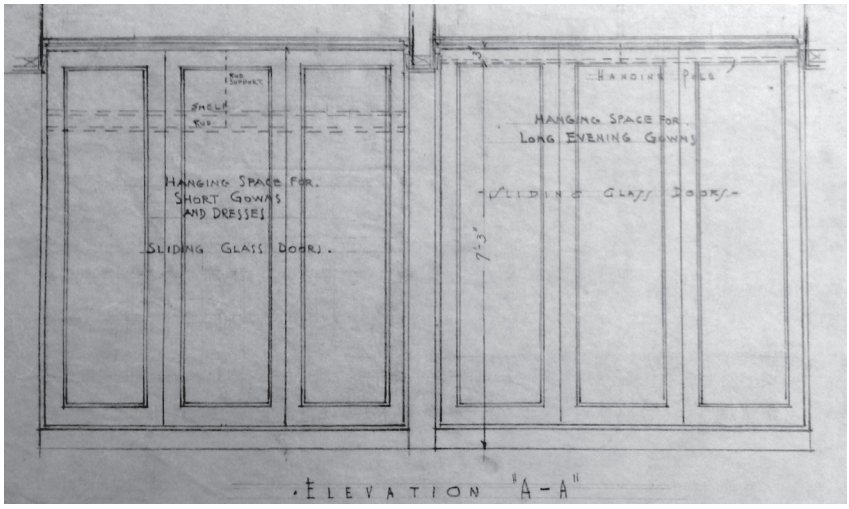


Figure 199. Ogden Codman, Jr. drawing of the south elevation of the Mrs. Vanderbilt's Boudoir. Ogden Codman architectural drawings and papers, Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.





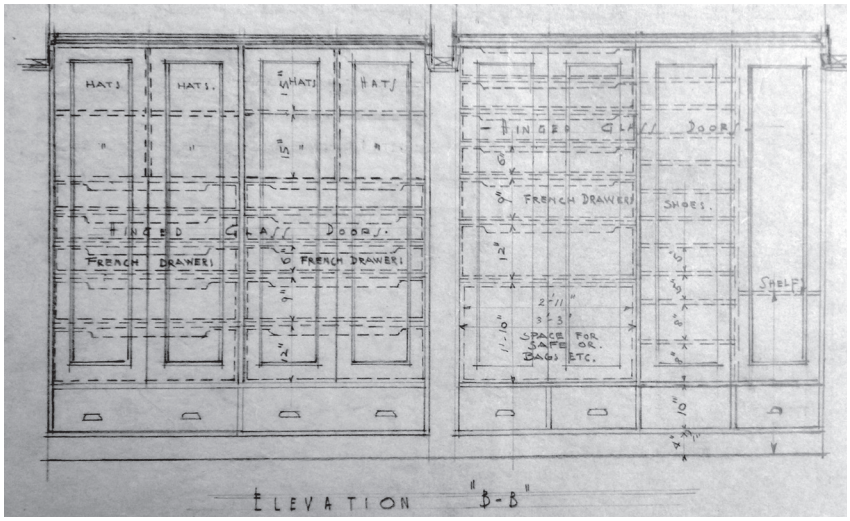


Figure 200. Ogden Codman sketches for the wardrobe at 1025 Fifth Avenue. Codman provided specific storage for short gowns and long evening gowns, hats, umbrellas, and bags, as well as French drawers for other sundries. Ogden Codman architectural drawings and papers, Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.

Vanderbilt-era cabinet is still on the south wall. A similar cabinet that was on the east wall was removed, and an L-shaped configuration with glazed doors installed. Mrs. Vanderbilt's valuables were stored in the safe in the northeast closet.

Ogden Codman's sketches for the wardrobe at 1025 Fifth Avenue clarify the types of storage Mrs. Vanderbilt required (see Figure 200).[809] In that suite, the wardrobe linked the dressing room and the boudoir. One side of the passage was lined with four bays of glazed doors set above one tier of drawers. Inside three of the bays were French drawers, with space for hats, bags, and a safe. The fourth bay held shelves spaced closer together for her shoes as well as a compartment of cubbyholes for umbrellas. The other side of the passage was divided into two closets, each with three sliding glass doors. One cabinet was assigned to short gowns and dresses; the other to long evening gowns.

The Boudoir was not used after Mrs. Vanderbilt's death in 1926.

Mrs. Van Alen

Sometime before 1938, the dressing table (VAMA 4555) that matched Mrs. Vanderbilt's bed was placed in this room; it was probably originally positioned between the east wall windows in the bedroom. The dressing table was given to the Shears family, who later returned it to the park.[810] Two small bronze urns were removed from the room between 1938 and 1940.

National Park Service

The Sormani dressing table (VAMA 568) was moved into this room by 1964 and the Codman dressing table (VAMA 4555) was placed in storage. The window treatments were replaced in 1972-80. The National Park Service removed the carpet due to its poor condition.

Visitors view the Boudoir from the northwest closet/passage as part of the public tour. To facilitate the tour, the door was removed from the west doorway of the closet and a gate built across the opening between the closet and the Boudoir. The door is stored in the southwest closet.

ROOM DESCRIPTION

Architectural Description

The small, elegantly finished Boudoir is a nearly square, 16' x 16'-8" room directly north of Mrs. Vanderbilt's Bedroom. It faces east, looking over the lawn. The primary entrance is through a wide doorway in the south wall to the bedroom. A secondary entrance opens from a closet/passage that connects this space to the central second floor Hall. Two doorways in

809. Ogden Codman, sketch of "Basement 1025 Fifth Ave NY," Ogden Codman Collection, Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.

810. The Shears family loaned the dressing table to the park in 1995, and later donated it to the park in 2009. Accession records VAMA -00125, VAMA-00209.

the north wall open to Mrs. Vanderbilt's Bathroom (to the northwest) and to a closet (to the northeast) that includes a small built-in safe. A doorway at the south end of the west wall provides access to a larger closet. There is a window centered in the east wall, and a narrower window in the south wall, afforded by the projection of the center front part of the house. The elegant eighteenth-century French décor of this small, private room is en suite with the adjoining bedroom.

Architectural Finishes

The floor is laid in large, diagonally-set squares filled with basketweave parquetry. The Vanderbilt-era carpet is no longer in the room, but the brass sockets that held the carpet fixing nails remain along the perimeter of the floor.

The Rococo style paneling that covers the walls includes a baseboard, a dado, and a chair rail. Above the chair rail is a band of raised/recessed horizontal panels and an upper tier of raised /recessed paneling extending up to the coved crown molding. The paneling curves around the southeast and southwest corners of the room and meets at sharp corners at the north end of the room. On the west wall, the paneling frames a large mirror centered between the two doorways. Eight painted vignettes, copies of paintings by Nicholas Lancret, adorn the top of the paneling. The paneling is highlighted with gilding and floral embellishments as well as pale lavender and green paint. The coved ceiling curves up behind the cornice to a flat plaster ceiling.

The two north doorways are concealed by the paneling. On the west wall, the doors are set in segmental arched openings. Both windows hold 1/1 chain-hung sash. At the narrow south opening, a mirrored leaf, designed to look like one half of a glazed French door, increases the perceived size of the opening.

Centered on the north wall is a fireplace with a Rococo-style carved dark red marble mantel. The hearth is of matching marble, inlaid with blocks of black and grey marble. The mantel includes a curvilinear opening. Its sides, carved with foliage, curve up to the mantel shelf.

Northwest Closet/Passage

In the northwest closet, the floor is covered with red wall-to-wall carpet. The walls are plaster, covered in painted canvas, and trimmed with a baseboard (plain fascia with a cap molding). The doorway in the angled northwest wall, to the Hall, and the semi-arched east doorway to the Boudoir are framed with two-fascia architraves.

A two-bay-wide cabinet extends across the south wall. The lower section of the cabinet has three horizontal drawers in each bay. Above the drawers, wood panels on the east and west walls with dowel holes indicate that the upper section held adjustable shelves. Vertical tongue-and-groove beaded boards line the back of the upper section. A fixed wood shelf at the top of the unit aligns with the top of a beaded wood fascia that extends along the east, west and angled north walls. A spiral carved wood pole at the front of the shelf includes a series of moveable pins, bent into hooks, that probably held a curtain to conceal the shelf area.

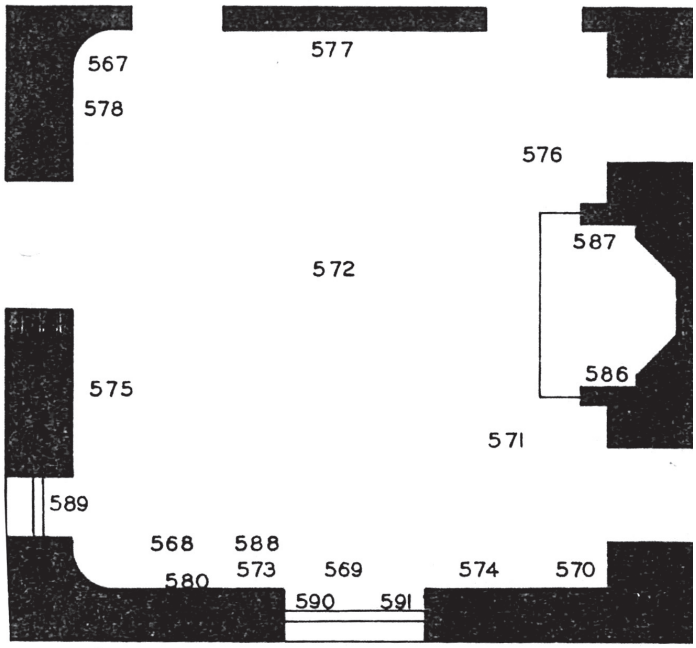


Figure 201. Floor plan of Mrs. Vanderbilt's Boudoir from the 1964 Furnishings Plan and photograph by George Chambers, Resource Management Records, ROVA Archives.





Figure 202. Mrs. Vanderbilt's Boudoir, 1964. Photograph by George Chambers, Resource Management Records, ROVA Archives.

There are ten double hooks on the base of the fixed shelf. Two triple hooks are mounted to the beaded fascia board on the north and east walls, and the brackets remain on the west and northwest bands for similar hooks.

Southwest Closet

The large southwest walk-in closet has a floor of 2-1/4" wide floorboards laid east/west. Sockets along the east and south edges of the floor (for carpet nails) indicate that the closet had wall-to-wall carpet. The plaster walls and ceiling are covered in painted canvas and are trimmed with a wood baseboard (plain fascia, cap molding). A two-fascia architrave trims the semi-arched doorway in the east wall. Cabinets line the south, west, and north walls.

The Vanderbilt-era south cabinet has lower section of paneled doors. Above that, the cabinet is lined with vertical beaded tongue-and-groove boards enclosed with two pairs of four-light glazed sliding doors. A deep crown molding trims the top of the cabinet. The original west bay of the cabinet is now concealed by the later Vanderbilt-era cabinet constructed across the west wall. Inside, triple clothes hooks are mounted to the underside of the top of the cabinet; a series of hooks on the back wall may have held parasols.

The later L-shaped cabinet along the west and north walls is higher than the south cabinet, and is built around that unit. It, too is lined with vertical beaded boards. There are two sliding three-light glazed doors on the north section, and three similar hinged doors on the west section. Within the cabinet, a single shelf is mounted high enough to allow clothes to be hung beneath. There is evidence on the east wall, next to the north cabinet, for an earlier unit much like the one on the south wall.

Near the top of the closet, seven wood poles extend east/west. The two outer poles support clothes hooks, while small pulleys are mounted to the five inner poles. Directly above the poles is a wood fascia with additional hooks.

Northeast Closet

The L-shaped northeast closet has similar finishes to the southwest closet: 2-1/4" wide floorboards laid east/west; plaster walls and ceiling covered in canvas; a fascia and cap molding baseboard; and a two-fascia architrave at the south doorway. Two tiers of cabinets on the north wall, in the northeast corner of the closet, have pairs of paneled doors. The lower cabinet holds a safe, while the upper cabinet has a single shelf. Two beaded fascia boards with clothes hooks extend along the walls.

FURNISHINGS

Furniture

Concerning furnishings, Codman and Wharton thought that a boudoir should contain "a writing-table, a lounge or *lit de repos*, and one or two comfortable arm-chairs."[811] They went on to note that "the pieces of furniture needed in a well-appointed dressing-room are the toilet-table, wash-stand, clothes-press and cheval-glass, with the addition, if space permits, of one or two commodes or chiffonniers."[812] In 1938 the Codman-designed dressing table (VAMA 4555) was in this room, but its detailing matches the bed, indicating that it was intended for the bedroom.

Codman prepared sketches for Mrs. Vanderbilt's furniture. The collection of Codman's drawings at Columbia University's Avery Library includes a sketch for a caned Louis XV style chaise like the one he features in his west wall rendering. An identical chaise is illustrated in Wharton and Codman's *The Decoration of Houses* as plate XXXIX where it is described as a "Lit de repos, Louis XV period."[813]

Curiously, Codman's wall elevation renderings include the side elevations of console tables in positions that would be in front of doorways where they could not actually be placed. There is no evidence that a console table was ever used in the Boudoir.

All of the furnishings currently in the room are recorded here in the inventories from 1938 and 1940. The room still has most of the large suite of gilt wood and cane seat furniture with matching fabric slip seats and backs: the three-piece chaise lounge (VAMA 571) and matching armchair (VAMA 575); an armchair (VAMA 576); two side chairs (VAMA 573, 574); and a small love seat (VAMA 578). The final piece, a settee (VAMA 577), is currently in storage.

Additional Vanderbilt-era furnishings include the gilt wood and painted kidney-shaped table (VAMA 572), the three panel screen (VAMA 567) and the small Louis XV style desk (*secrétaire à abattant*) (VAMA 570). The desk is listed in the 1938 inventory as a "Louis XV desk-cabinet, inlaid boxwood with ormolu trimmings, drop –lid, marble top." A desk of the same description is included in the inventory of the contents of Louise's boudoir at Sonogee in 1927; it may have been moved to Hyde Park when that house was sold.[814]

The Louis XV style cane settee (VAMA 577) was selected for the position below the inset mirror centered in the west wall, where Codman's rendering shows a cane chaise. It is not known if this settee originally included a seat cushion of the same fabric found on the other cane furniture.

The 1938 inventory listed four silk sofa cushions, and the 1964 photographs show three pillows on the caned settee (VAMA 577) and one on the chaise (VAMA 571). A set of yellow brocade

811. Codman and Wharton, *The Decoration of Houses*, 171.

812. Codman and Wharton, *The Decoration of Houses*, 171-172.

813. Codman and Wharton, *The Decoration of Houses*, 130, plate XXXIX.

814. Estate of Louise H. Vanderbilt Warranty and Inventory.

cushions from the Boudoir survives, along with a pillow cover, and are in storage.[815] A tufted cushion sat on the small love seat.

Dressing Table

The Boudoir originally did not include a dressing table. At The Breakers, the Mills Mansion and other comparable large houses, the dressing table was located in the bedroom of the lady of the house. The "Renaissance net draped dressing table with glass top ---, with carved gilt framed mirror and two 2 light sconces attached" (VAMA 4555) that was set against the east wall of this room in 1938 matches the detailing of the Codman-designed bed in Mrs. Vanderbilt's Bedroom, where it was originally placed. After Mrs. Van Alen gave that dressing table to the Shears family, the Sormani dressing table (VAMA 568), stored in the third floor Small Pink Room in 1938, was moved to the Boudoir, where it was recorded in the 1940 inventory. It is similar to furnishings used at the Vanderbilts' Codman-decorated townhouse at 1025 Fifth Avenue, and was probably removed from that house by Mr. Vanderbilt or Mrs. Van Alen in 1938. That dressing table was still in the Boudoir in the 1964 photographs. It is currently in Mrs. Vanderbilt's Bedroom.

Other Furniture

A "Small wood table, carved and gilded, brown marble top, wicker work shelf" (VAMA 569) in the 1938 inventory is also seen in the 1964 photographs, positioned in front of the east window. It was displayed in the Living Room in 2012. In the 1964 photographs, the kidney-shaped table (VAMA 572), complete with an elaborate fringed cover, functions as a center table directly beneath the chandelier.

The three-panel screen (VAMA 567) was probably originally placed to the left (west) of the fireplace to provide privacy if the door to the Hall was opened. Since 1964, it has been at the south end of the room to allow visitors to see into the Boudoir.

Decorative Objects

According to the 1938 inventory, the room had just a few decorative items. Most of those objects are still in the room. Most prominent are the two clocks: a Sormani French bronze wall clock (VAMA 580) on the east wall, south of the window; and a French mantel clock with the Three Graces holding a revolving clock (VAMA 581). The Meissen porcelain angels

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815. These cushions feature a satin ground with "brown ribbed vertical bands containing central stripes, alternating with vertical stripes of ribbons, flowers, and feathery leaves in shades of reds, browns, blues, and lavender." Some of the pieces have "red, green, and tan cording and pink taffeta linings." The pillow cover is of "yellow silk satin embroidered with a basket of flowers and floral vines, the lower edge of scrolling leaves and fretwork; worked in silk chain stitch and ribbon embroidery in shades of yellows, pinks, greens, and orange." Ghelerter, "Textile Collection."





Figure 203. Mrs. Vanderbilt's Boudoir, looking southeast (upper photograph), and looking south (left). JGWA, 2012.

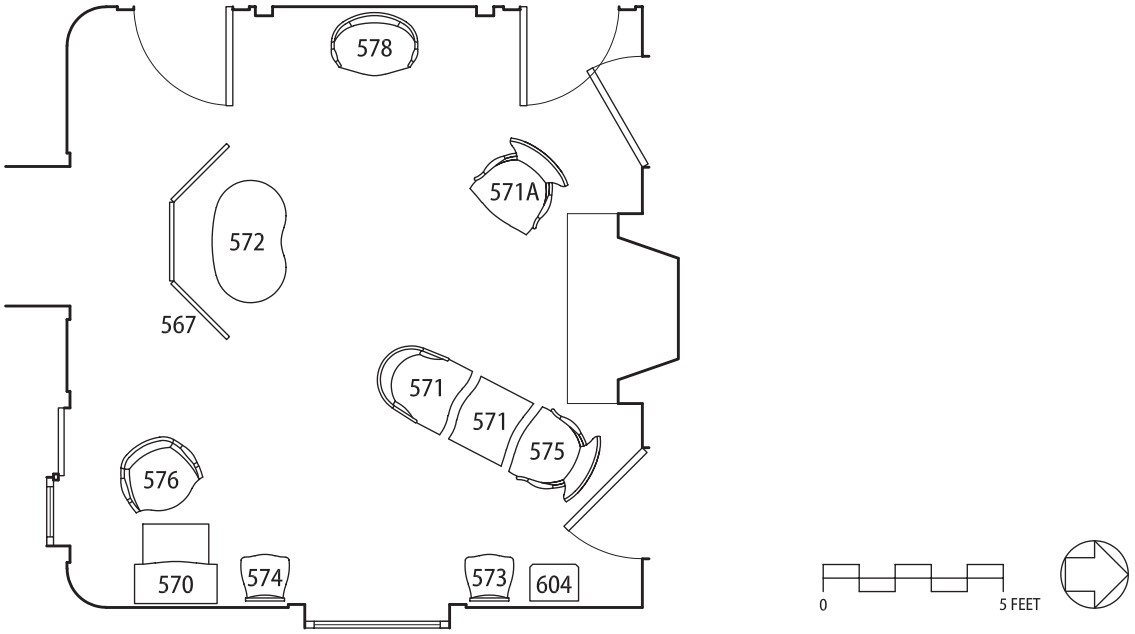


Figure 204. Mrs. Vanderbilt's Boudoir floor plan, showing furniture as arranged in 2012. JGWA.

(VAMA 522, 523) remain on the mantel and the fire dogs (VAMA 586, 587)[816] on the hearth. Two small bronze urns by Eugene Bazart were removed from the room between 1938 and 1940.

Additional objects in the closets in 1938 could have been from the Boudoir or the adjacent bedroom. These objects included three inkstands and glass toiletry items. There was also a gold tinsel bedspread with a tassel edge, and a white satin bedroom-table cover embroidered with a gold tinsel basket. The table cover may be the one covering the center table (VAMA 752) in the 1964 photograph of the Boudoir.

The 1911 silver inventory groups this space with Mrs. Vanderbilt's Bathroom and Bedroom.[817] As a result, most of the silver listed consists of toiletry items. It is difficult to differentiate which items were in the Boudoir.

Floor Coverings

The Vanderbilt-era green carpet, a worsted yarn chenille Wilton carpet with border (VAMA 6491), is in poor condition and currently in storage. It is seen in the three 1964 photographs of the Boudoir.

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816. These fire dogs are a pair of late nineteenth-century French gilt-bronze *chenets*, after models by Jacques Caffiéri. Though originally derived from a design discovered in Caffiéri's workshop inventory in 1755, sets of these have been copied by numerous nineteenth-century workshops. Catalog File, VAMA 586-587.

817. "Silver List," 1911.

Window Treatments

The two Vanderbilt-era pair of silk-embroidered curtain panels and valances are not included in the 1938 inventory. They can be seen in the 1964 photographs. The window treatments now in the room are 1972–1980 reproductions of the originals with some minor details omitted. A Vanderbilt-era ivory silk taffeta curtain panel (VAMA 589) from the Boudoir is in storage.[818]

The Vanderbilt-era curtain and drapery hardware at each window includes ornamental bronze brackets supporting a fluted traverse rod with decorative finials. The passementerie flowers of the tiebacks are positioned at the end of brass shaft brackets. A brass rod, attached to the primary rod, supports the lace panels. A cord pulley remains on the architrave plinth at the south window, and there are corresponding nail holes for pairs of pulleys at the other windows. The pulleys indicate that there were operable curtains at the windows, probably the inner sheer curtain panels.

Lighting

A brass, basket-form chandelier (VAMA 6955), trimmed in ceramic (Dresden) china flowers, is suspended from the center of the ceiling. Additional lighting is provided by four electrified French Rococo-style wall brackets on the north and east walls (VAMA 6956-6959); like the chandelier, china flowers are interwoven through the fixtures. Related fixtures, the two electric candelabra on the mantel, are the only lighting devices listed in the 1938 inventory of the Boudoir. They plug into outlets above the mantel, and appear to be original to the room.

The two undated Codman floor plans of the Boudoir[819] show a slightly different placement of the wall brackets. Both plans show the placement of the central chandelier, but three brackets are shown on the east wall and none on the north wall. This arrangement was probably changed during construction.

A Vanderbilt-era electric wall bracket on the north wall of the northwest closet has a scrolled arm and an upright shade. The southwest closet has a utilitarian ceiling fixture with a frosted shade.

Communications

There is no extant service call button in the Boudoir, but the six-button call plate in Mrs. Vanderbilt's Bedroom, near the doorway between the two rooms, is easily accessible.

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818. The ivory silk taffeta is embroidered with "allover half-drop beribboned wheat sprays." The lower edge is embroidered with "hillocks, some with groupings of 3-4 shoots of grass; with repeated motifs of yellow urns ornamented with stripes and latticework and filled with pomegranates, wheat sheaves, and leaves; the urns surrounded by exotic trees, flowers, and scrolling floral vines." Pale green silk fringe includes a "knotted header, multi-color tassel overhangers with alternating silk floss covered beads/ball (round mold)." Ghelerter, "Textile Collection."

819. Ogden Codman Collection, Avery Architectural & Fine Arts Library, Columbia University.

MRS. VANDERBILT'S BEDROOM (204)

Codman and Wharton's study of historic French design and architecture in *The Decoration of Houses* notes the "fashion of raising the bed on a dais separated from the rest of the room by columns and a balustrade… introduced in France at the time of Louis XIV."[820] While Mrs. Vanderbilt's bed is not set on dais, the impressive treatment of her bed with columns and balustrade may be unique among America's Gilded Age bedrooms. More typical would be the placement of a partially canopied bed on a raised platform, as seen at Mrs. Ogden Mill's bedroom at Staatsburgh.[821] Mrs. Edith Kingdon Gould slept on an antique full tester bed (*lit à la duchesse en imperial*) on a raised platform; the bed (now in the collections of the Metropolitan Museum of Art, 23.235a) originally belonged to the Duchesse de Choiseul-Praslin. But at Hyde Park, Louise Vanderbilt (and perhaps Codman) could indulge in the creation of an authentic French state bed chamber complete with sumptuous, gilded paneling and balustrade; a scaled version of a queen's bedroom for Mrs. Vanderbilt.

A number of drawings, including plans and elevations, document Ogden Codman's design scheme for this important room.[822] Additionally, Codman produced four elegantly rendered and colored wall elevations.[823]

The bedroom as constructed varied in some details from those shown in Codman's drawings. Significant changes in the design include the absence of the small paned French casement sash in the four window openings and a different resolution of the treatment of the south end of the room. Codman's plans and renderings show curved corners at the south end of the room that follow the curves of the entablature. As constructed, the south windows are set in recesses that extend south beneath the entablature.

HISTORY OF ROOM USE

According to Alfred Martin, one of the Vanderbilts' butlers, both Mr. and Mrs. Vanderbilt ate breakfast in their bedrooms. Eleanor Worcester remembered spending time sitting and talking to Mrs. Vanderbilt in 1923, three years before Louise's death.[824]

> I remember being in this room very well. And with the wonderful French maid… She'd always want to show you something… You'd be in the bedroom, because she wanted to show you something. She'd go say to the maid, "Show her what came from Paris last week." [825]

820. Codman and Wharton, *The Decoration of Houses*, 175.

821. Mrs. Alva Vanderbilt's bed at Marble House in Newport is also set on a dais; it is a reconstruction based on her daughter Consuelo's reminiscences. Information from Paul Miller, November 6, 2013.

822. Ogden Codman Collection, Avery Architectural & Fine Arts Library, Columbia University. McKim, Mead & White second floor plan (#10).

823. Watercolor elevations, Thomas J. Watson Library, Metropolitan Museum of Art. 51.644.80.

824. Worcester interview, March 6, 1981.

825. Worcester interview, March 6, 1981.

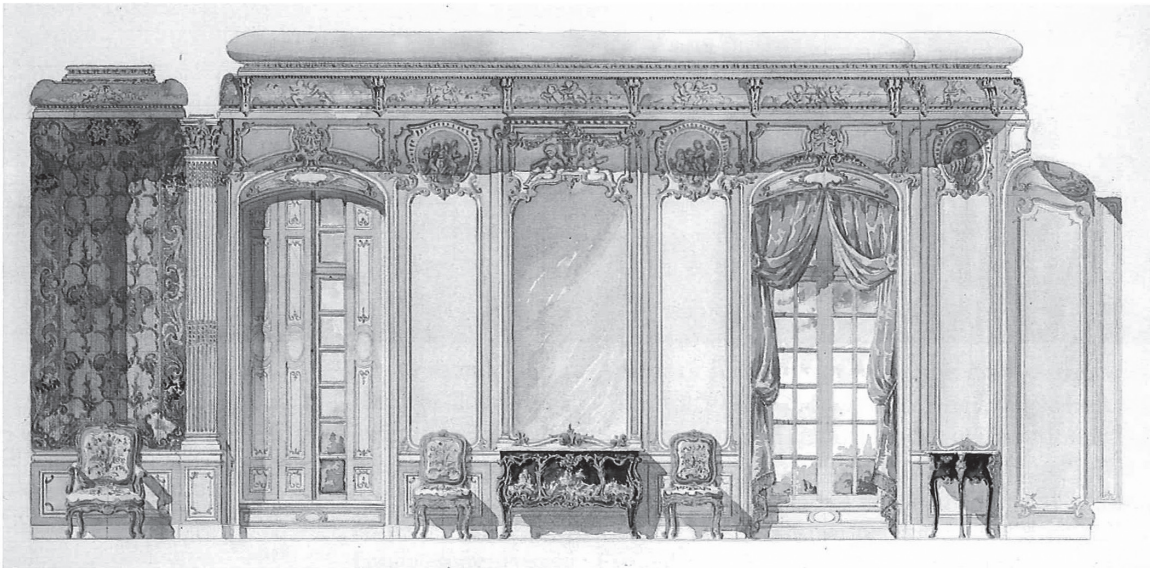


Figure 205. Ogden Codman, Jr. rendering of the east elevation of Mrs. Vanderbilt's Bedroom, Metropolitan Museum of Art, 51.644.80/16. Reproduced from Pauline C. Metcalf, ed., *Ogden Codman and the Decoration of Houses* (Boston: Boston Atheneum, 1988), 90.

The maid stayed with them so that she and Louise could persuade Eleanor "how important it was to speak French." Mrs. Vanderbilt also used this room as her dressing room and Codman provided a dressing table for the Bedroom, detailed to match the bed canopy.

The six-button, silvered brass call plate (east of the bed) that connected Mrs. Vanderbilt to her maid, the butler, the housekeeper, and the service halls is indicative of her role as the mistress of the house.

In 1913, the Vanderbilts installed a new carpet in this room. Thomas Morgan, the house man at that time, remembered the carpet vividly.

> The only rug cleaning job, I did once, was that rug in her bedroom. [It] was made over in France and it was made to order. So, when they brought it we had it parked here along the. . .[can't hear] when the railroad was burning soft coal, you'd be surprised how those cinders drifted up and landed in here, see. Well, she wanted to see that rug, so she had me open it up, and that's a lot of rug, she wanted to see the whole thing opened up, so I opened it all up, and she thought it was very nice. She was tickled to death. She said, "Leave it like that for a little while." So, after they went away, somebody had walked on that rug and it's sort of a palish green, and you could see every foot mark from this damn coal dust. And I spent two weeks, I was tickled to death that they weren't coming up that following week, taking the marks off that rug. I used about 24 loaves of bread, I just used bread. . . The fresher I could get it the better, because it would stay together.[826]

826. Morgan interview, February 11, 1974.

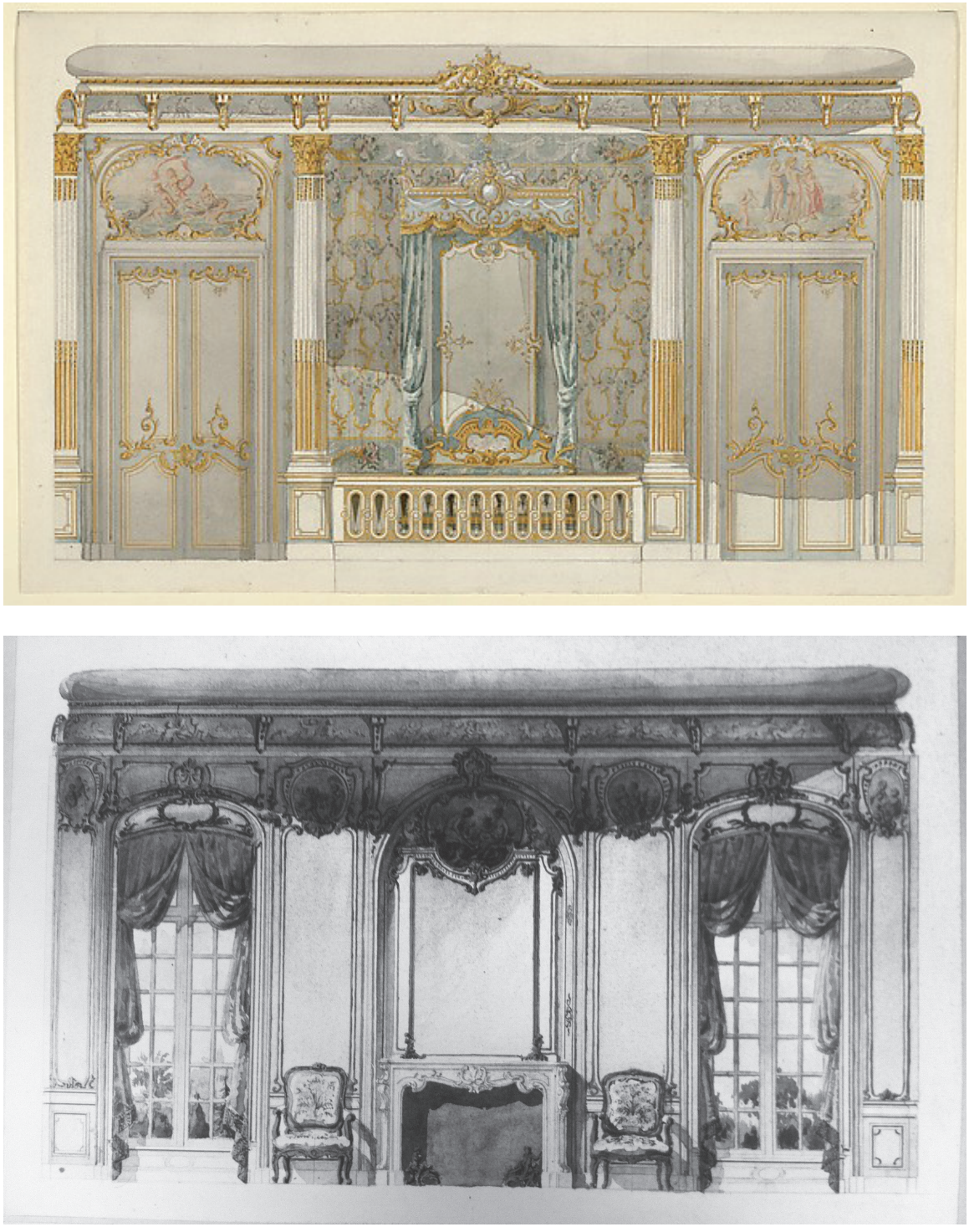


Figure 206. Ogden Codman, Jr. renderings of the north (upper image) and south (lower image) elevations of Mrs. Vanderbilt's Bedroom, showing the proposed furnishings. Upper image, Metropolitan Museum of Art, 51.644.80(2). Lower image, Metropolitan Museum of Art, photographic copy in park archives.

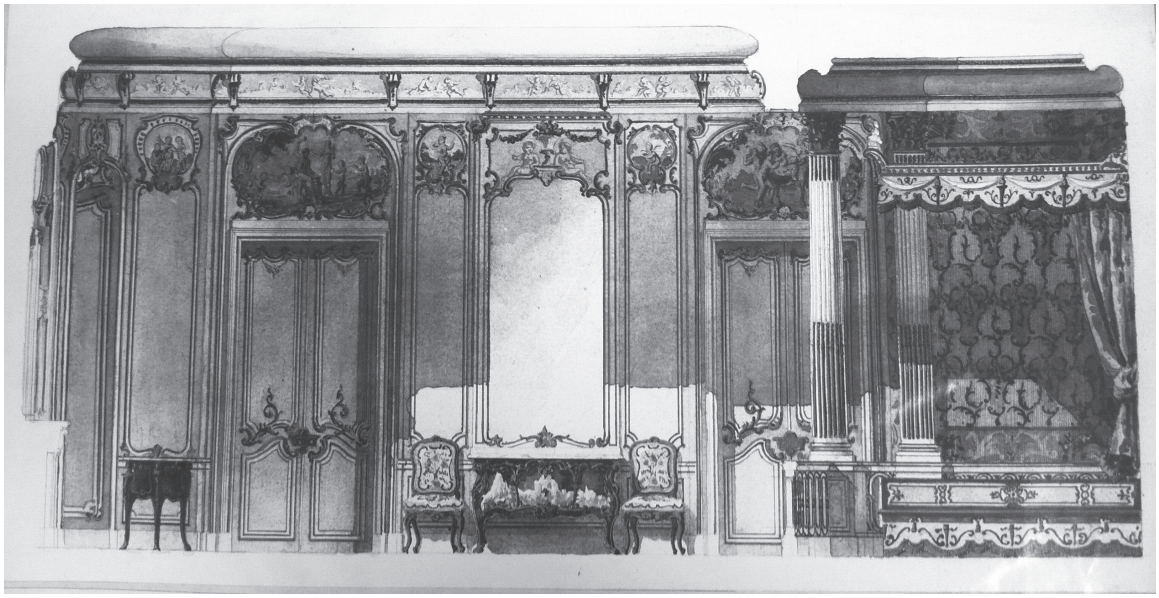


Figure 207. Ogden Codman, Jr. rendering of the west elevation of Mrs. Vanderbilt's Bedroom, showing the proposed furnishings. Note the full-length canopy above the bed. Metropolitan Museum of Art, photographic copy in park archives.

Morgan rubbed the rug with the bread until the stains came out, and then used a vacuum cleaner to clean up the bread crumbs.

After Louise died, the room was not used. The composition book attributed to Fred Traudt does not list any work to be done in the room. It is possible that furnishings were moved in and out of this room during that period. At an undetermined date, the Codman dressing table was moved to the Boudoir, where it was located in 1938.

Mrs. Van Alen

There is no record that Mrs. Van Alen made any changes to this room.

National Park Service

In 1942, on his way to Hyde Park, Franklin Roosevelt teased Louise Hackmeister, his White House switchboard operator, about Mrs. Vanderbilt's Bedroom:

> The President . . .mentioned possibility of quartering the staff and Secret Service in Vanderbilt mansion to avoid publicity of hotels in Poughkeepsie, in which event he said Hackie must occupy Mrs. Vanderbilt's Marie Antoinette room (with chicken fence around the bed), sleep under black satin sheets, have black satin negligee with blue ribbons, also blue ribbons on bedroom chinaware.[827]

827. Hassett, *Off the Record with F.D.R. 1942–1945*, 4.

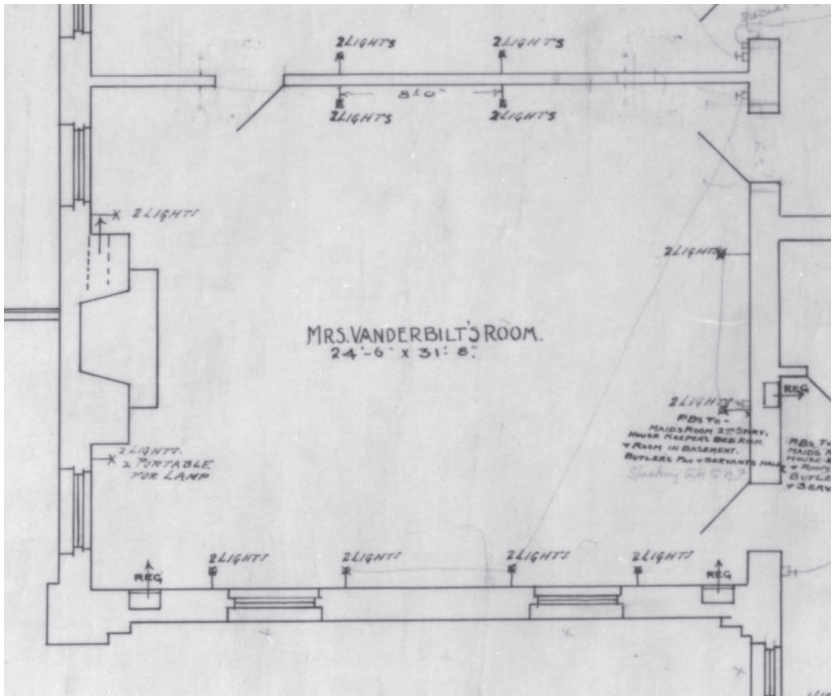


Figure 208. Detail of Mrs. Vanderbilt's Bedroom from the McKim, Mead & White second floor plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

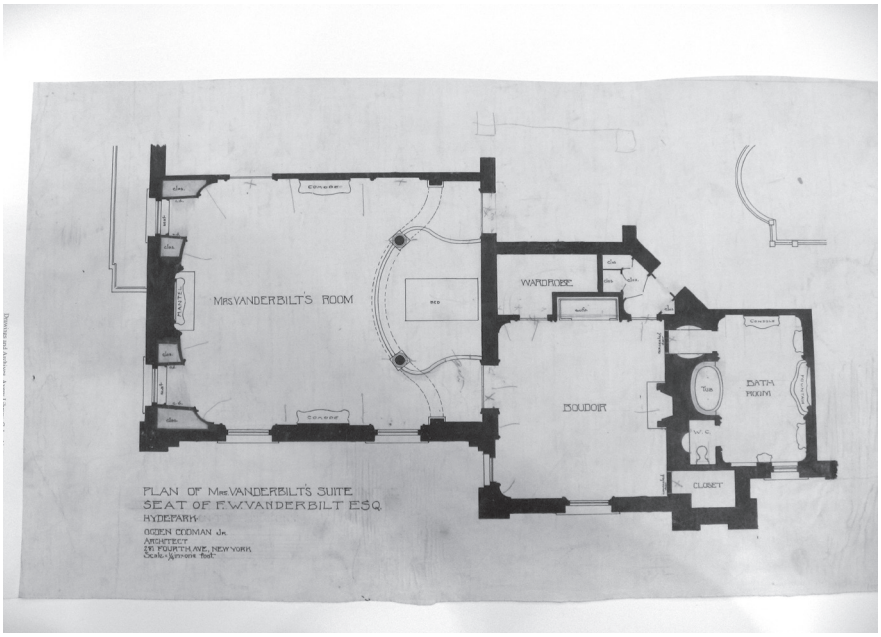


Figure 209. Ogden Codman, Jr. floor plan for Mrs. Vanderbilt's suite (Bedroom, Boudoir, and Bathroom). This plan includes the bed and two commodes. Ogden Codman architectural drawings and papers, Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.

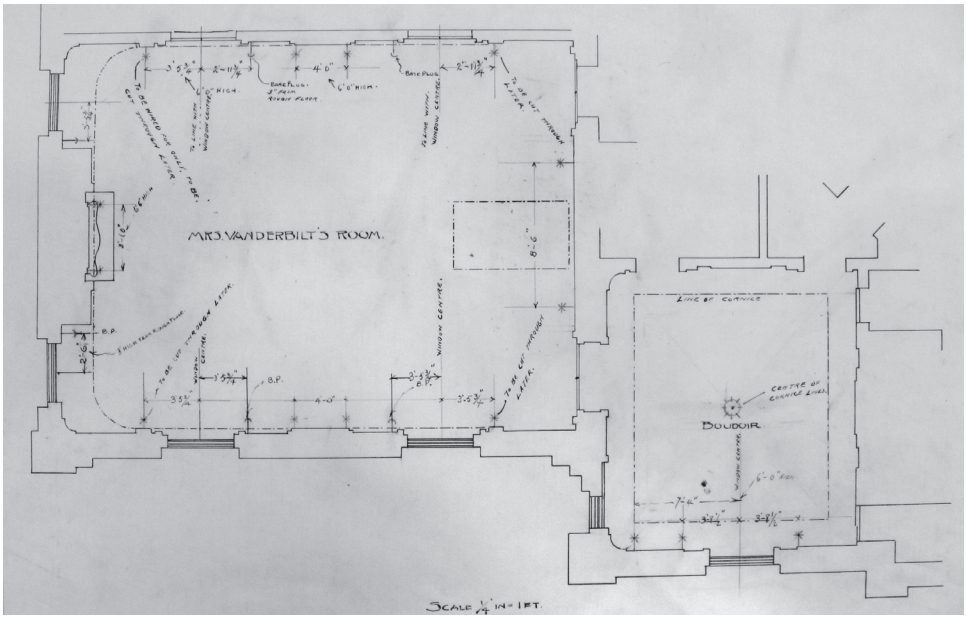


Figure 210. Ogden Codman, Jr. floor plan showing the lighting plan for Mrs. Vanderbilt's Bedroom and Boudoir. Ogden Codman architectural drawings and papers, Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.

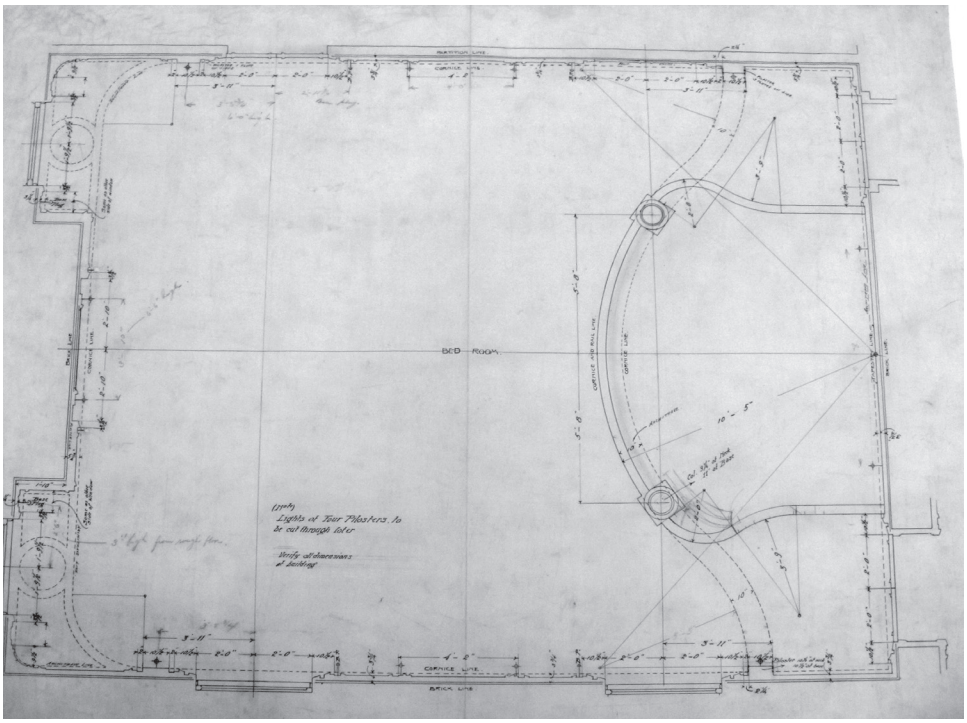


Figure 211. Ogden Codman Jr. floor plan, detailing the railing around the bed in Mrs. Vanderbilt's Bedroom. Ogden Codman architectural drawings and papers, Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.

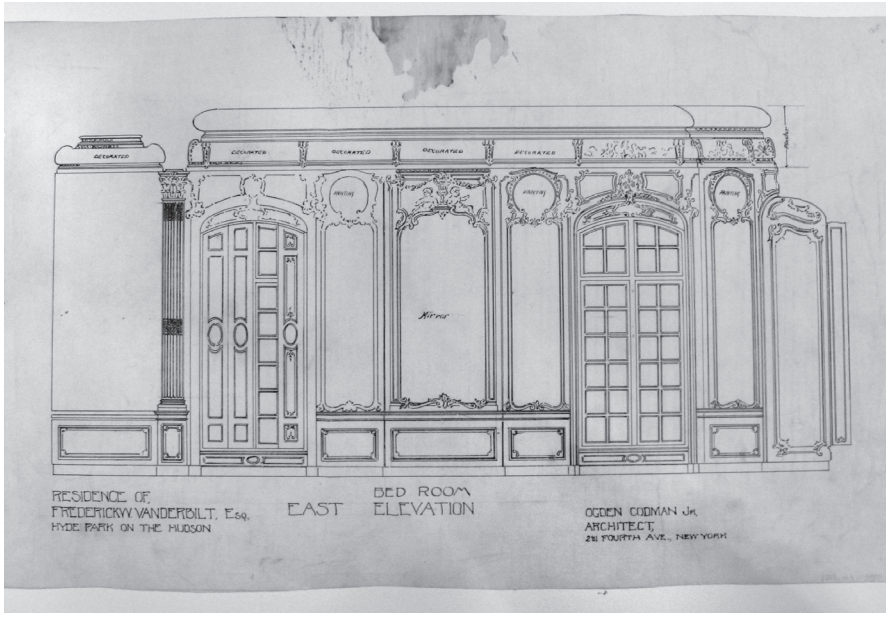


Figure 212. Ogden Codman, Jr. drawing for the east elevation of Mrs. Vanderbilt's Bedroom. Some details differ from the room as actually constructed. Ogden Codman architectural drawings and papers, Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.

There is no record that Ms. Hackmeister ever took him up on his suggestion.

In 1949-50, Mrs. Vanderbilt's draperies were deteriorated enough that the NPS planned to remove them and replace them when funds became available.[828]

The room received a number of repairs in 1950-51. Architectural details that had been damaged by roof leaks in the southeast corner of the room were reworked, using latex molds of the decorative work. New sheers were hung at the windows. Sheets of heavy plexiglass were installed over the silk covering the walls at the north end of the room.[829] Lucky Platt & Co. installed new draperies.[830]

The following year, work continued on the bedroom. The rest of the painted overdoor canvases were restored. Colton's Upholstery Shop, Hyde Park, NY fabricated "a gold taffeta cover and bolster for the chaise longue in Mrs. Vanderbilt's bedroom," and the headboard was covered in gold taffeta, "the same fabric used for the new draperies."[831] The park contracted for yet more new fabric for the bedroom in 1973.[832]

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828. Snell, "Administrative History," 155.

829. Snell, "Administrative History," 157-158; Albert McClure, Monthly Report, November 1950, December 1950, "Curatorial Monthly Reports, 1947-1966."

830. Albert McClure, Monthly Report, April 1951, "Curatorial Monthly Reports, 1947-1966."

831. Snell, "Administrative History," 158-159.

832. Annual Report 1973, Resource Management Records, ROVA Archives.

A large section of the bed railing, near the doorway (within visitors' reach), was repainted and regilded. The park staff cleaned the wall paneling with distilled water and cotton. When the cartouche paintings were removed for conservation, the park staff added specially treated aluminum backs in the cavities to slow the accumulation of dirt and contaminants from the wall voids.[833]

At some point, the room was rewired with an additional outlet, presumably for an air conditioner. The wall brackets on the north and south walls were remounted on wood brackets.

The public currently views the room from the South Foyer as part of the public tour.

ROOM DESCRIPTION

Architectural Description

Mrs. Vanderbilt's extravagant bedroom is situated in the southeast corner of the second floor. It is adjacent to and connects to Mr. Vanderbilt's Bedroom to the west. Though equal in size, these two impressive bedrooms are very different in style and ambience.

The 24'-2" x 30'-7" room has two windows in the south wall and two windows in the east wall. Two doorways in the north wall open to the South Foyer and to the Boudoir. In the west wall, there is a private doorway to Mr. Vanderbilt's Bedroom. A false door near the south end of the west wall establishes the symmetry of that surface. Ogden Codman further emphasized the ordered symmetry of the room by changing the locations of the west doorways to mirror the window openings in the east wall.

Architectural Finishes

The distinguishing feature of the room is the treatment at the north end where the imposing bed is enclosed by a curved balustrade. Two fluted columns, culminating in Corinthian capitals, support a frieze and entablature that follows the curve of the balustrade. Integral gates in the east and west sides of the balustrade provide access to the bed enclosure.

The frieze meets the east and west walls at pilasters that match the detailing of the columns. To the north of these pilasters, the walls are covered in silk fabric above a paneled dado. To the south, the dado is incorporated into Rococo style wood paneling, with a single tier of raised vertical panels. The paneling is painted a light green, and details highlighted in gold leaf, light greens, lavender, and gray.

Fifteen painted vignettes (taken from paintings by Charles-Joseph Natoire and François Boucher) are framed by gilded Rococo frames. The vignettes are set at the top of the door openings, the fireplace, and the narrow panels that flank the windows, door openings and

833. Futral, "Vanderbilt Mansion Architectural Surface Restorations," November 15, 2012.

fireplace. Large mirrors are set into the center panels on the east and west walls. Another mirror is integrated into the panel above the fireplace mantel.

The frieze and entablature continue along the east and west walls, curving at the south end to extend across the chimney breast (forming soffits above the south windows). The molded figures on the frieze are highlighted in a lighter green color than the frieze.

The shallow, gilded bed canopy is centered at the north wall. The central cartouche is flanked by cherubs; carved plumes top the outer scrolled corners.

The windows are fitted with 1/1 chain-hung wood sash.

The fireplace on the south wall has a carved Rococo style mantel of green and gray marble. The mantel includes a curvilinear opening. Its sides, carved with foliage, curve up to a mantel shelf. The same marble is used for the hearth, inlaid with blocks of red marble.

FURNISHINGS

Ogden Codman prepared a number of sketches for the French style furnishings he proposed for Mrs. Vanderbilt's Bedroom. His drawings and renderings for the bed illustrate a canopy extending fully over the bed (*lit à la duchesse en impériale*). The canopy, as installed, is about half the length of the one that Codman proposed. The existing bed also varies slightly in the detailing of the canopy valance, the head cloth, and the headboard.

His drawings also include three designs for chairs: a caned side chair, an upholstered side chair (*chaise* à *la reine*) and an upholstered arm chair (*fauteuil à la reine*). His design for a chaise lounge (*lit de repos*) is based on one illustrated in Wharton and Codman's *The Decoration of Houses* and now in the collections of the Metropolitan Museum of Art.[834] Codman's version eliminates the ornate crest rail found on the original chaise.

Codman's renderings include the placement of some of the proposed furnishings. A pair of Louis XV commodes are centered beneath the mirrors on the east and west walls. They are flanked by pairs of arm and side chairs. A matching pair of arm chairs flank the fireplace mantel centered on the south wall. The curved walls at the south end of the room feature a pair of three-legged cabinets (*encoignures*) but there is no evidence that this furniture form was acquired and installed in the room.

Original Furniture

Based on Codman's drawings and renderings, some of the existing furnishings can be assumed to be original to the room. All of these pieces are listed in the 1938 inventory, the earliest record for the room. The bed (VAMA 612) and canopy are obvious Vanderbilt-era furnishings and occupy their prime position at the north end of the room, protected by the

834. Codman and Wharton, *The Decoration of Houses*, 130, plate XXXIX. An image of the *lit de repos* in the collection of the Metropolitan Museum of Art appears in the 1997 reprint of *The Decoration of Houses* (New York: W. W. Norton & Co., 1997) as figure 44.

railing and flanked by a pair of columns. The canopy draperies were replaced at the same time as the window draperies in 1950-51 and in 1973.[835] In the 1964 images, the scalloped edge of the bed canopy valance does not exactly duplicate conditions seen in the 1940 photograph, and the appliqué on the bedspread differs in placement from the original. The Vanderbilt-era textile documents are in the collection (see the description of the draperies in the Window Treatments section below).

The two commodes by Sormani (VAMA 592, 593) centered on the east and west walls are similar to those shown in the Codman renderings. Apparently, the Sormani firm produced multiple copies of their reproduction French furniture forms, as evidenced by two contemporary commodes matching the two in this bedroom selling recently at Bonhams and at Dallas Auction Gallery in 2012.[836]

In 1901, the Sormani firm supplied a photograph of a commode matching VAMA 593 to Dona Maria Pia, Queen of Portugal. She maintained an important collection of Sormani's work at Palácio da Ajuda in Lisbon. She did not purchase the photographed commode, but selected one similar to VAMA 592.[837]

Neither of the commodes now in the bedroom fit their positions below the mirror panels in the manner shown in Codman's renderings. To do so, one would need a commode that measures 2'-6" high, shorter than the 3'-0" typical for that furniture form. It is possible that the larger commode (VAMA 592) is in the location of the original Codman-designed dressing table (VAMA 4585); the mirrored pier between the two east wall windows is an obvious location for a dressing table.[838] If indeed there was only one of the commodes in the room, then the other commode may originate from 1025 Fifth Avenue or Sonogee.

The Sormani writing table (*bureau plat*) and stationary cabinet (VAMA 606, 607)[839] was probably in the room at the earliest period. All of the mansion's primary bedrooms include

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835. *Historic Resource Study* 2000/2008, 138.

836. These commodes with two drawers (*commode à deux tiroirs*) were based on a model attributed to Joseph Baumhauer (d. 1772) now in the Musée Jacquemart André.

The Dallas sale occurred on February 29, 2012. Lot 170 matches VAMA 593. The catalog entry includes the following concerning the provenance: "Ex Coll: Baroness Leigh who maintained residences in Geneva, Penzance and New York. By repute, this commode was purchased directly from Sormani in Paris in the 1860s for the family residence in Geneva."

In the Bonhams sale of *The Ronald F. Antonioli Collection of fine Continental Furniture, Decorative Arts and Paintings,* on October 30, 2012, the offered lot 2223 matches VAMA 592.

837. Maria do Carmo Rebello de Andrade, *Paul Sormani e o estilo Luís XV. Os móveis preferidos da rainha D. Maria Pia*. Palácio Nacional da Ajuda /Artigos em Linha, no. 4, December 2010.

838. Although Codman shows matching commodes in his renderings of the east and west walls, the measurement of the chair rail height, 2'-6", revealed that a typical French commode would not fit within the height provided. The smaller commode (VAMA 593) on the west wall, though larger than the one seen in the rendering, seems to fulfill Codman's intent. The larger piece (VAMA 592) may have come from 1025 Fifth Avenue and replaced the dressing table removed from the east wall. Note that a Vanderbilt-era electrical outlet on the west wall may suggest another location for the dressing table.

839. Inspection of the stationery cabinet (*cartonier*) revealed that it may be a marriage with the writing table. The outline plan of the cabinet does not comfortably fit with the outline of the tabletop.

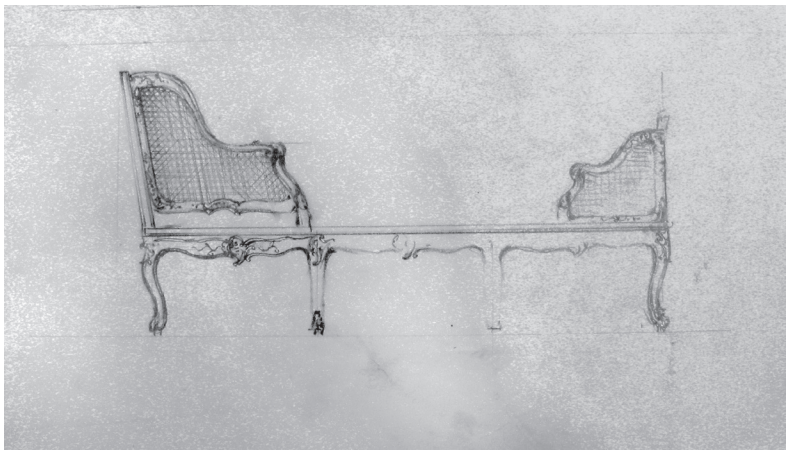


Figure 213. Ogden Codman, Jr. sketch for a chaise intended for Mrs. Vanderbilt's Boudoir. The chair portion matches a caned chair seen in the earliest photographs of her bedroom. That chair (603) many be part of a three-piece chaise of which the center and foot sections are missing. Ogden Codman architectural drawings and papers, Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.

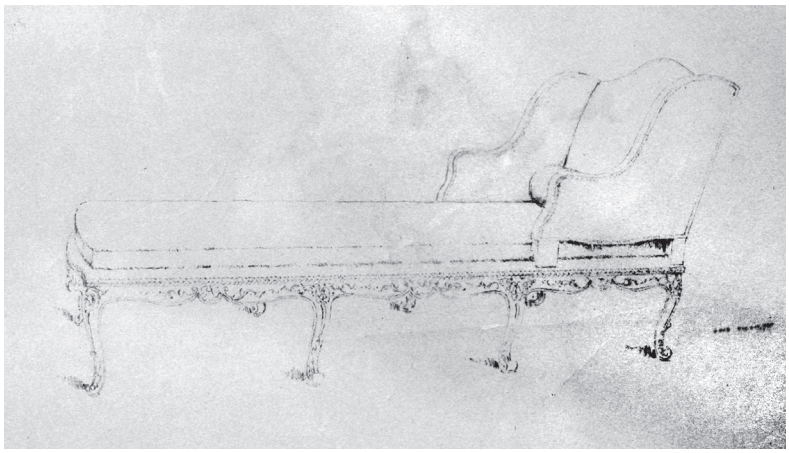


Figure 214. Ogden Codman, Jr. sketch for a chaise for Mrs. Vanderbilt's Bedroom. The inspiration for this chaise is among the collections of the Metropolitan Museum of Art (see Figure 187). Ogden Codman architectural drawings and papers, Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.

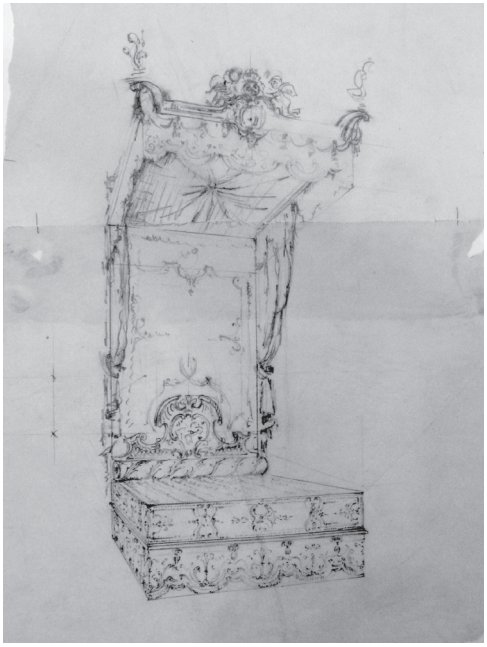


Figure 215. Ogden Codman, Jr. study for the bed in Mrs. Vanderbilt's Bedroom. Note the full-length canopy. Ogden Codman architectural drawings and papers, Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University

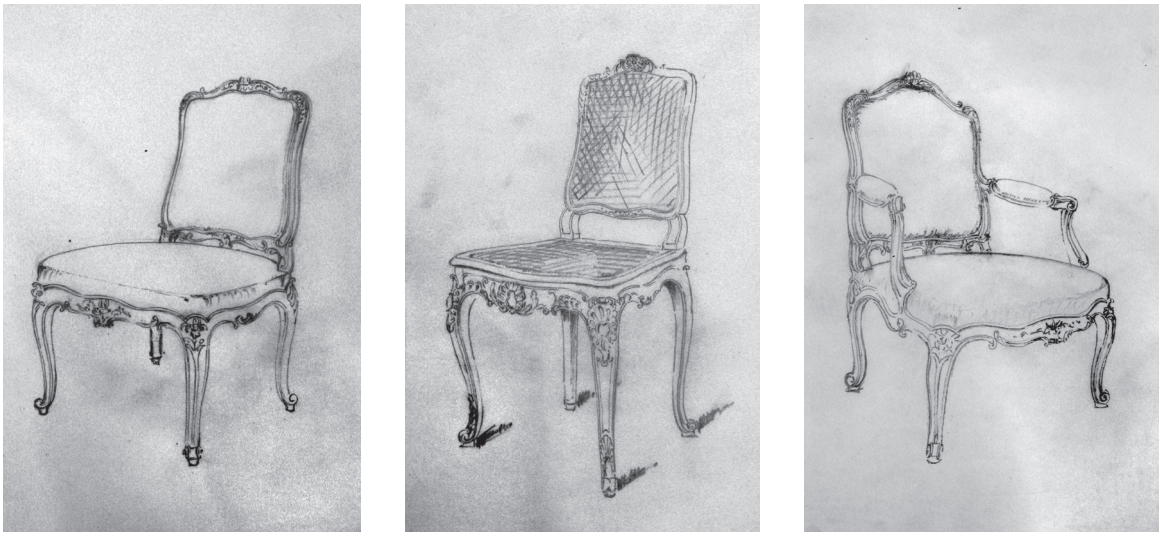


Figure 216. Ogden Codman, Jr. sketches for the furniture in Mrs. Vanderbilt's Bedroom. Ogden Codman architectural drawings and papers, Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University.

a writing table or desk as part of each suite. This is true of other large houses such as The Breakers in Newport. The only other likely location for the desk is the Boudoir but it would be difficult to fit this large object in that small room; a more compact *secrétaire à abattant* (VAMA 570) is currently situated there.

Seating

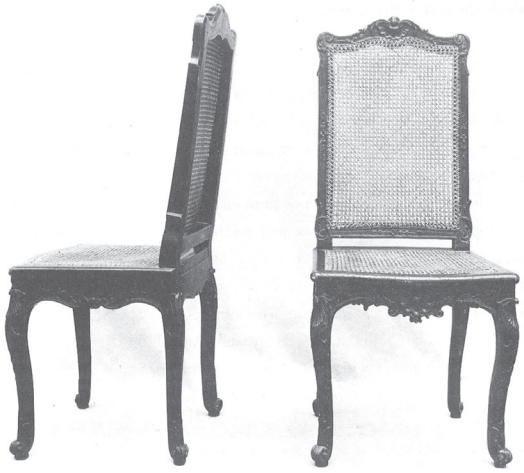
The original seating includes a suite of chairs—two side chairs (VAMA 594, 595), two arm chairs (*fauteuil*) (VAMA 596, 597), and two fully upholstered arm chairs (*bergeres*) (VAMA 598, 599)—that adhere closely to Codman's drawings. In the 1938 inventory, all of these chairs as well as an "ottoman" were upholstered in the same fabric. The "ottoman" may be the folding stool or *pliant* (VAMA 600) seen in the 1940 photograph and currently in storage.

The origin of the caned armchair (VAMA 603) and the small love seat (VAMA 602) is less certain. The 1938 inventory noted that the caned *bergere* (VAMA 603) and the loveseat (VAMA 602) "matched," indicating that they made use of the same fabric.[840] The lounge that appears in Codman's rendering of the west elevation of the Boudoir seems to match the armchair, an indication that Codman was responsible for these furnishings. The 1940 photographs show pillows on the loveseat.

The other two caned chairs in the room, the arm chair (VAMA 608) and side chair, both have curved backs, of a type typically placed at a desk. They may be original to the bedroom and intended for the dressing table and desk. The seat cushion on the arm chair (VAMA 608) is

840. The *bergere* is very like Codman's drawing for a caned chaise lounge; this chair may be one of the ends of a three-piece chaise that, when assembled, would look like Codman's drawing.





53. Dining-chair. *Louis XIV period*
The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1906

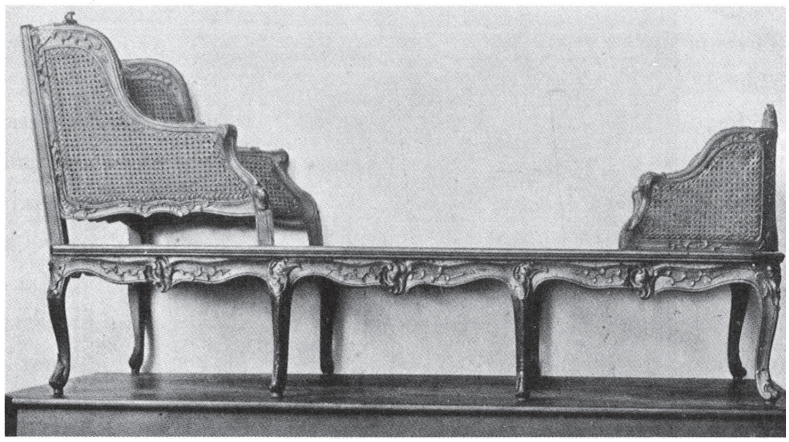


Figure 217. Plates illustrating French furnishings similar to those used by Codman in Mrs. Vanderbilt's Bedroom. From Edith Wharton and Ogden Codman, *The Decoration of Houses: the Revised and Expanded Classical America Edition* (New York: W. W. Norton & Co., 1997), 132, 133, 161.

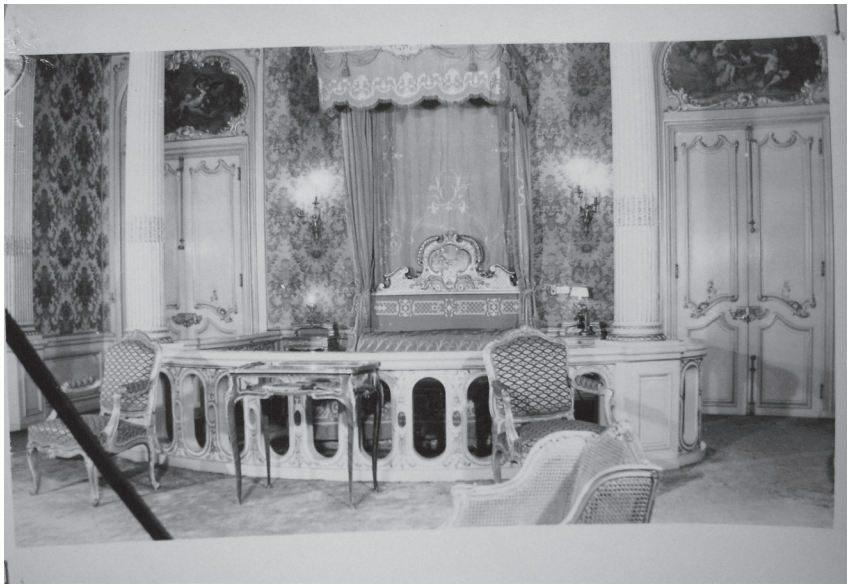


Figure 218. Mrs. Vanderbilt's Bedroom, 1940, from Alfred Hopkins, "Inventory of the Principal Articles of Furniture and Furnishings Contained in the Main Rooms on the First and Second Floors in the Residence of the Late Frederick W. Vanderbilt at Hyde Park, New York," June 5-7, 1940, Resource Management Records, ROVA Archives.

covered in the same fabric used on the suite of original upholstered chairs. The side chair matches one of the Codman chair drawings.

The Codman designed upholstered chaise lounge (VAMA 601) has always remained in the room. His design is based on a Louis XV period *lit de repos* that is illustrated in *The Decoration of Houses*, plate XXXVIII, and acquired in 1922 by the Metropolitan Museum of Art. A yellow-green silk faille bolster (VAMA 6629) from the chaise is in storage and a reproduction bolster is on exhibit.[841]

Dressing Tables

The fabric-draped dressing table (VAMA 4555) that was in the Boudoir in 1938 was intended for the Bedroom. The dressing table, now in storage, features a mirror flanked by gilt gesso and wood putti with integral candle arms. This important furnishing matches the ornamental details of the bed canopy. It was designed by Codman to be *en suite* with the bed and to be placed in this room, probably against the mirrored wall between the two east windows, where the large Sormani commode (VAMA 592) is now positioned. By 1940, this dressing table had been given to the Shears family, who generously returned it to the park many years later.[842]

The fine dressing table (VAMA 518) supplied by Sormani is now installed in the bedroom. The origin of the Sormani dressing table is less known. It and the large commode may be part of

841. The Vanderbilt-era silk bolster is embroidered with a "rectangular cartouche with appliqué ombré ribbon, couched cording, and lavender to white ombré silk embroidery." Ghelerter, "Textile Collection."

842. Inspection of the upper portion of the dressing table revealed that the back of the mirror panel is finished in pleated silk, possibly indicating that the table was positioned away from the wall and that the back of the mirror might be visible.





Figure 219. Mrs. Vanderbilt's Bedroom, 1940. Traudt Family Album, ROVA Archives.

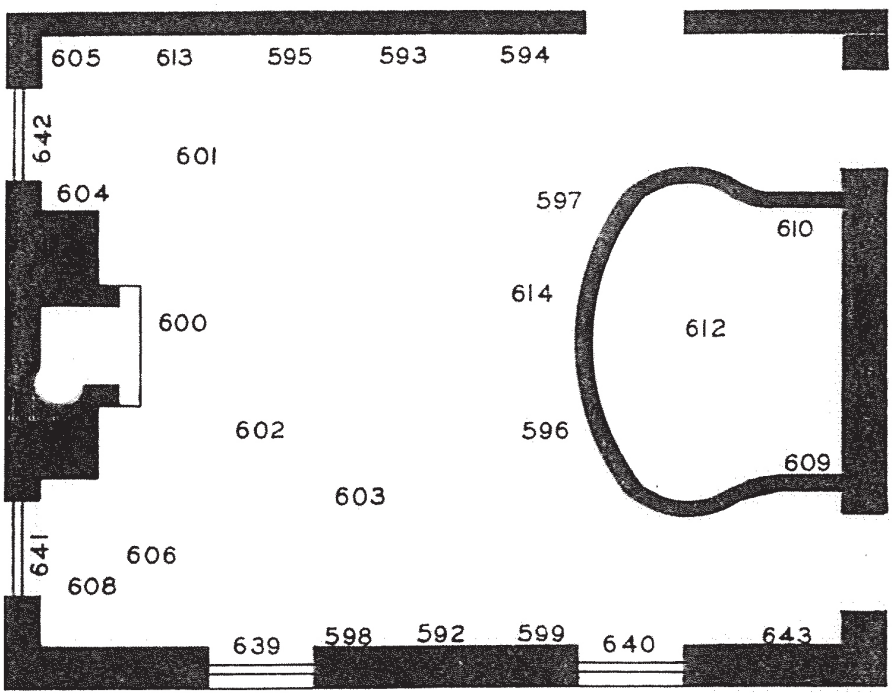


Figure 220. Floor plan of Mrs. Vanderbilt's Bedroom from the 1964 Furnishings Plan.

the furnishings removed from the Vanderbilts' New York City townhouse at 1025 Fifth Avenue. In 1938, the dressing table was stored in the third floor Small Pink Room, and then was placed in the Boudoir by 1940. It is currently displayed in the southeast corner of the Bedroom.

Other Furniture

Mrs. Vanderbilt's Bedroom furnishings probably evolved over the twenty-seven years she made use of the room. Additions, subtractions and rearrangements would typically occur in any household. The following furnishings appear in the 1938 inventory. They may be original to the bedroom, or may be later additions.

The night stand (VAMA 609) and *pre dieu* and footstool (VAMA 610, 111) that flank the bed appear in the earliest photographs of the room. The pieces relate to each other and probably always sat on either side of the bed.

A "Louis XV style stand, four small drawers" (VAMA 604) in the 1938 inventory is now in the Boudoir. It was just west of the Bedroom fireplace in a 1940 photograph. A small lamp placed on this stand would provide light near the chaise.

Additional furnishings seen in the 1940 photographs include three vitrines to display Mrs. Vanderbilt's collections. A Sormani vitrine table (VAMA 614) housed six French fans in 1938. The quality of this table equals that of the other original furnishings. The second vitrine table (VAMA 613), of lesser quality, displayed a collection of combs and hair ornaments. It was positioned in front of the false door on the west wall. The large gilded vitrine cabinet (VAMA

605) was located against the west wall to display Meissen and other porcelain figures (now in storage).

A small-size French-style commode with three drawers, listed in the 1938 inventory, was missing by 1940 and it is not currently in the collection. Made of boxwood, it was 28" x 15" x 30", much smaller than the commodes included in Codman's renderings.

Decorative Objects

Aside from the clock (VAMA 625) and candelabra (VAMA 626, 627) on the mantel, none of the small objects listed in the 1938 inventory are readily identifiable in the 1940 images of the bedroom. The two curio tables (VAMA 613, 614) can be seen; the one next to the bed rail appears to display Mrs. Vanderbilt's fan collection.

One of the 1940 *New York Times* photographs shows the large vitrine cabinet (VAMA 605) positioned on the west wall. The four shelves display a collection of ceramic figures (VAMA 646-664) that were noted in the 1940 inventory. In the same photograph, three ceramic figural groups are arranged on the commode (VAMA 593) centered on the west wall. These items are not included in the 1938 inventory, but in 1940 are referred to as "3 groups of Dresden china figures."

The 1938 inventory does list two French gilt-bronze figures: a "Female figure on onyx base by Dercheu" and an "Amphitrite by Deplocher." They do not appear in the photographs, but could have been positioned on the commode (VAMA 592) centered on the east wall (which is not visible in the 1940 photographs).

It can be assumed that the gilt-bronze desk tray, the writing tablet, the silver picture frame and the Chinese porcelain figure lamp (VAMA 621) listed in the 1938 inventory resided on the large desk (VAMA 606) just visible in the southeast corner.

The 1911 silver inventory groups the silver in this room with the silver in the Boudoir and Bathroom.[843] As a result, there are many personal items, such as brushes, mirrors, a tooth brush holder (which presumably belonged in the bathroom), and powder boxes. A telegram holder and two thermometers seem to belong with a desk in this room or in the Boudoir. There were a number of glass and silver bottles, silver boxes, and trays.

When Mrs. Vanderbilt stayed at Hyde Park, a vase of flowers sat on the night stand.[844]

The six fans displayed in the Sormani vitrine (VAMA 614) were part of a noted collection. A November 1890 article in *The Cosmopolitan* on fans praised Mrs. Vanderbilt's collection, including her as one of the "women of wealth and intelligence" who

> shelter admirable 'antiques (as specimens are called which antedate the French revolution) in their cabinets, and occasionally carry them at a 'costume' fete. Several examples announced as heirlooms shone at the late centennial ball.

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843. "Silver List," 1911.

844. Alex Knauss, "List of Flower Arrangements."



Figure 221. Mrs. Vanderbilt's Bedroom, looking south (upper photograph) and north (lower photograph). JGWA, 2013.

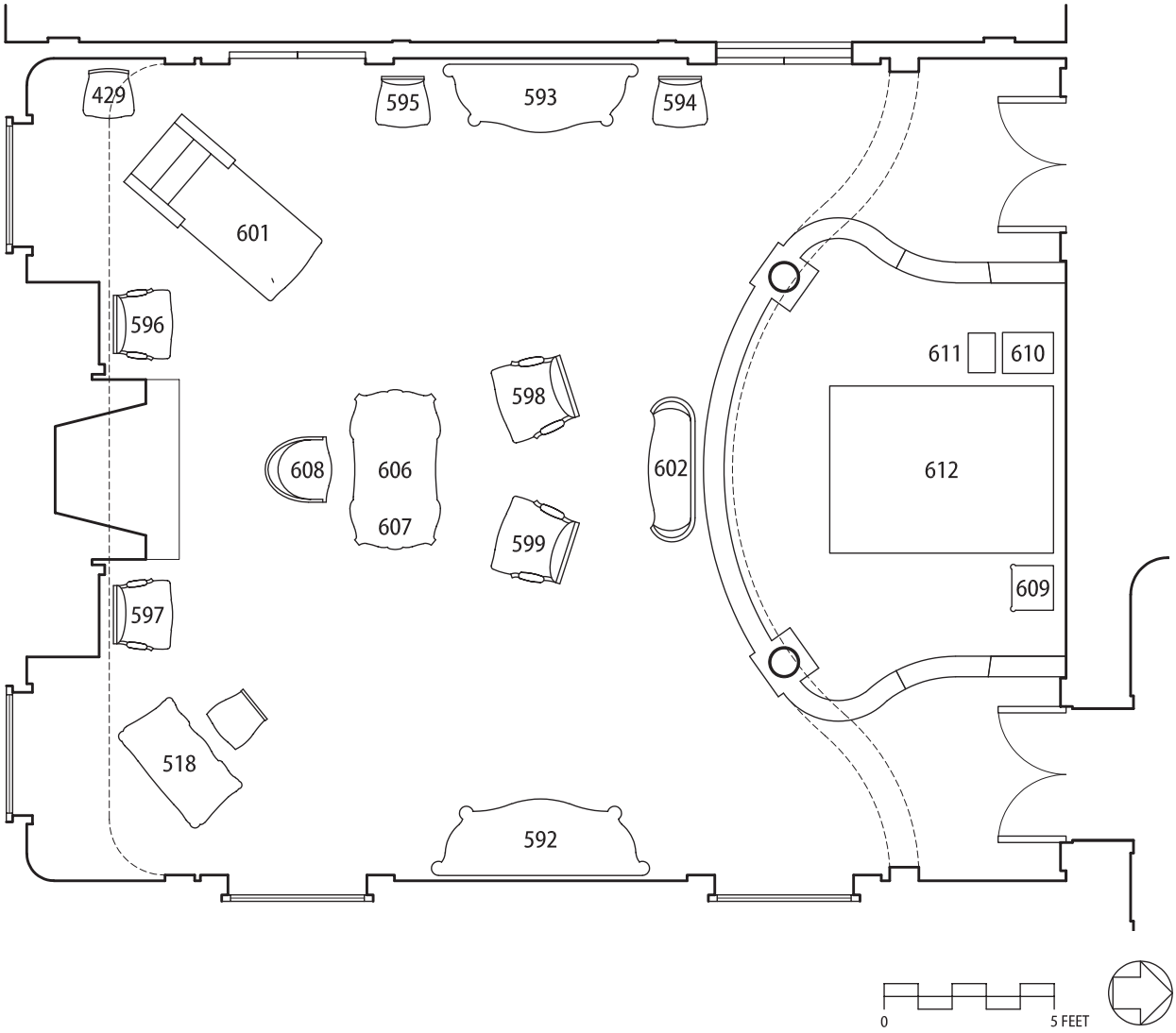


Figure 222. Mrs. Vanderbilt's Bedroom floor plan, showing furniture as arranged in 2012. JGWA.

> Mrs. Hicks-Lord, Mrs. Whitelaw Reid, Mrs. W.K. Vanderbilt, Mrs. Coleman Dayton, Mrs. Schuyler van Rensselaer, Mrs. Newbold Morris, Mrs. Jesse Seligman, Mrs. Frederick Vanderbilt, Miss Furniss, Mrs. Hearst, and Miss Lazarus may be mentioned as our prominent connoisseurs and collectors.[845]

Window Treatments

The curtain panels and valances were replaced in 1950-51 and again in 1973.[846] A comparison of various photographs record how these important furnishings changed. The 1940 images show what are assumed to be the original Parisian manufactured embroidered green silk repp window fittings. Mrs. Van Alen thought that the window treatments "were probably the most valuable ones in the entire house." She remembered that they were "made by a Paris manufacturer who was the most famous curtain manufacturer in the entire world," but could not "spell the name."[847] The bedroom embroidery is similar to work by Pregaldini for Alva Vanderbilt's bedroom at Marble House; or it could be from the French decorator Gilbert Cuel, who decorated the Lounging Room at the Metropolitan Club and was closely associated with the Vanderbilts.[848] The Vanderbilt-era curtain panels remain in the collections. In the 1964 images, the replacement damask curtains are considerably simpler; there was no attempt to replicate the Vanderbilt-era design.

Within the wood base for each valance is a brass rod affixed to the window reveal for the lace panels. The brackets for the replacement roller shade may survive from the Vanderbilt-era. The curtain panel tiebacks are held by ormolu or chased bronze hooks.

Floor Coverings

The Savonnerie carpet (VAMA 643) was supplied by Duveen, manufactured by Hamot of Paris and installed in 1913. Frederick Vanderbilt mentioned it in a letter to Ogden Codman: "I had one made by Hamot in 1913 for my wife's bedroom at Hyde Park that you did. They took two years & a half to make it (finished and laid in 1913)."[849]

The appearance of the Codman carpeting is unknown.

The leopard skin rug listed in the 1938 inventory is not shown in the 1940 photographs and is not included in that inventory.

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845. Mary Caldwell Montgomery, "Fan Histories and Fashions," *The Cosmopolitan*, November 1890, Vol. X, No. 1, 34-35.
846. Annual Report 1973, Resource Management Records, ROVA Archives.
847. George A. Palmer, Superintendent, Memorandum, May 18, 1948. ROVA Archives.
848. Information from Frank Futral, Curator, ROVA.
849. Frederick Vanderbilt to Ogden Codman, August 11, 1917. Ogden Codman, Jr. Correspondence, Historic New England (formerly SPNEA).

Lighting

The eight Vanderbilt-era French-style bronze wall brackets (one pair on each wall) (VAMA 6960-6967) were supplied by E.F. Caldwell & Co.[850] Each fixture features a backplate shaped as a cherub holding two curvilinear candlesticks. The brackets on the north and south walls are mounted on later National Park Service wood back plates.

The two brass night lamps (VAMA 644, 645) that sit on the stands flanking the bed are listed in the 1938 inventory; they appear in those locations in the early photographs.

The "Chinese porcelain figure lamp" (VAMA 621) in the room in 1938 (referred to as a desk lamp in 1940) remains in the collection, but is not currently used in the bedroom. It may have been placed on the desk, or on the small four drawer stand (VAMA 604) positioned next to the chaise lounge.

Visible Vanderbilt-era electric outlets are on the west wall, beside the mirror, on the west face of the chimney breast, and at the far south end of the east wall. What may be a Vanderbilt-era electric switch, with on-off push buttons, is situated on the east front face of the chimney breast, next to the mantel.

Communications

Communication elements include a speaking tube in north wall, west of the east doorway. A six-button silvered brass call plate, east of the bed, is labeled "Butlers Pantry;" "Ser. Hall/3rd Story;" "Housekeeper;" "Ser. Hall Base;" "Maid;" and "Housekeeper/3rd Story." There is also a freestanding call button, marked "B.P." and "Maid," wired to the small box on the nightstand.

MR. VANDERBILT'S BEDROOM (205)

This large, impressive, primary bedroom is situated in the southwest portion of the second floor. Mr. Vanderbilt's bedroom in the McKim, Mead & White plans for the Langdon mansion was also in the southwest corner of the second floor, with a bathroom to the north and a walk-in closet off of the bedroom.[851] Nine drawings by Georges Glaenzer from 1897 document his decorative scheme for Mr. Vanderbilt's Hyde Park bedroom, which Glaenzer designated "Bedroom No. 1."[852] As constructed, some of the details vary from Glaenzer's drawings. A significant piece of furniture designed by Glaenzer, a large cabinet to be centered on the east wall, was apparently never produced.

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850. Caldwell Collection, Wall Brackets, Volume 3, 17, #c-5074, Cooper-Hewitt Library.

851. McKim, Mead & White second floor plan for the modifications to the Langdon mansion, Architectural Drawings Collection, ROVA Archives.

852. McKim, Mead & White second floor plan (#10). The Georges Glaenzer drawings include elevations of the four walls (#1-#4), a ceiling plan (#5), and details (#22-24, #33). Architectural Drawings Collection, ROVA Archives.

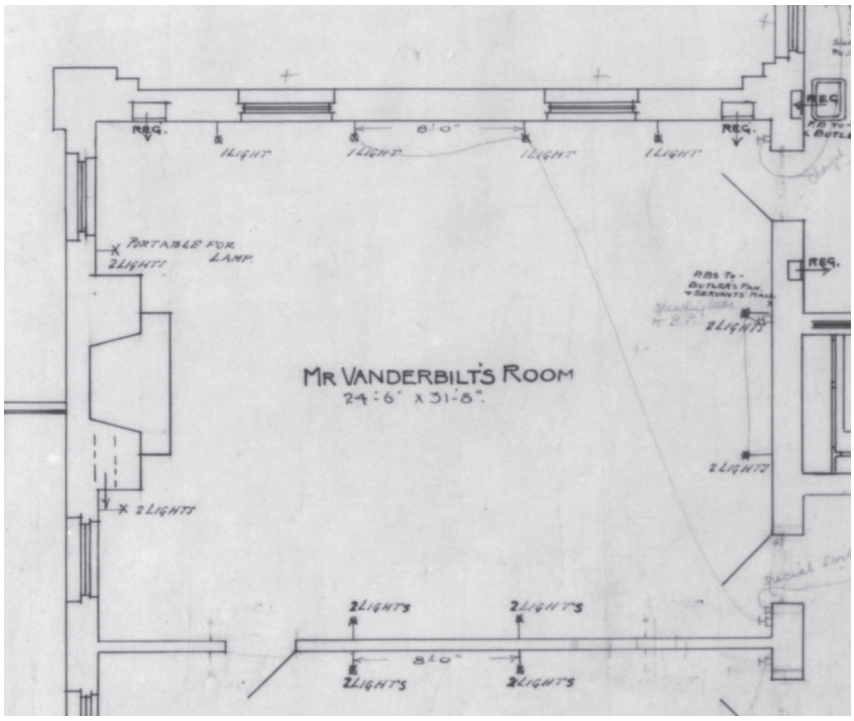


Figure 223. Detail of Mr. Vanderbilt's Room from the McKim, Mead & White second floor plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

The masculine Renaissance Revival detailing of this room, with its dark wood and tapestry, is in bold contrast to the feminine, light-painted wood and gold leaf décor of Mrs. Vanderbilt's adjoining bedroom. An "Antique Style" dining room by Glaenzer from circa 1894, for a house on West 73rd Street in New York City, is similar to this room. Dark wood contrasts with the fabric covered walls, and Solomonic columns, similar to those framing Mr. Vanderbilt's bed, flank the mantelpiece.[853]

ROOM DESCRIPTION

Architectural Description

The large, 24'-3" x 31'-2" room includes pairs of windows in the south and west walls. The primary entrance to the room, in the north wall, opens from the South Foyer. A matching concealed doorway at the east end of the north wall opens to a bathroom. In the east wall is another concealed doorway that connects this room to Mrs. Vanderbilt's Bedroom. The dominant architectural features are the massive carved stone mantel centered on the south wall, the built-in bed alcove on the north wall, the built-in dresser centered on the west wall, and above all the ornate beamed ceiling. The real and faux woodwork throughout the room

853. "Progress of Decorative Art in America," *Godey's Magazine*, 129 (October 1894), 362.

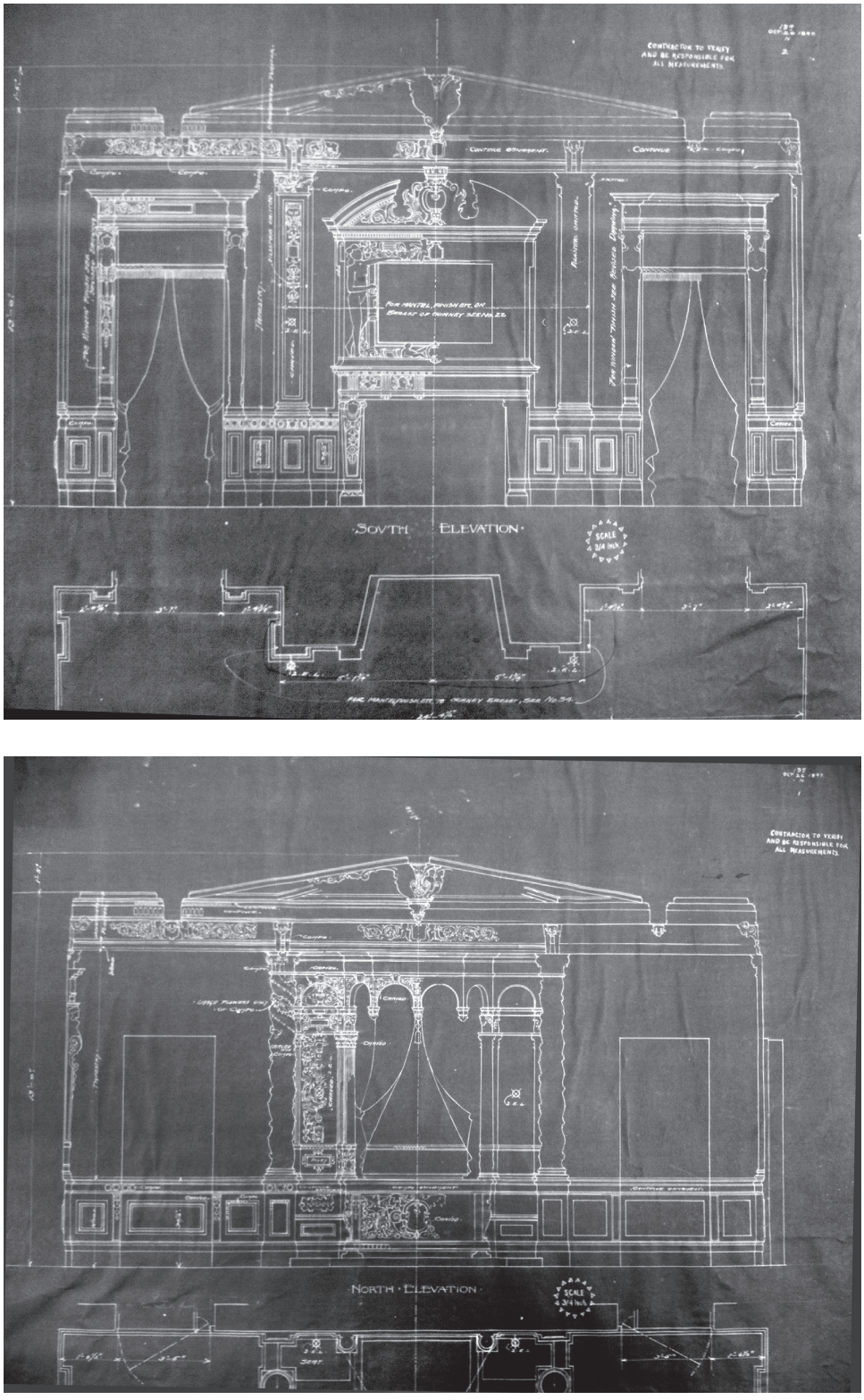
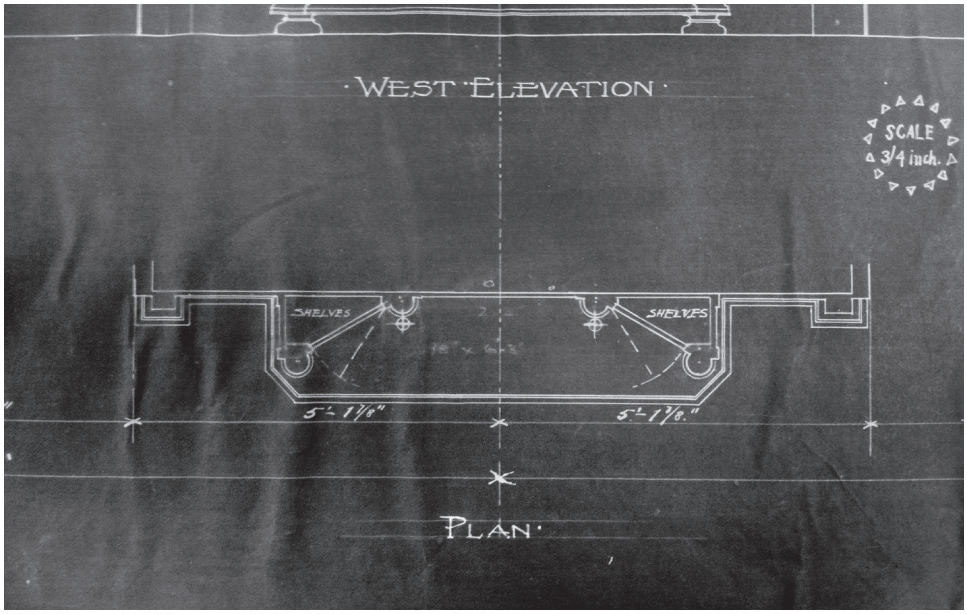
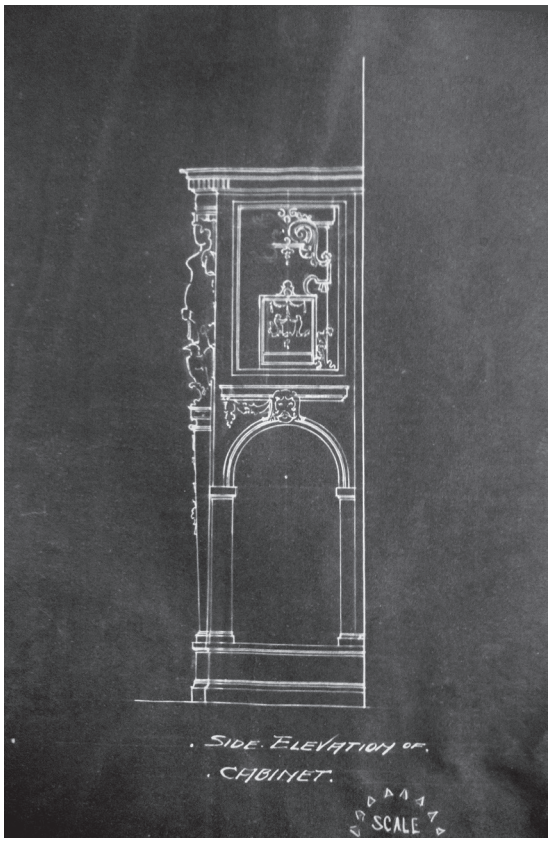


Figure 224. Georges Glaenzer drawings of the south and north elevations of Mr. Vanderbilt's bedroom, October 1897. Architectural Drawings Collection, ROVA Archives.





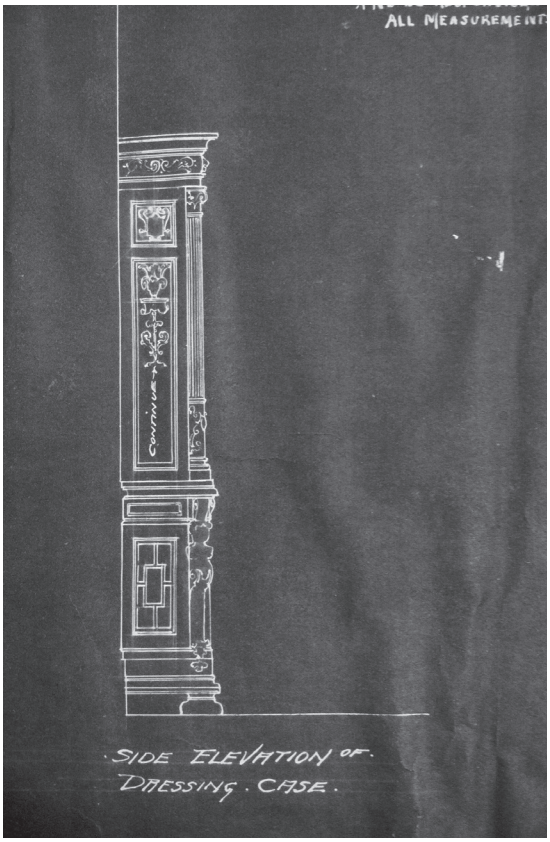


Figure 225. Georges Glaenzer drawings of the proposed built-in furniture for Mr. Vanderbilt's bedroom. The lower left drawing is for a cabinet that was to be centered on the east wall. Instead, a buffet (possibly Herter) from the New York City townhouse was placed in that location. Architectural Drawings Collection, ROVA Archives.

incorporates a variety of whimsical carvings: cherubs; male and female faces; rams heads and other animals; and scrolled floral motifs.

Architectural Finishes

The wood floor is made up of 2-1/4" wide tongue-and-groove floorboards laid north/south. A border of two floorboards extends around the perimeter of the room and around the bed alcove and cabinets.

The walls are upholstered in antique tapestry panels above a dark wood dado, which includes a baseboard, recessed panels, and a chair rail ornamented with carving and compo decorations. Wood pilasters at the ends of the east and west walls extend up to the cornice. The two doors in the north wall and the door in the east wall are hidden by the dado and tapestry that continue across the door leafs. The four windows are fitted with 1/1 chain-hung wood sash.

At the base of the cornice is a frieze with embellished panels separated by consoles. The consoles project forward to deep joists that frame the central hipped part of the ceiling. Faux-grained ribs separate the hipped ceiling into eight panels and meet at a molded plaster drop. The panels in the flat area of the ceiling along the perimeter of the room, and in the hipped section, are decorated with plaster relief. Between the consoles, the frieze features compo relief painted to match the wood. The full entablature, ribbing, and cross beams form a striking contrast with the white of the plaster ceiling.

On the north wall, the carved headboard for the bed fits between carved wood panels, in turn flanked by carved pilasters. The paneling and pilasters extend up to an entablature that projects into a shallow bed canopy embellished with carved arched pendants. The dado steps forward to form the plinth for two Solomonic columns with heavy spiral shafts wrapped with partially gilded, carved wood garlands. These columns culminate in partly gilded Corinthian capitals and support a soffit, finished in faux graining, that extends across the south wall. Between the projecting dado and the bed are built-in nightstands. Wood rails connect the headboard to the similarly carved footboard.

The fireplace on the south wall has a marble hearth and a molded metal surround. The carved white marble mantel begins with wide piers that flank the surround. Consoles at the top of the piers support a carved frieze and a heavy mantel shelf. The overmantel includes a central panel, framed by a gilded molding and carved with a scene from the story of Ulysses. Carved, partially nude soldiers, the same height as the central panel, are positioned on either side of the panel. A deep entablature ends at the room's consoled frieze.[854]

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854. An overmantel in the library of the William Salomon house at 1020 Fifth Avenue, New York (next door to the Vanderbilts' townhouse at 1025 Fifth Avenue), had a chimney hood that was an almost exact match to the one in Mr. Vanderbilt's Bedroom. According to Paul Miller, Curator of The Preservation Society of Newport County, the interiors were by Jules Allard & Sons, who supplied the chimneypiece. Paul Miller to Frank Futral, February 2, 2009. The Salomon house also featured a fountain similar to the one located on the west portico at Hyde Park.



Figure 226. Mr. Vanderbilt's Bedroom, 1938. Photographs of Hyde Park Property, Residence of Frederick W. Vanderbilt, Hyde Park, NY, by Rodney McKay Morgan for Margaret Louise Van Alen, ROVA Archives.

HISTORY OF ROOM USE

The Vanderbilts

This room was Mr. Vanderbilt's Bedroom. It was not used after his death. Franklin D. Roosevelt jokingly suggested that his secretary, William Hassett, stay in the room, but he remained on the third floor.[855]

According to Alfred Martin, one of the Vanderbilts' butlers, Mr. Vanderbilt spent the mornings in his room. He remembered that Frederick ate breakfast "right in front of the fireplace on the couch. Have his little table there in this corner of the couch and he'd sit there and his table would be put in front of him and a tray on top of the table." Frederick would read his papers "with the fire going" and write letters, staying in the bedroom until eleven o'clock.

One change to the décor may have occurred during Mr. Vanderbilt's occupancy: the removal of the upper tiered shelving and carved cresting from the east wall oak cabinet (VAMA 479). If

855. Hassett, *Off the Record with F.D.R. 1942–1945*, 10.

these elements were used in this room, then they were removed for the placement of a portrait (VAMA 516) on the wall, sometime after 1927.

Mrs. Van Alen

There is no record that Mrs. Van Alen made changes to the room, although she was probably responsible for the removal of the two bookcases and books, the small painting, and other small decorative objects.

National Park Service

In 1949–1950, Albert McClure had the Spanish settee and chairs fully reupholstered.[856] The Vanderbilt-era fabric for the draperies and bed hanging was replaced in 1968-69, but the elaborate design of appliqués and fringe was not replicated. The park installed plastic panels over the tapestry wallcovering near the doorway to protect it from visitors. The floor was sanded and stained in 1958.[857] Visitors now view the room from the northeast doorway as part of the public tour.

FURNISHINGS

Furniture

The bed and built-in dresser are obvious Vanderbilt-era features of the room. The cabinet placed against the east wall is also from that period, used instead of the large cabinet proposed in Glaenzer's drawings. The walnut cabinet included a two-tier shelf unit and carved crest that is currently in storage. The cabinet probably came from the dining room of the Vanderbilts' townhouse in New York City at 693 or 459 Fifth Avenue, where it may have functioned as a sideboard.

The upper tier was probably removed when the large painting (VAMA 516) was positioned on the east wall. The painting was removed from Louise Vanderbilt's Bar Harbor estate, Sonogee, after her death in 1926.[858]

Other Vanderbilt furnishings include the large center table (VAMA 493), four upholstered arm chairs (VAMA 483-486), the desk (VAMA 497), and the desk chair (VAMA 495). The ebonized finish on the legs of the four arm chairs may indicate that they were supplied by Glaenzer for this room, since the built-in dresser on the west wall includes ebonized (possibly real ebony) inset details.

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856. Memorandum from Albert McClure, Museum Curator to Superintendent, March 14, 1950 and April 10, 1950. Resource Management Records, Curatorial Division Records, "Mr. Vanderbilt's Bedroom," ROVA Archives.

857. Memorandum from Albert McClure, Museum Curator to Superintendent, June 9, 1958, "Mr. Vanderbilt's Bedroom.

858. The 1927 inventory of Sonogee includes this painting in the dining room. Abstract of the Will of Louise H. Vanderbilt.

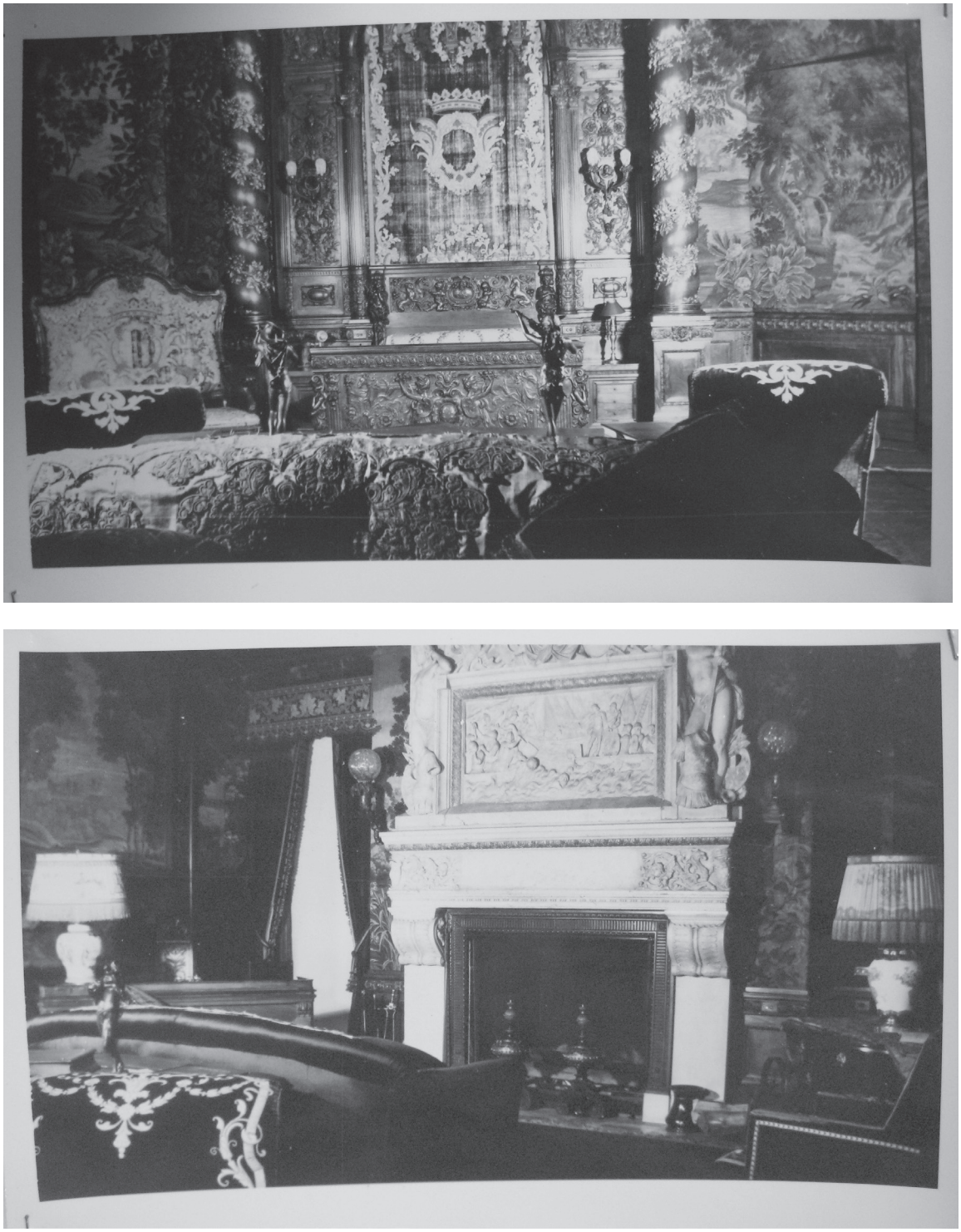


Figure 227. Mr. Vanderbilt's Bedroom, 1940, from Alfred Hopkins, "Inventory of the Principal Articles of Furniture and Furnishings Contained in the Main Rooms on the First and Second Floors in the Residence of the Late Frederick W. Vanderbilt at Hyde Park, New York," June 5-7, 1940, Resource Management Records, ROVA Archives. The upper image shows the textile placed on the back of the sofa. Note the spittoon next to the fireplace in the lower image.

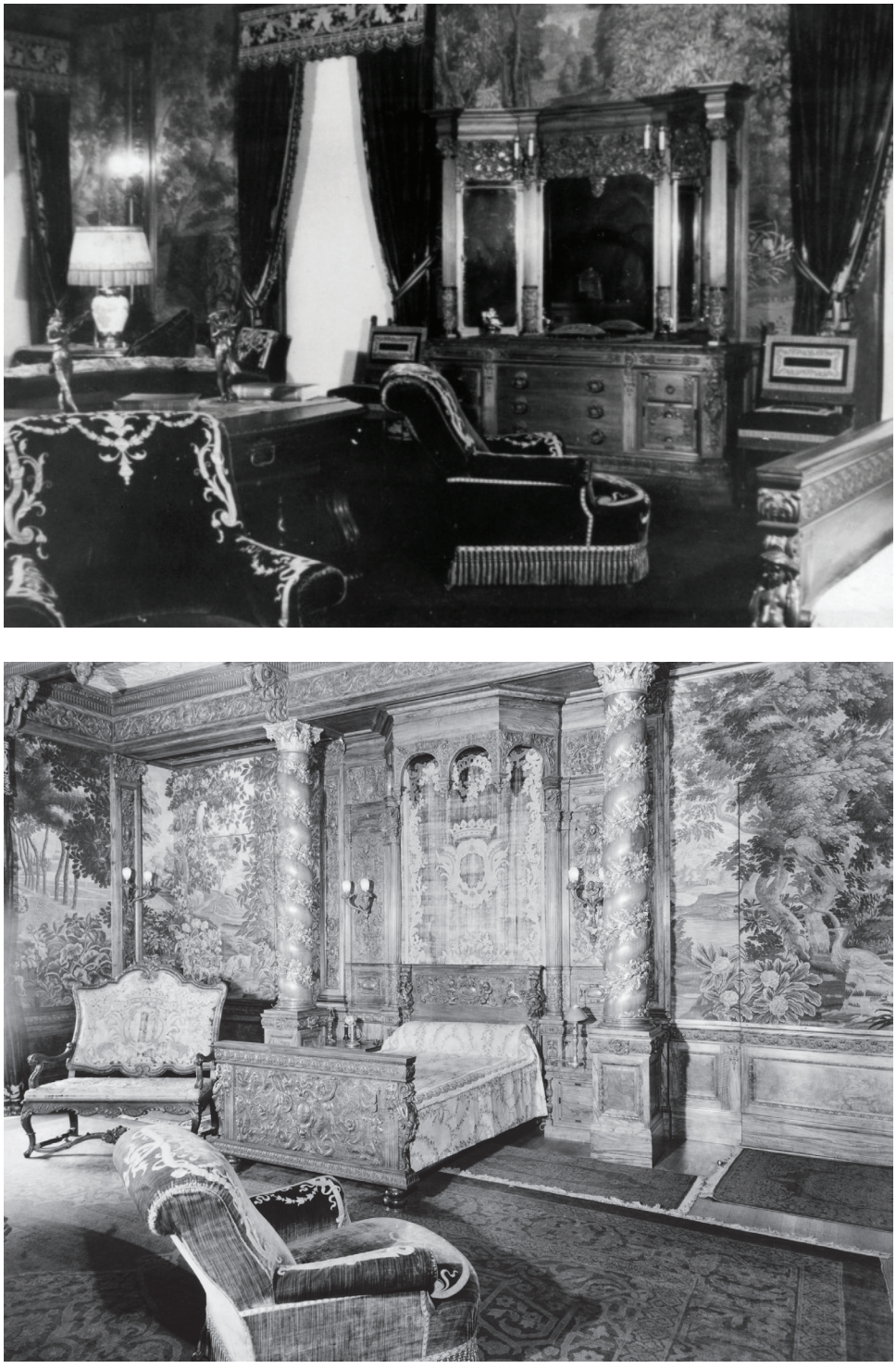


Figure 228. Mr. Vanderbilt's Bedroom, 1940. The lamp in the southwest corner rests on the oval table/desk currently stored in Mr. Vanderbilt's Bathroom. (Upper image) Traudt Family Album; (lower image) *New York Times* photograph. ROVA Archives.



Figure 229. *New York Times* photograph of Mr. Vanderbilt's Bedroom, 1940. ROVA Archives.

Part of the Vanderbilt-era embroidered red silk velvet upholstery for one of the chairs (VAMA 484) remains in the collection (VAMA 6630). The embroidery is worked in "couched corded lattice motifs," with stars and French knots of yellow raw silk on the intersections of the latticework, outlined in heavy cording.[859] The lattice motif matches the lattice embroidery on the cloth that hangs above the bed.

The "Old Spanish" suite of seat furniture consisting of a settee (VAMA 482) and matching side chairs (VAMA 480, 481) and two upholstered side chairs (VAMA 487, 488) are seen in the 1938, 1940, and 1964 photographs of the bedroom. Only the two tall-back side chairs are currently in the room (2013). One of the low-back upholstered side chairs (VAMA 487 or 488) can be seen in a photograph of the parlor at 459 Fifth Avenue, indicating that they were not part of Glaenzer's original concept for the bedroom.

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859. Ghelerter, "Textile Collection."



Figure 230. An "Antique Style" dining room by Georges Glaenzer. Note the twisted columns, similar to the columns used at Mr. Vanderbilt's bed. From "Progress of Decorative Art in America," *Godey's Magazine*, 129 (October 1894), 362.

In 1949–1950, when Albert McClure fully reupholstered the settee and chairs,[860] the appliqués were removed from the original material and sewn on new red cotton velvet; at this point, or later, the appliqués were touched up with silver and gold paint. A piece of the appliqué's "embroidered and corded motif" from the settee or one of the chairs was not used and is in the collection (VAMA 6639), as are fragments of the "red silk striated velvet" (VAMA 6593, 6594, 6596). One of the fragments (VAMA 6596) bears an illegible French notation on the back.[861]

The bed is covered in a replacement bedcover that does not resemble the original. A piece of an appliqué trim cutout (VAMA 6628) that is probably from the Vanderbilt bedcover is made up of "leaf and floral motifs with heavily padded couched gold metallic embroidery; with corded outlining" that may include some antique elements.[862]

860. Snell, "Administrative History," 155. ROVA Archives.

861. Ghelerter, "Textile Collection."

862. Ghelerter, "Textile Collection."



Figure 231. The Reception Room of the Philip M. Lydig House, 38 East 52nd Street in New York City. Stanford White designed the room. Mr. Vanderbilt bought the painting seen over the mantel; it matches one listed in the Sonogee inventory. The painting now hangs on the east wall of his bedroom. *Good Furniture Magazine*, Vol. IX No. 3 (September 1917), 175.

In 1968-69, when the red velvet of the draperies was replaced, the same work was done on the Spanish banner (VAMA 517) that hangs above the bed. The original appliqué was reapplied to the new velvet. The appliqué is similar to the motifs on the Spanish settee and chairs.[863]

An analysis of the four large upholstered armchairs and the sofa reveals that they are not en-suite. The sofa has short turned mahogany legs fitted with brass casters stamped with a London manufacturer's mark, while the two pair of arm chairs each has turned ebonized legs in two different forms.

The 23" diameter round walnut table and the two walnut bookcases listed in the 1938 inventory are missing. The bookcases were not included in the 1940 inventory. The round table may be the one Mr. Vanderbilt used for breakfast. The oval desk/table (VAMA 496), seen in the southwest corner in 1940, is currently in storage.

The sofa (VAMA 489) is of uncertain origin. This two-cushion sofa may have replaced a three-cushion Davenport noted in the 1938 inventory. It is possible that at the earliest period there was no sofa in the bedroom. Perhaps one was placed in the room as Mr. Vanderbilt grew older.

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863. The embroidered metallic motifs include a "central armorial motif with crown" bordered by "scrolling leaves interspersed with small floral elements;" at the center top and below the crown, there is an "arched motif with scrolling floral vines hanging below." The embroidery is worked in "heavy couched metallic work, including padded motifs covered with cloth of gold and white silk satin; outlined with couched metallic cording." Sequins are used to ornament the flowers. The armorial motif features lattice work with yellow raw silk embroidered star motifs that match the work on the arm chairs (VAMA 483-486). Ghelerter, "Textile Collection."



Figure 232. The upper tier of the east wall oak cabinet (VAMA 479) in Mr. Vanderbilt's Bedroom. JGWA, 2013.

Mr. Vanderbilt's working desk (VAMA 494) is exhibited in the southwest corner with easy access to the wall mounted service call buttons and an electrical outlet set neatly in the carved band of the chair rail. In 1938 and 1964 it was in the southeast corner. The desk is somewhat utilitarian; with the now-removed roll-top section it would be of a type usually found in an office space rather than an elaborately decorated bedroom. It may have always been in this room, but probably originates from another Vanderbilt property. The top was likely removed to make it less of a statement in the bedroom.

Decorative Objects

Only a few of the decorative objects listed in the 1938 inventory can be seen in the 1938 and 1940 photographs. The pair of bronze Harlequin figures (VAMA 501, 502) are shown on the large center table (VAMA 493). By 1940, all of the other bronzes—the pair of Isidor Konti bronze bookends, the four Guillemin figures, and the pair of Guillemin Crusaders—except for the bust of Beethoven, had been removed from the room. Mrs. Van Alen stated that Frederick Vanderbilt chose these bronzes himself.[864] One of the photographs shows what appears to be the tooled leather cigar box on the built-in dresser (VAMA 498). It was one of the items that disappeared by the 1940 inventory.

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864. Francis S. Ronalds, Coordinating Superintendent, Memorandum to the Director, June 3, 1940, 2. ROVA Archives.

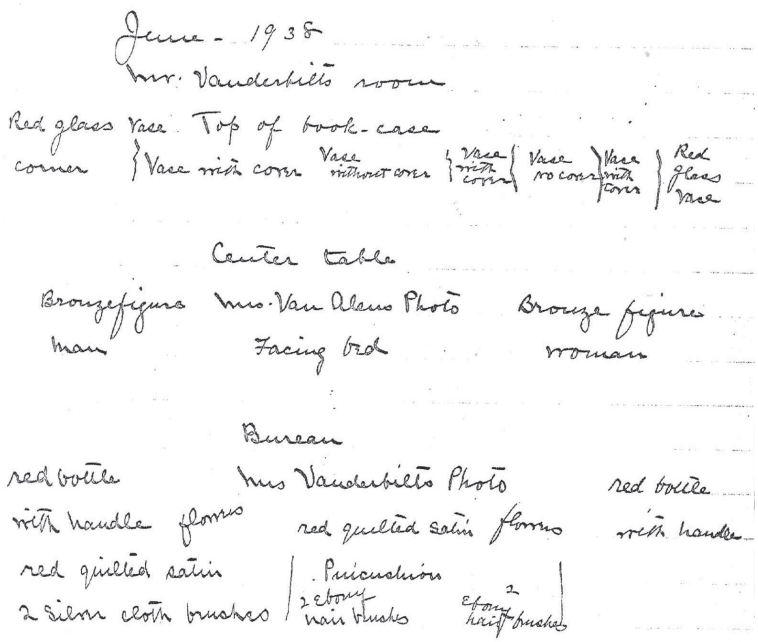


Figure 233. Decorative objects on the bookcase, center table, and west bureau in Mr. Vanderbilt's Bedroom in June, 1938. "Fred Traudt Composition Book," 1935-1943, ROVA Archives.

An entry in the composition book attributed to Fred Traudt provides some information concerning the placement of objects in Mr. Vanderbilt's room (see Figure 233).[865] The June 1938 entry records the placement of objects on "Top of book-case," referring to the oak cabinet on the east wall. Currently, the red glass vases (VAMA 404, 405) at the ends flank the five imitation Lowestoft vases lined up in a row. Mrs. Van Alen gave the red glass vases to Mr. Vanderbilt. In 1948, George Palmer asked Mrs. Van Alen about them:

> I told her that we understood the Venetian ruby glass vases on the sideboard were a present from the Vanderbilts, to her uncle and aunt, from her. She said, "What?" I said, "The Venetian ruby glass on the sideboard were a gift from you." "They were a gift from me but I bought them in Palm Beach."[866]

The June 1938 entry continues with the placement of objects on the large center table (VAMA 493), with two bronze figures flanking Mrs. Van Alen's photograph. The bronze figures may be the "pair of Harlequin figures" in the 1938 inventory and seen in the 1938 photograph. On the west built-in bureau, Mrs. Vanderbilt's photograph sat behind a red quilted satin pincushion, among grooming accessories. Flowers were placed on each side of her photograph.

In 1938, there were two small clocks: a brass night clock and an "eight-day clock" in a leather case. Other decorative objects included a Tiffany favrille glass vase and an Italian green majolica Fu Dog.

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865. "Fred Traudt Composition Book," 1935-1943, ROVA Archives.

866. George A. Palmer, Superintendent, Memorandum, May 18, 1948. ROVA Archives.

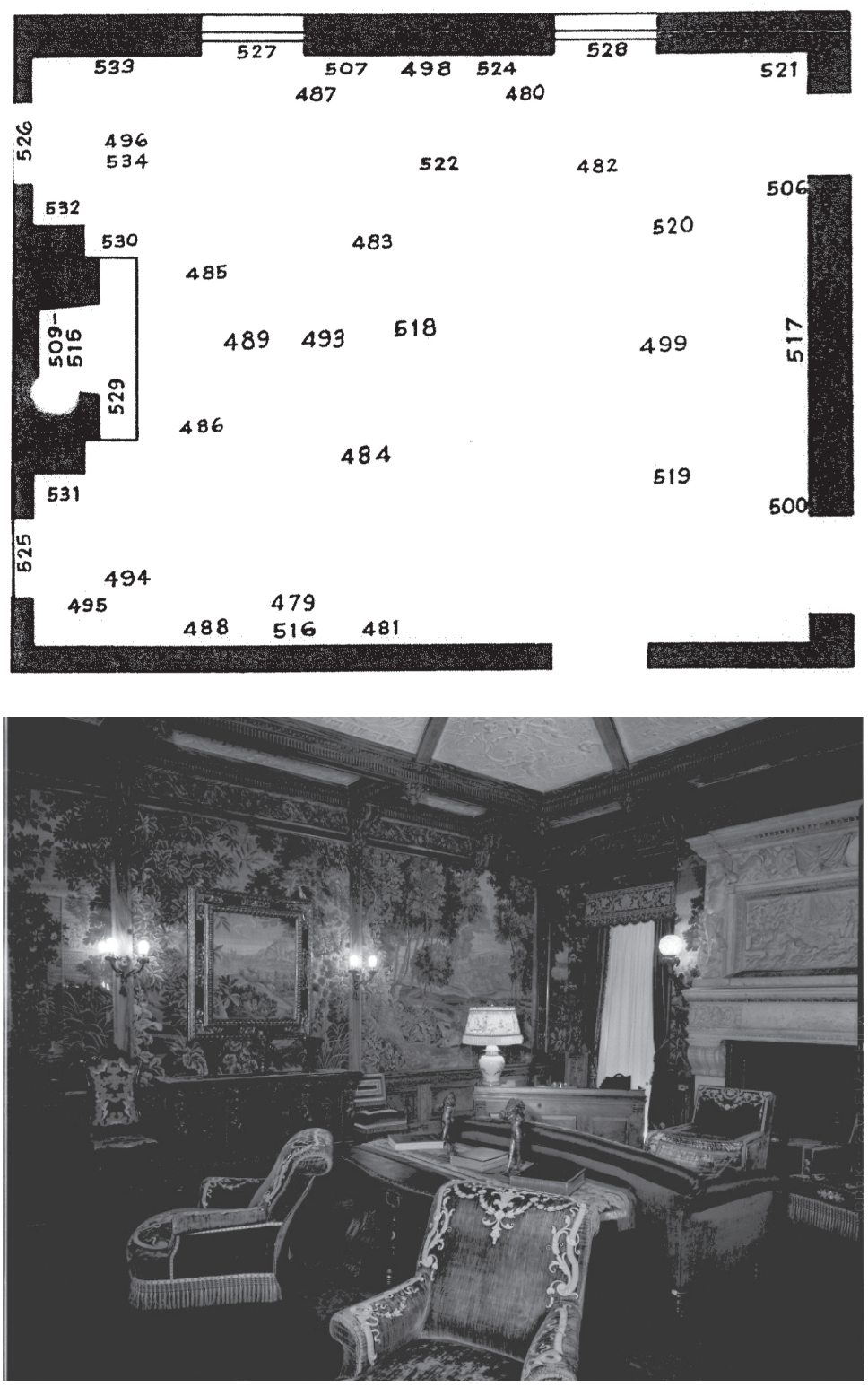


Figure 234. Floor plan of Mr. Vanderbilt's Bedroom from the 1964 Furnishings Plan and photograph by George Chambers, Resource Management Records, ROVA Archives.



Figure 235. Mr. Vanderbilt's Bedroom, 1964. Photograph by George Chambers, Resource Management Records, ROVA Archives.

According to the 1911 silver inventory, Mr. Vanderbilt kept a large array of smoking accessories in the room.[867] Besides cigar cutters, he had fourteen match boxes and eleven cigar and cigarette boxes. Among the silver collection were a few more interesting pieces, such as a silver weight-and-measure and an ornamental windmill.

When William Hassett stayed in the mansion in 1942, Franklin D. Roosevelt asked him to report on the books in the Vanderbilts' mansion. He went through the bookshelves in the Den, and came to the conclusion that

> Although I have few valuable possessions and no pride of ownership, I did tell the President that I have more books than are on the shelves in Mr. Vanderbilt's library… The President remembered that Mr. Vanderbilt had a great interest in gardening, asked if I found any books on that subject, but I found none. "Well," said the President, "I wonder what he did read."[868]

Based on the 1938 inventory, the two walnut bookcases in the bedroom, probably flanking the cabinet on the east wall, held 350 books, mostly mysteries, as well as more serious books—a twelve-volume set of William Shakespeare's works, and seven volumes of Robert Louis Stevenson. The books and the bookcases were gone by 1940, two years before Mr. Hassett was in the house.

Works of Art

Glaenzer covered the upper walls of the bedroom with eighteenth-century French *verdure* tapestries (VAMA 6797), cut from larger tapestries to fit above the paneling. Based on initials integrated into the weaving, these tapestries are attributed to Giullaume Werniers' workshop in Lille, France.[869]

The large painting and frame (VAMA 516) on the east wall may have been purchased by Frederick Vanderbilt at the sale of notable art treasures contained in the residence of Mrs. Philip M. Lydig at 38 E. 52nd Street in New York City in 1917. A photograph of the Reception Room of the Lydig house, published in the September 1917 issue of *Good Furniture*, shows the same painting and frame positioned above the fireplace mantel in that room. The description of this painting in the 1938 inventory matches a description of a painting in the dining room in Sonogee in 1927: "oil painting – Portrait of Cavalier – unsigned, Dutch School, size 33" x 38" in "black and gold frame."[870] In the 1938 photographs, the portrait was positioned above the cabinet on the east wall.

The only other painting in the 1938 inventory was an oil painting, *Sheep*, by Eugène Joseph Verborckhoven. Only 6" x 8", the painting was displayed in a shadow box. It was removed from the room by 1940. It may have been hung on one of the two small brass nails in the

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867. "Silver List," 1911.

868. Hassett, *Off the Record with F.D.R. 1942–1945*, 11-12.

869. Jean P. McMillan, "The Tapestry Collection at the Frederick William Vanderbilt Estate, Hyde Park, New York."

870. Abstract of the Will of Louise H. Vanderbilt.

tapestry surface at the north and south ends of the west wall. The small painting is not visible in the 1938-40 photographs.

Window Treatments

The Vanderbilt-era window curtain panels and valances can be seen in the 1938 ,1940, and 1964 photographs. The original fabric was replaced in 1968-69.[871] All of the appliqué detailing was greatly simplified at that time, and of all the primary rooms, the draperies in this room are least successful in duplicating the Vanderbilt window treatments.

The early images record an amazing display of needlework on the window treatments, particularly on the flat panel valances; rows of intricate ornament completely cover the surface of the red velvet fabric. Surviving appliqué pieces cut out from the curtain panels (VAMA 6595) are of "embroidered acanthus leaves and ribbons in shades of tan and lavender with corded outlining."[872]

The current valances include only a few small leaf appliqués from the complex pattern of the original decoration, which were in the style of seventeenth-century Italian textiles.[873] The replacement curtain panels are edged in tassel fringe, but the wide band of ornamental needlework is missing.

Behind the wood support for each valance are brass brackets supporting a rod; on the rod are rings with rollers. A small brass rod for the lace panel sits in brackets within the window opening. The brackets that support the roller shade are replacements; nail holes for the Vanderbilt-era brackets remain on the window reveal. One end of each tieback is held by a small bronze hook on the wall next to the window trim; the other end is held by a simpler hook within the window opening behind the trim.

Floor Covering

The room retains the Vanderbilt-era red figured, cut-pile carpet that, according to Mrs. Van Alen, came from India.[874] The 1938 inventory also lists four small mats on the floor that can be seen in the early photographs.

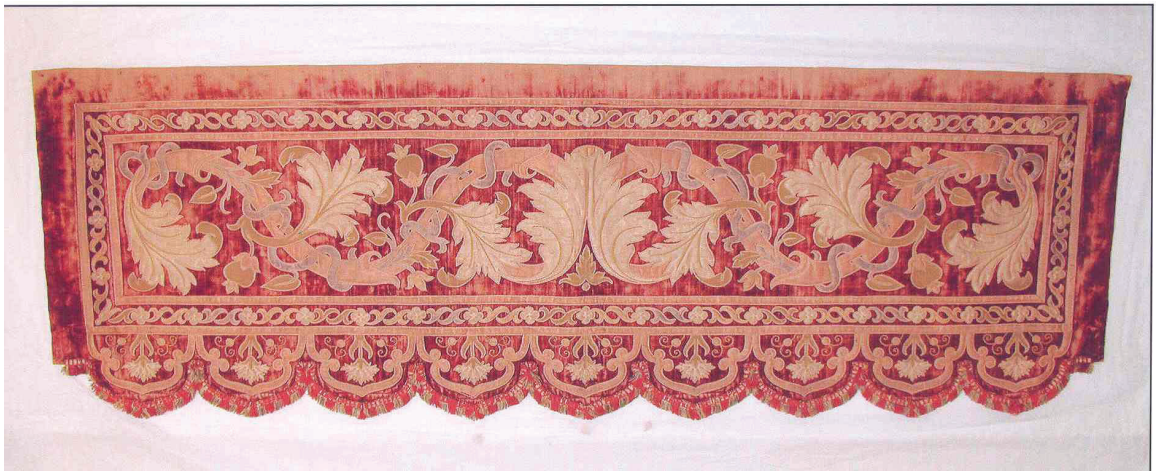
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871. The window treatments were contracted to a Mrs. M. Cole of Poughkeepsie. Memorandum from Albert McClure, Museum Curator to Superintendent, November 6, 1968, "Mr. Vanderbilt's Bedroom."

872. Ghelerter, "Textile Collection."

873. Three of the original valances are still in the collection (VAMA 525-527). The red silk velvet is appliquéed with "scrolling acanthus leaves and entwined branches, within an outer border of small scrolling leaves and quatrefoils" at the center. Along the lower edge, the scalloped border is outlined with appliqué scallops, each "filled with a carnation." The valances are "worked in appliqué silk faille in green, silver, gold, yellow, and off-white; outlined with metallic cording and braid; trimmed with red, gold, and green cut blocked fringe." Ghelerter, "Textile Collection."

874. Francis S. Ronalds, Coordinating Superintendent, Memorandum to the Director, June 3, 1940. Resource Management Records, Superintendent's Monthly Reports, "Monthly Narrative Report-HOFR & VAMA, Sept. 1940-March 1947," ROVA Archives.







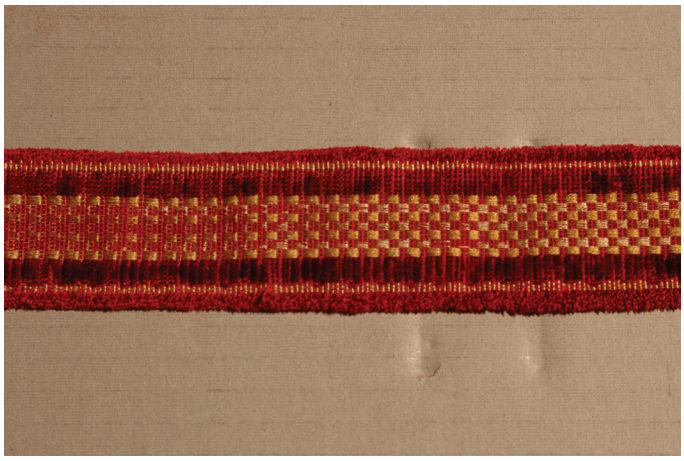


Figure 236. A surviving valance (top image and detail upper left) and trim from the window treatments in Mr. Vanderbilt's Bedroom. NPS Photo.

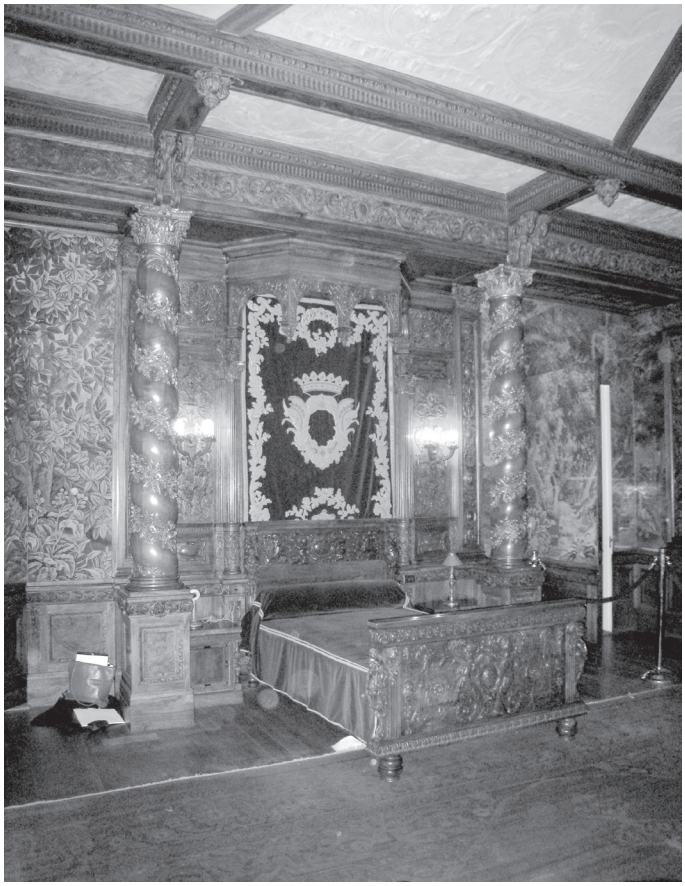


Figure 237. Mr. Vanderbilt's Bedroom, looking northeast toward the bed (left), and looking southeast (below). JGWA, 2012.



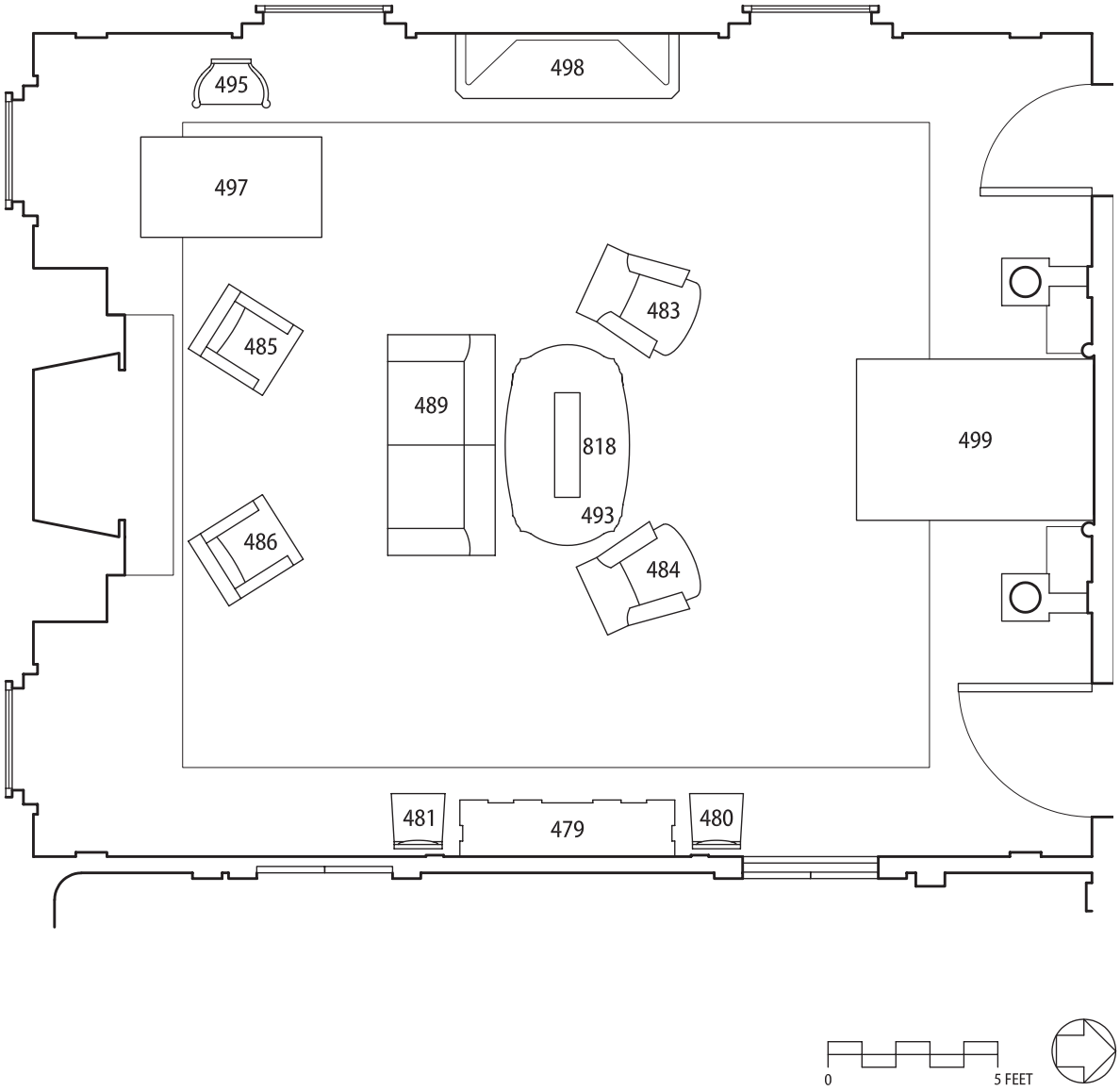


Figure 238. Mr. Vanderbilt's Bedroom floor plan, showing furniture as arranged in 2012. JGWA.

Other Textiles

The four sixteenth-century Spanish panels listed in the 1938 inventory functioned as table runners; one may be visible on the center table in the 1940 image. Another is seen on the back of the sofa in a 1938 image. The original appliqués were removed from the old velvet and applied to replacement velvet.[875] All four panels are now in storage.

Lighting

The eight Vanderbilt-era electric wall brackets in the room (VAMA 6947-6952) were supplied by E.F. Caldwell & Co. Six of the brackets (arranged in pairs on the north, east and west walls) have two arms in the shape of torches with rope drops and tassels. In each pair, one of the back plates is a medallion with a woman's head, and one has a man's head. The fixtures flanking the fireplace have single, scrolled torches. The bulbs are covered in bead shades. All were recently removed for conservation.

The only electric lighting devices included in the 1938 inventory are two Chinese porcelain vase lamps with silk shades (VAMA 534, 535).[876] One is seen on the oval table (VAMA 496) in the southwest corner in the 1940 image. A 1938 photograph shows the other lamp on Mr. Vanderbilt's desk in the southeast corner. The 1938 inventory does not include the small brass bedside lamp (VAMA 500) now on one of the nightstands, but it does appear in a photograph from that year.

Communications

Three call buttons on the south wall, west of the mantel, are set in a plate engraved "Butlers Pantry" "Servants Hall," and "Butlers Room." A similar set of buttons are located on the north wall, east of the door to the Hall. A wood call button attached to a cord rests on the west built-in nightstand; its buttons are marked "BP," "S" and "P."

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875. Memorandum to Superintendent, March 14, 1950, and April 10, 1950. Resource Management Records, Curatorial Division Records, "Mr. Vanderbilt's Bedroom," ROVA Archives.

876. One of the lamps (VAMA 534) is now exhibited in the room; the other (VAMA 535) is in storage.

MR. VANDERBILT'S BATHROOM (206)

Mr. Vanderbilt's Bathroom is the most impressive of the bathrooms in the house, with marble finishes and trims instead of the ceramic tile and wood trims found in the other bathrooms, and an alcove with a built-in wardrobe. The McKim, Mead & White floor plan shows an angled passage from the southwest corner of the central Hall to the Red Bedroom bathroom and this bathroom. A cedar closet for Mr. Vanderbilt's Bathroom and a closet accessed from the main Hall are now in that space.

The large walk-in "Clothes Press" to the east is shown in the McKim, Mead & White plans of 1897.[877] Six years later, in 1903, Herter Brothers installed a "Wardrobe set up off Dressing Room"[878] that may refer to the cedar closet created in the original passage.

HISTORY OF ROOM USE

The Vanderbilts

The only recorded change to the room during Mr. Vanderbilt's lifetime is the installation of the Herter Brother's "Wardrobe" in 1903. At some time, cabinets were built above the McKim, Mead & White cabinets in the east wardrobe, and the sitz bath was removed from the room.

Mrs. Van Alen

There is no record of Mrs. Van Alen changing anything in this room.

National Park Service

The bathroom is not part of the public tour; the way to see the room is from the doorway in Mr. Vanderbilt's Bedroom.

ROOM DESCRIPTION

Architectural Description

The 12'-10" x 10'-11" rectangular room includes three original doorways: one in the south wall, opening to the bedroom; one in the north wall, to a cedar closet (initially a passage); and a wide pocket door opening in the east wall to a large, 6'-4" deep clothes press. Windows in the west and south walls provide natural light.

877. McKim, Mead & White first floor plan (#10). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

878. Herter Brothers Journal, 1903–1906, vol. 13, "Wardrobe set up off Dressing Room," Job #2821, 36, 52, 68, 121.

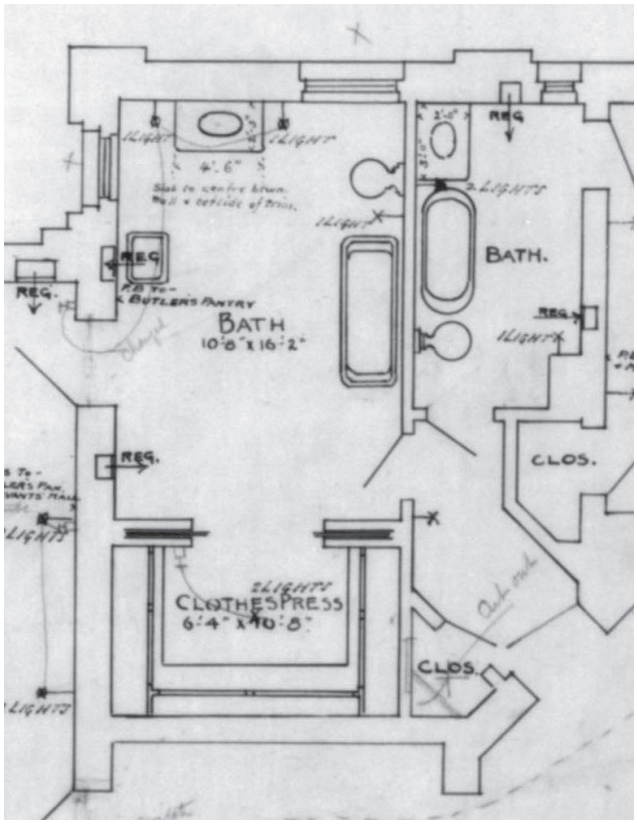


Figure 239. Detail of Mr. Vanderbilt's Bathroom from the McKim, Mead & White second floor plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

Architectural Finishes

This is the only bathroom in the house to have marble finishes. The floor consists of a center field of grey/green marble bordered by concentric bands of white, gray/brown, and white marble bands. The 6'-6" white marble dado includes a plain fascia at the base and a small cap molding. Above the dado, the plaster walls are covered in painted canvas and trimmed with a coved cornice. Two-fascia marble architraves trim the doors and windows. The windows are fitted with 1/1 chain-hung wood sash.

In the large "Clothes Press" to the east of the room, the 2-1/4" wide floorboards are laid north/south. Built-in painted wood cabinets extending along the north, east, and south walls include paired doors above a single tier of drawers. Later beaded board cabinets above the original units extend across the north and south walls. The walls and ceiling are finished with plaster.

The north doorway to the cedar closet includes two doors: one typical four-paneled door, and a cedar door. The closet is lined with cedar boards. Cedar cleats support three tiers of shelves on the east wall.

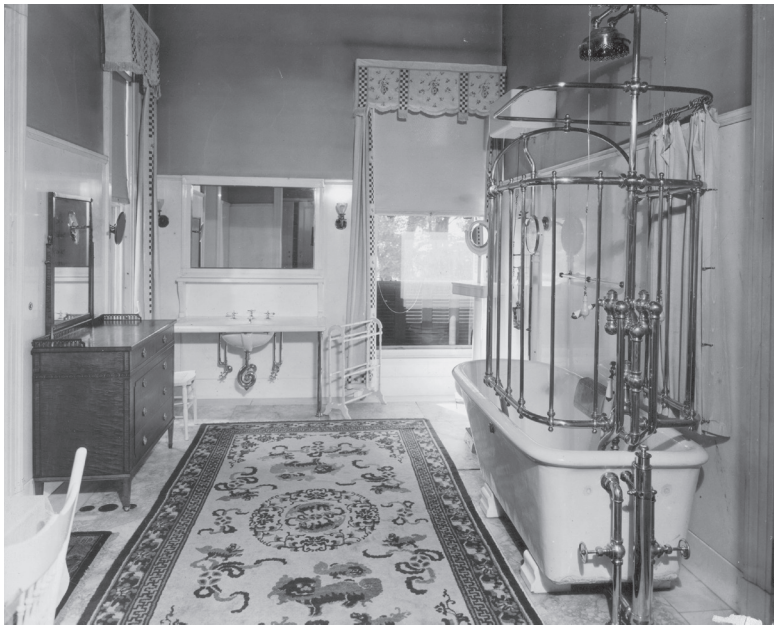


Figure 240. Mr. Vanderbilt's Bathroom, 1940. Traudt Family Album, ROVA Archives.

FURNISHINGS

Furniture

In 1938, the bathroom was furnished with white enameled furniture: two chairs with cane seats (VAMA 548, 549); a costumer (VAMA 547); a towel rack; a shaving stand (VAMA 552); and a table (VAMA 550). The 1940 inventory noted that there was a "tablecloth with green figured edges" (VAMA 551) on the table. The white enamel "Chatelon" bathroom scale (VAMA 554) was not listed in the 1938 inventory, but did appear in the 1940 listing. Most of these furnishings appear in the 1940 photograph from the Traudt Family Album.

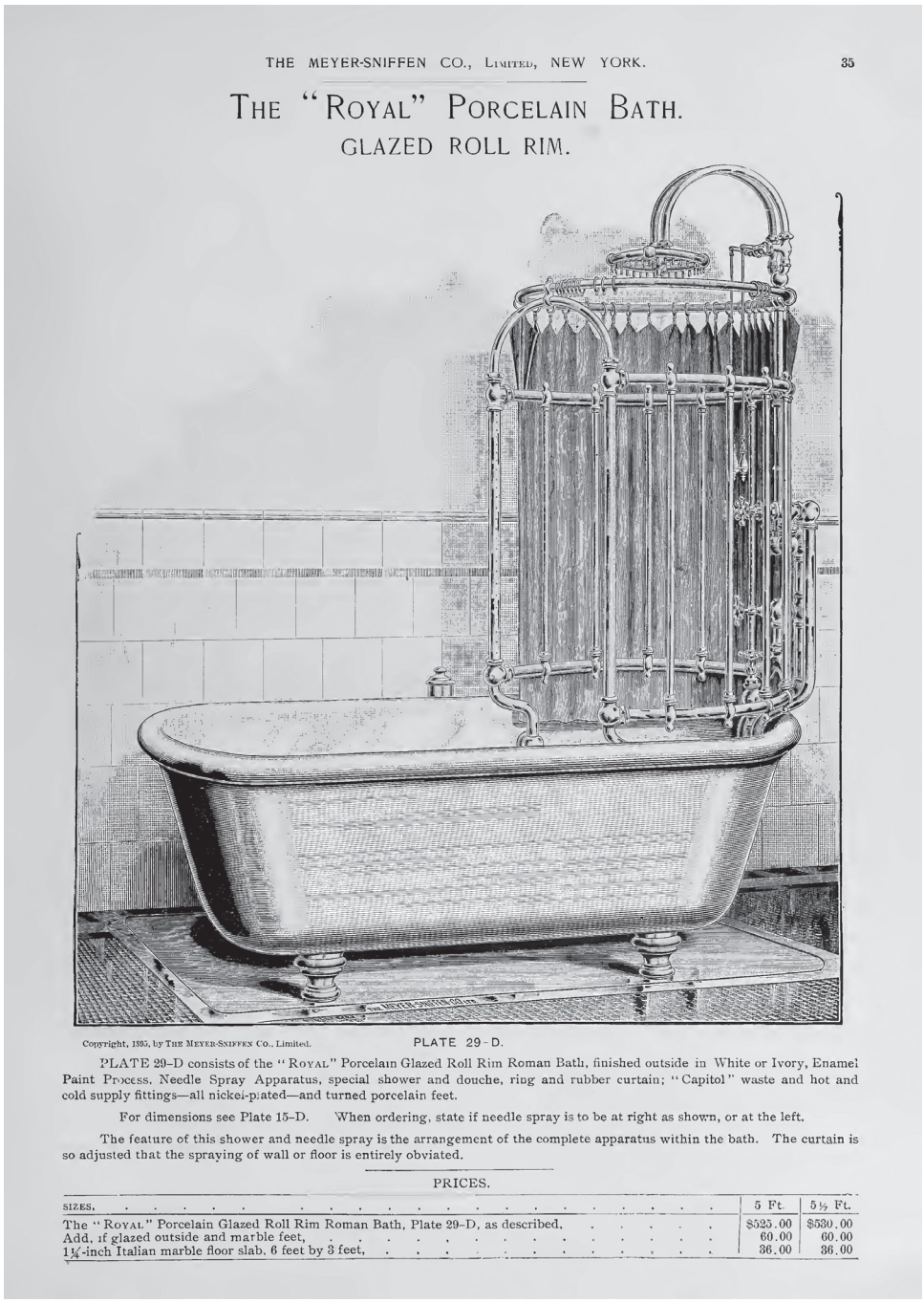
Decorative Objects

An oval shaving mirror with an adjustable arm (VAMA 558) is mounted to the west architrave of the south window. In 1938, the smaller objects in the room included three framed photographs and a seven-piece set of glass toilet bottles. There was also a "Florentine leather writing tablet."

Floor Coverings

In 1938, there was a 6' x 11'-5" Chinese rug on the floor (VAMA 545), as well as four mats: a 3-foot-square Chinese mat (VAMA 546); a 3'-5" x 5'-10" Keratic mat; and two small Anatolian mats (one 2'-5" x 3', and one 3' x 3').

The 1940 photograph of the bathroom shows a Chinese rug covering much of the floor, and a small mat at the south doorway.



THE MEYER-SNIFFEN CO., LIMITED, NEW YORK. 35

THE "ROYAL" PORCELAIN BATH.

GLAZED ROLL RIM.

Copyright, 1895, by THE MEYER-SNIFFEN CO., Limited.

PLATE 29-D.

PLATE 29-D consists of the "ROYAL" Porcelain Glazed Roll Rim Roman Bath, finished outside in White or Ivory, Enamel Paint Process, Needle Spray Apparatus, special shower and douche, ring and rubber curtain; "Capitol" waste and hot and cold supply fittings—all nickel-plated—and turned porcelain feet.

For dimensions see Plate 15-D. When ordering, state if needle spray is to be at right as shown, or at the left.

The feature of this shower and needle spray is the arrangement of the complete apparatus within the bath. The curtain is so adjusted that the spraying of wall or floor is entirely obviated.

PRICES.

SIZES,	5 Ft.	5½ Ft.
The "ROYAL" Porcelain Glazed Roll Rim Roman Bath, Plate 29-D, as described,	$525.00	$530.00
Add, if glazed outside and marble feet,	60.00	60.00
1¼-inch Italian marble floor slab, 6 feet by 3 feet,	36.00	36.00

Figure 241. Shower apparatus from 1895 Meyer Sniffen Company catalog that matches the one in Mr. Vanderbilt's bathroom. Meyer-Sniffen Co. Limited, *Illustrated Catalogue "D"* (New York: The Engineering Press, 1895) 35; Library of Congress, ca 09005218.



Figure 242. Mr. Vanderbilt's Bathroom, looking west (upper photograph) and east (lower photograph). JGWA, 2012.

Window Treatments

Wood valance brackets remain above the openings. At the west window, a Vanderbilt-era brass rod is supported by a bracket on the window trim at the south end, and by the wood valance bracket at the other end. One roller shade bracket survives. The south window has no evidence for a curtain rod, but does retain its Vanderbilt-era roller shade brackets and L-brackets for sheers. In 1938, two pairs of "white linen curtains" hung at the windows; the 1940 photograph shows the curtain panels and valances (VAMA 555-556) in place. The deep, scalloped valances featured a printed floral design, embellished with checkerboard-patterned trim; the same trim was used on the curtain panels.

Textiles

The shower had a yellow silk curtain (VAMA 557) by 1940.

Plumbing

A typical Meyer-Sniffen marble sink with a porcelain basin (VAMA 7010) sits against the west wall, supported by two brass (silver plated?) legs. The marble splash includes curved supports for a marble shelf; a marble-framed mirror is positioned immediately above the shelf.

The J.L. Mott "Primo" toilet (VAMA 7009) on the north wall has a wood seat and lid, with brass linked rods and a faceted glass pull suspended from the high water tank. The "Royal" "48007" porcelain bathtub (VAMA 7011) on the north wall sits on glazed ceramic block feet.

This is the only bathroom in the house to have a shower from the Vanderbilts' occupancy. The Meyer Sniffen shower at the east end of the bathtub is made up of what appear to be silver-plated pipes forming a half-cylindrical cage. The shower head includes a shower and a needle spray edged in filigree; chain pulls allowed the user to adjust between the sprays. The apparatus is fastened directly to the bathtub with brass pipes. As described in the Meyer Sniffen catalog, "the feature of this shower and needle spray is the arrangement of the complete apparatus within the bath. The curtain is so adjusted that the spraying of wall or floor is entirely obviated."[879]

The McKim, Mead & White 1897 floor plan shows a sitz bath on the south wall. There are now three round metal floor plates in that location, indicating that a fixture was removed from that location; presumably, it matched the existing "Royal" sitz bath in Mrs. Vanderbilt's Bathroom.

Bathroom Fittings

A typical double towel bar, with nickel-plated brackets and glass bars, is mounted to the north wall above the bathtub. There are three metal clothes hooks in the cap molding of the wainscot, north of the east doorway.

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879. Meyer-Sniffen Co. Limited, *Illustrated Catalogue "D"* (New York: The Engineering Press, 1895), 35.

Lighting

Two Vanderbilt-era electric wall brackets flank the mirror on the west wall; there is an additional Vanderbilt-era fixture on the north wall. Each has a single scrolled arm and an upright frosted glass shade. An original pipe-suspended electrolier in the clothes press has two scrolled arms with bare bulbs. No other lighting devices are listed in the 1938 inventory.

Communications

A small mother-of-pearl call button is set in a round brass plate on the south wall, above the former location of the sitz bath (like the call button in Mrs. Vanderbilt's Bathroom). According to the McKim, Mead & White floor plan, this button connected to the Butler's Pantry.

THE SECOND FLOOR GUEST ROOMS

McKim, Mead & White planned for seven guest rooms in the Langdon mansion renovation, all on the second floor. The design for the mansion that was finally built provided three additional guest rooms, for a total of ten: five on the second floor and five additional rooms on the third floor.[880] There is almost no documentary evidence or photographic evidence for the Vanderbilt-era furnishing of these ten rooms; the earliest photographs, in the Traudt Family Album, were taken in 1940.

The McKim, Mead & White second floor plan refers to the five guest rooms simply as "Bedrooms," but there appears to be an original numbering system for these rooms and the Vanderbilts' bedrooms. Glaenzer's drawings for Mr. Vanderbilt's Bedroom identify it as bedroom "No. 1," while his drawings for the Mauve Room are marked "Bedroom No. 6." This information, along with labels on some of the Blue Bedroom furnishings marked "Chamber No. 5" and pieces in the second floor Green Bedroom marked "Chamber No. 7" indicate a sequence for identifying the seven second floor bedrooms.

When Katherine Boyd Menz speculated on the numbering, she assumed a counterclockwise sequence, beginning with Mr. Vanderbilt's Bedroom as No. 1, followed by No. 2 for Mrs. Vanderbilt's Bedroom, No. 3 for the Green Bedroom, Nos. 4 and 5 for the Mauve and Blue Bedrooms, and so on, ending at the Large Red Bedroom as No. 7.[881] This proposal does not work, since we know that the Mauve Bedroom drawings are labeled "Chamber No. 6." A clockwise sequence does not work either, because the Blue Bedroom would then be No. 4, and that does not work with the labels on the furniture.

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880. There were additional guest rooms for male visitors in the nearby Pavilion.

881. Katherine Boyd Menz, "Decorating for the Frederick Vanderbilts," *Nineteenth Century*, Winter 1977, 44-50.

The only numbering sequence that seems to agree with the drawings and the furniture labels work begins with Mr. Vanderbilt's Bedroom as No. 1, Mrs. Vanderbilt's Bedroom as No. 2, the Large Red Bedroom as No. 3, the Small Red Bedroom as No. 4, the Blue Bedroom as No. 5, the Mauve Bedroom as No. 6, and the Green Bedroom as No. 7.

Apparently, the Vanderbilts initially considered more elaborate treatments for the guest rooms. Five drawings by Georges Glaenzer for the Mauve Bedroom show the room embellished in the English Adam style, complete with a handsome bedstead set in a shallow alcove. It is not known if Glaenzer provided designs for other guest rooms. Instead, the Vanderbilts chose to use McKim, Mead & White's uniform interpretation of eighteenth-century English Georgian detailing for all of the guest rooms.

The walls were covered with wallpaper, embossed to appear as fabric. Codman and Wharton railed against the use of wallpapers, championing the use of paneling, instead:

> These hangings have, in fact, little to recommend them. Besides being objectionable on sanitary grounds, they are inferior as a wall-decoration to any form of treatment, however simple, that maintains, instead of effacing, the architectural lines of a room. It was the use of wall-paper that led to the obliteration of the over-door and over-mantel, and to the gradual submerging under a flood of pattern of all the main lines of the wall-spaces. Its merits are that it is cheap, easy to put on and easy to remove. On the other hand, it is readily damaged, soon fades, and cannot be cleaned; while from the decorative point of view there can be no comparison between the flat meanderings of wall-paper pattern and the strong architectural lines of any scheme of panelling, however simple. Sometimes, of course, the use of wall-paper is a matter of convenience, since it saves both time and trouble; but a papered room can never, decoratively or otherwise, be as satisfactory as one in which the walls are treated in some other manner… The "hanging of walls with chintz or any other material is even more objectionable than the use of wall-paper, since it has not the saving merit of cheapness."[882]

Nevertheless, the Vanderbilts used wallpaper in all of the second floor guest rooms and three of the third floor rooms. The paper must have proved satisfactory; in 1935, when the rooms were renovated, Frederick commissioned Mrs. Van Alen to find matching rolls in Europe to replace the aging paper.

The second floor rooms were uniformly furnished in an interpretation of eighteenth-century French style pieces of a consistent high quality: well-executed carving, well-constructed drawers, and the best of finishes and hardware. Even the unseen backs of the cabinet pieces were well executed.

There is one labeled example among the second-floor guest furniture. The large Louis XV style dresser (VAMA 249) in the Blue Room is marked "Poirier and Remon for Geo. A. Glaenzer & Cie, New York." This small but very informative label reveals that all of the

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882. Codman and Wharton, *The Decoration of Houses*, 45.

second floor guest room furniture was likely produced by this important Parisian firm[883] and supplied to the Vanderbilts by Georges Glaenzer of New York City; although Glaenzer was not successful in his attempt to provide the architectural décor for the rooms, he apparently did select and supply the furnishings and probably the textiles.

The varying French forms and the finely executed painted finishes of the existing furniture were typical of the "French" bedroom suites favored for the Gilded Age bedrooms of the Vanderbilts and other wealthy New York families. Similar pieces are found at the various Newport mansions and at nearby Staatsburgh, the Ogden Mills home. There, as at Hyde Park, a guest bed included a canopy with elaborate drapery. The carved wood frame of the canopy was attached to the walls high above the headboard and supported ample folds of rich fabric that would be draped to either side, secured by a pair of cloak pins. The spacing of the cloak pins varies, depending on the width of the bed (or beds) to be placed below the canopy.

Most of the night stands placed next to the beds have a marble top and a marble interior space for a chamber pot, concealed by a door. While each room does have a coordinating chamber pot, this amenity was not necessary, as each guest room enjoyed access to a fully plumbed bathroom. Additional furnishings included a dresser, complete with a mirror, used for storing clothes. The suite continued with a dressing table with mirror and sometimes a washstand for the wash bowl and water pitcher, although this was not really a necessity due to the proximity of the bathrooms. Several guest rooms included a large writing table with an inset fabric top. A few side chairs completed the matching suite.

Other furnishings, not necessarily supplied by Poirier et Remon, included a fully upholstered arm chair and a chaise, so that the guest could relax in the privacy of their room. Small occasional tables and slightly larger tables for breakfast trays remain in the VAMA collections.

While the architectural finishes and furnishings were generally uniform throughout the rooms, the Vanderbilts differentiated the second-floor bedroom suites through color—blue, mauve, green, or red—that carried through to the wallcoverings, some of the textiles, and decorative objects (including the breakfast sets and glass toilette sets) and into the bathroom towels, matts and glassware. Even the postage stamps at each desk were color-coordinated to the room.[884]

The first major renovations of the rooms occurred in 1935, a few years before Mr. Vanderbilt's death. As previously noted, he commissioned Mrs. Van Alen to purchase new wallcoverings

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883. The Parisian firm of Poirier et Remon exhibited at the World's Columbian Exposition in 1893. The Exposition Catalog notes their two exhibits of furniture and artistic decorations. M.P. Handy, ed., *World's Columbian Exposition 1893, Official Catalogue Part VIII: Manufactures and Liberal Arts Building - Leather and Shoe Building. Department H. Manufacturers, James Allison, Chief.* (Chicago: W. B. Conkey Company), 86. An advertisement indicates that they would supply *Riche Mobilier* in the *Styles des XVI, XVII et XVIII siècles*; as well as *Objets D 'Art, Marbres and Bronzes. La Chronique des Arts et de la Curiosite, supplement a la Gazette des Beaux-Arts*, November 10, 1900, 344.

884. Hambleton interview, October 23, 1992.

for the rooms.[885] The work was extensive enough that he moved to a room on the third floor during the renovations.[886] At that time, the coordinated suites of furniture were removed from the rooms. When they were reinstalled, pieces may have been mixed up and placed in the different rooms. This could account for some of the uncoordinated furniture placement recorded by the 1938 inventory.

LARGE RED BEDROOM (207)

This large, handsome room is unique among the guest rooms because it is *en suite* with the adjoining Small Red Bedroom. Both rooms, situated along the west side of the central second floor Hall, look out onto the portico and the Hudson River view beyond.

The room is currently referred to as the Large Red Bedroom (207). The original method of identification can only be conjectured. If the numbering system inferred by Georges Glaenzer drawings and marks on the furniture began with Mr. and Mrs. Vanderbilts' Rooms and then moved clockwise, the Large Red Bedroom would be Chamber No. 3. The McKim, Mead & White Second Floor Plan refers to the space as a "Bedroom."[887] There are no other known drawings for this room.

HISTORY OF ROOM USE

The Vanderbilts

According to Alfred Martin, the Vanderbilts housed "repeat visitors" in this room (first time visitors were given the Mauve Room). He remembered that the "large red room" was "usually given to the gentleman when he came to visit."[888] One very young gentleman is on record as staying in this room: Frederick's great-nephew, William Osgood Field. His younger brother, Frederick, remembered spending a few days at Hyde Park. Frederick stayed in the Small Red Bedroom, and his brother was put in the Large Red Bedroom.[889]

Guests had the option of spending their morning in their room, and breakfast was often served in the bedrooms.[890]

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885. George A. Palmer, Superintendent, Memorandum, May 18, 1948, 3. Resource Management Records, Superintendent's Monthly Reports.

886. Frederick Vanderbilt to Lila Webb, April 27, 1935. Shelburne Farms Archives, Lila Osgood Webb Family Papers.

887. McKim, Mead & White second floor plan (#10). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

888. Martin interview, March 5, 1949.

889. Transcript of interview with Frederick Vanderbilt Field, September 3, 1981. Sound Recordings Collection, ROVA Archives.

890. Martin interview, March 5, 1949.

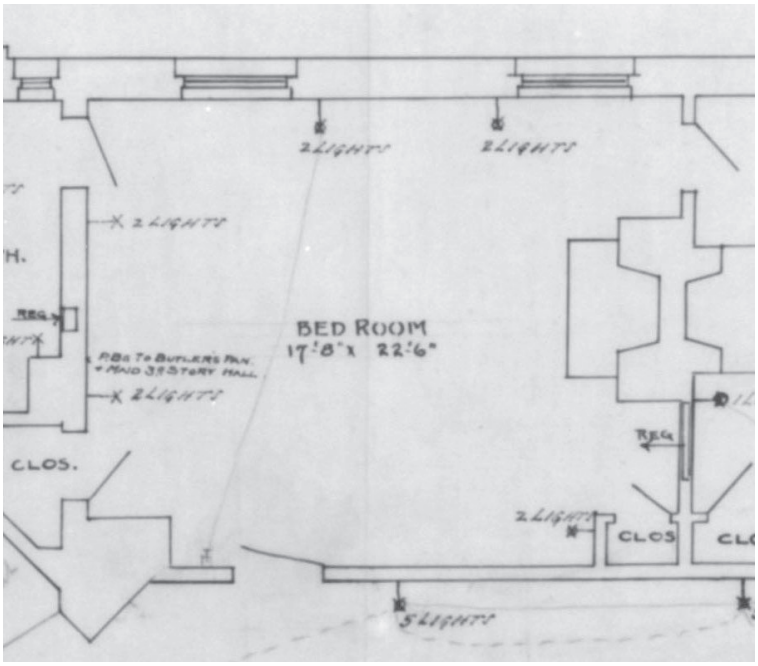


Figure 243. Detail of the Large Red Bedroom from the McKim, Mead & White second floor plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

In 1935, Mr. Vanderbilt sent Mrs. Van Alen to Europe to find wallpaper to match the paper in the Red, Blue, and Mauve Bedrooms. According to her account, she found "the same wallpaper pattern that had been placed in the rooms in 1898."[891] A November 1935 entry in the composition book attributed to Fred Traudt noted some of the work that needed to be done in the Red Bedrooms. The window treatments and bedspreads were to be dry cleaned, and the bed hangings vacuumed. Deteriorated linings on the draperies needed to be "renewed." On one of the desk chairs, the cushion was to be recovered with cretonne, and the damask taken off the back. He noted that a paper box needed to be glued. [892]

Mrs. Van Alen

Mrs. Van Alen removed decorative objects and works of art from the Small and Large Red Bedrooms.[893]

National Park Service

Most of the work by the National Park Service in the Red Bedrooms involved the textiles. "Thermofilm" was applied to the Vanderbilt-era valances in 1949. [894] Two years later, a cellulose

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891. George A. Palmer, Superintendent, Memorandum, May 18, 1948. Resource Management Records, Superintendent's Monthly Reports.

892. "Fred Traudt Composition Book," 1935-1943, ROVA Archives.

893. George A. Palmer, Superintendent, Memorandum, May 18, 1948. Resource Management Records, Superintendent's Monthly Reports.

894. Snell, "Administrative History," 155.

treatment was applied to the lamp shades, and sheer curtains were installed in the windows.[895] Then, in 1966, the window treatments, bed draperies, and upholstery were completely replaced.[896] Damaged wallpaper on one wall was replaced in 1993, and the wallpaper on the west wall and part of the south wall was replaced in 1999 with paper reproduced by the park (not embossed).[897]

Visitors to the mansion now view the room through the east doorway as part of the public tour. The furnishings are covered in case or slip covers, or "put to bed," to interpret the times of year when the Vanderbilts were not in residence. The slipcovers are accurate reproductions of Vanderbilt-era covers still in the collection, as well as covers in the Mills Mansion collection.

ROOM DESCRIPTION

Architectural Description

The Large Red Bedroom, 17'-8" x 22'-9", is rectangular in plan, with a closet to the southeast, a closet projecting from the northeast corner, and a chimney breast projecting from the north wall. A doorway in the east wall opens directly from the second floor Hall. Doorways at the west end of the north and south walls connect this room to the Small Red Bedroom and to the bathroom that the two guest rooms share. Two windows in the west wall overlook the Hudson River.

Architectural Finishes

The room features McKim, Mead & White detailing. The 2-1/4" wide tongue-and-groove floorboards are laid north/south. Brass sockets for fixing nails along the perimeter of the floor hold the Vanderbilt-era carpet in place. The walls are trimmed with a low wood dado and a plaster cornice. Two-fascia wood architraves frame the original doorways and windows. The northeast closet has a narrower architrave than the other doorways. At the windows and the east doorway, the shouldered architraves are topped by denticulated crown moldings.

The primary architectural feature is the fine white marble mantel on the north wall. This may be the "small marble fireplace with figure frieze" that Stanford White purchased in Rome for $600.[898] The mantel has a plain surround flanked by pink and grey-veined marble columns. The columns support a frieze, carved with twelve classical figures, and a mantel shelf. The plain marble sections of the mantel could be later additions.

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895. Snell, "Administrative History," 157.

896. Albert McClure, Monthly Report, November, December 1966, "Curatorial Monthly Reports, 1947-1966."

897. Futral, "Vanderbilt Mansion Architectural Surface Restorations," November 15, 2012.

898. Stanford White papers at Avery Architectural & Fine Arts Library, Columbia University.



Figure 244. The Large Red Bedroom, 1940. Traudt Family Album, ROVA Archives.

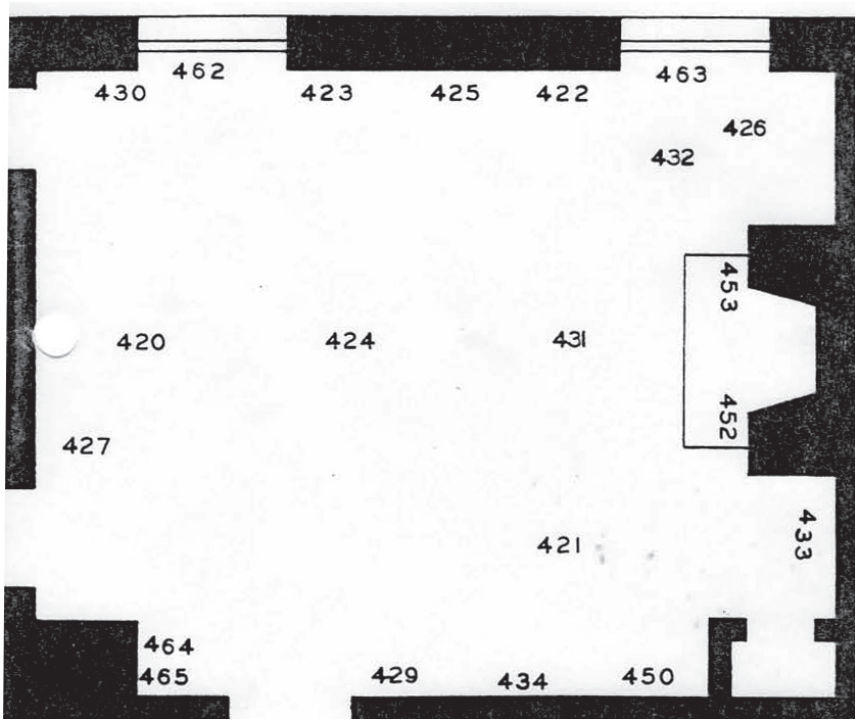




Figure 245. Floor plan of the Large Red Bedroom from the 1964 Furnishings Plan and photograph by George Chambers, Resource Management Records, ROVA Archives.

The plaster walls are covered in wallpaper (a cream-colored floral and ribbon pattern on a rose-colored ground). The wallpaper that Mrs. Van Alen found in 1935 matches the original. A damaged section of the wallpaper on the west wall was replaced in 1993.[899]

The southeast closet and a small closet in the northeast corner of the room have wood floors of 2-1/4" wide floorboards laid north/south. The walls and ceilings are finished in plaster. In each closet, a baseboard made up of a fascia and a cap molding trims the walls; each doorway is framed by a fascia trimmed with an outer ogee molding. Both closets have three tiers of shelves supported by wood cleats. Directly below the lowest shelves are beaded boards with metal clothes hooks. The southeast closet has a wood hanger bar.

FURNISHINGS

Furniture

The Large Red Bedroom currently includes a collection of bedroom furnishings that seem appropriate to the room but may in fact be partially a mix from other second floor rooms, as the detailing does not always match. Unlike the Blue Bedroom and the Green Bedroom, the labeling of the furniture in this room consists of numerals stenciled in black paint; these numbers seem to identify the specific piece but not the room in which it was originally placed.

The 1938 inventory is the earliest record for the furnishings in this room. Unfortunately, there are no photographs of the room from that time, but there is one 1940 photograph in the Traudt Family Album and three photos in the 1964 Furnishing Plan that provide some clues concerning the possible pieces in the room during the Vanderbilts' occupancy.

Original Suite

The bed (VAMA 290), the night stand (VAMA 427), and the dresser (VAMA 425) now in this room all feature the use of a foliate double swag motif. The dresser would have been positioned on the west wall, between the light fixtures.

The bed (VAMA 290) is 59" wide, which easily fits within the 67" wide spacing of the canopy draperies. The shell motif on the bed headboard is similar to the shells used on the bed canopy. In 1938, one of the 42" single beds now in the Blue Bedroom was in this room (as shown in the 1940 photograph). The current bed's head and foot boards feature a black stenciled "No. 5." A side rail is inscribed in pencil "Chamber No. 8." This is not the same paper room identification label found on the Blue Bedroom and Green Bedroom furnishings. There are only seven chambers on the second floor, so the "Chamber No. 8" designation is a mystery.

899. *Historic Resource Study* 2000/2008, 144.

The night stand (VAMA 427) bears a black stencil mark "No. 8," but like the other stenciled labels, this does not seem to refer to a specific room but rather serves to identify the piece of furniture.

Seating

The chairs now in the room include three side chairs (392, 393, 422), a grey enamel and gilt caned chaise (VAMA 421), a caned arm chair (VAMA 394), and a small upholstered arm chair (VAMA 395). In the 1938 inventory, the Large Red Bedroom had the "grey enamel caned chaise" (VAMA 421), two side chairs (VAMA 422, 423), an "old-fashioned arm chair" (VAMA 430) now in the Small Red Bedroom, and one of the chairs from the Reception Room (VAMA 432). It is clear from the inventories that the seating moved between the two Red Bedrooms. All of the seating for the two rooms was upholstered in the same fabric. This fabric was replaced in 1966, but fragments of the original remain in the collection (VAMA 6604).[900]

Other Furniture

The detailing of the wash stand (VAMA 389) is different than that of the dresser (VAMA 425) and the night stand (VAMA 427). While the wash stand has the same marble as the other two furnishings, the drawer molding profiles, the leg detailing and especially the mirror frame do not relate in any way to the other two pieces. The placement of a wash stand in this chamber would not be necessary since there is an en-suite bathroom immediately to the south. The Blue Bedroom and Mauve Bedroom furniture suites do not include wash stands.

The writing table (VAMA 426), found here in 1938 and now in the Small Red Bedroom, retains the paper label inscribed "Chamber No. 7," suggesting that it was initially intended for the Green Bedroom.

Decorative Objects

The 1938 inventory is the earliest record for the decorative objects in this room. A mantel clock by Furet of Paris (VAMA 461) listed in the inventory appears on the mantel in a 1964 Furnishings Plan photograph. This clock is now displayed on the mantel in the Blue Bedroom. In 1938, the mantel in this room also featured a pair of "ornaments, Dolphin with basket flowers" and a pair of "candlesticks, child holding a rose." The candlesticks may be among the items that Mrs. Van Alen took to Wakehurst, as they were sold in Sotheby's November 2002 auction of Mrs. James H. Van Alen's estate as item 401.[901]

Two bronze and marble candle holders (VAMA 352, 353) that flanked the clock in 1964 are in storage.

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900. The tan, printed cotton and linen cloth has a "figured ground with allover triangular dot motif, vertical bands of pattern consisting of red and pink garlands of roses with green leaves and red and pink grapevines, the vines forming a lattice, staggered with garlands joining the vertical columns." Ghelerter, "Textile Collection."

901. *Property from the Estate of Mrs. James H. Van Alen*, lot 401. That lot also included a Louis XVI style clock by Eug. Bazart of Paris that was in the Small Red Bedroom in 1938.







Figure 246. Details of the Vanderbilt-era curtain panels from the Red Bedrooms. NPS Photo.

Other decorative objects listed in the 1938 inventory include a pair of gilt decorated glass toilet bottles. On the desk, there was a French gilt bronze inkstand by Bazart of Paris (with a pair of "low matching candlesticks"), a five-piece rose leather desk set, and a desk clock from Davis Collamore & Co. Two "Tiffany Rose china" urns sat on the mantel. Presumably the "Rose enamel and sterling night clock" was on the night stand, and a set of Rose glass toilet articles - a soap dish, a small bowl, four tumblers, two powder jars, and a round tray - on the wash stand. A set of rose glass articles currently in storage are of forms different than those listed in the inventory, but may be part of the same set.

Works of Art

Physical inspection of the room found only four extant picture hooks on the walls, but the 1938 inventory lists eleven framed works of art, including prints, engravings, mezzotints, and three watercolors.[902] Mrs. Van Alen acknowledged that she took works of art from this room,[903] and Fred Traudt recorded that she took two pictures.[904] By 1964, there were only four pictures in the room. Two of these can be identified from the Furnishings Plan photographs: an engraving of Louis XVI in a gilt frame (VAMA 437) above the mantel; and a colored engraving of *Franklin Before the Lords and Council* (VAMA 434); neither of these images were in the room in 1938. The engraving of Franklin was in the Blue Bedroom in 1938, where it is displayed over the mantel today.

Floor Covering

The Vanderbilt-era wall-to-wall red carpet, supplied by W. & J. Sloane, remains in place.[905]

Window Treatments

In 1949, the National Park Service treated the window valances in this room and in the Small Red Bedroom with an application of "Thermofilm."[906] Then, in 1966, at the same time as the seating was reupholstered, the curtain panels and valances were completely replaced with fabric that did not match the Vanderbilt fabric.[907]

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902. The artwork included *Portrait of a Lady* by U. Unger (VAMA 433); *Portrait of a Lady* by Charles Chaplin (VAMA 435); *Portrait of a Lady* (VAMA 436); *L'Indiscret* by Luis Rossi (VAMA 438); and *La Maladie Imaginaire* by Spiridon (VAMA 439).

903. George A. Palmer, Superintendent, Memorandum, May 18, 1948. Resource Management Records, Superintendent's Monthly Reports.

904. Fred Traudt (attrib), [House Log, Vanderbilt Mansion], 1939-1942, Source V-15, Resource Management Records, ROVA Archives.

905. *Historic Resource Study* 2000/2008, 143.

906. Snell, "Administrative History," 155.

907. Albert McClure, Monthly Report, November, December 1966, "Curatorial Monthly Reports, 1947-1966."



Figure 247. Large Red Bedroom, looking south (upper photograph), and looking west (lower photograph). JGWA, 2012.

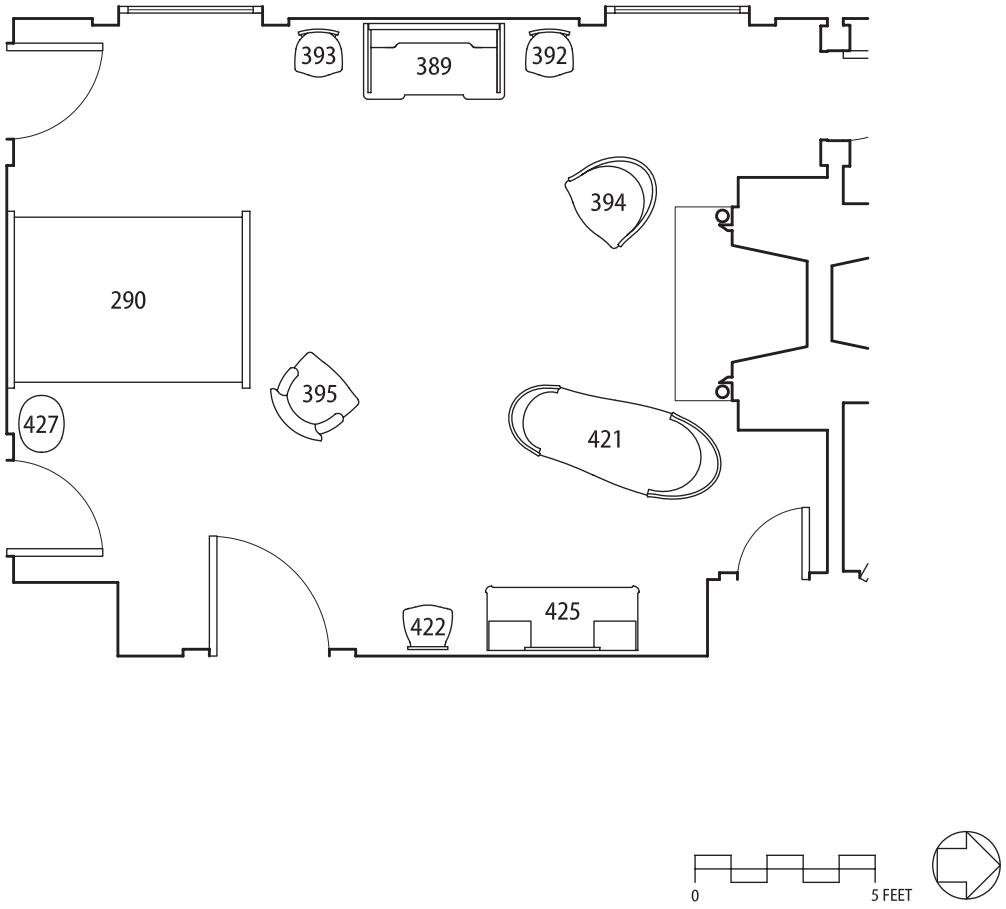


Figure 248. Large Red Bedroom floor plan, showing furniture as arranged in 2013. JGWA.

The Vanderbilt-era panels remain in the collection (VAMA 397). The fabric is like the original upholstery fabric, embellished with an ebullient combination of red striated fabric trim, picot tape scrolls and loops, silk embroidery, and silk fringe.[908]

The window openings retain their Vanderbilt-era roller shade brackets. Brass rods for pull-up curtains (probably Austrian blinds) are supported by brackets on the face of the trim; a metal cleat for the blind cord is positioned on the north side of each architrave. Simple brackets support a traverse rod with pulleys at each end of the pairs of curtains. Pulleys for the curtains remain on the architrave plinths. The large, gilt-bronze tieback hooks on the walls flanking the window openings match the hooks for the bed canopy.

Lighting

The Vanderbilt-era electric brackets include a pair of single-arm fixtures flanking the bed canopy on the south wall; a single-arm fixture on the partition enclosing the northeast closet; and a pair of two-arm fixtures on the west wall, between the windows. These fixtures are typical of the second floor guest rooms, with foliated, scrolled arms and upright frosted glass shades.

The room had two freestanding brass lamps in 1938. Both fixtures, a "night lamp" (VAMA 450A) and a floor lamp, had rose silk shades. The night lamp can be seen in the 1940 photograph.

Communications

A pair of call buttons on the south wall, west of the closet are marked "Butlers Pantry" and "Servants Hall."

SMALL RED BEDROOM (208)

The Small Red Bedroom is the smallest of the Second Floor guest bedrooms. It is en-suite with the much larger Red Bedroom immediately to the south, and does not have direct access to the bathroom; one has to pass through the larger room to reach that amenity. Both rooms open directly off the large central Second Floor Hall.

The room is currently referred to as the Small Red Bedroom (208). Following the assumed original room numbering system, this room would be Chamber No. 4.

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908. Along the sides and lower edge, a "red striated fabric" (like the fabric in the Blue Bedroom) is trimmed with "sawtooth and scroll design of woven picot tape, forming approx 1.5-inch border at lower edge, narrower picot tape forming loop design, the lower corner with overlapping semicircles filled with embroidered cream silk floss and French knots (most of the embroidery missing)." A "red and yellow silk cut fringe" has a "heading of yellow silk ombré ribbon woven forming criss-cross design and bows at top and criss-cross at bottom." Ghelerter, "Textile Collection."

HISTORY OF ROOM USE

The Vanderbilts

The Large and Small Red Bedrooms were meant to function together, for a husband and wife or possibly a family with a child. The absence of an adjoining bathroom makes this room almost unusable except by someone that was closely related to the occupant of the adjoining room. The absence of a dressing table, and the shaving mirror on the jamb of the window frame, indicates that this room was intended for a male guest. Frederick Vanderbilt Field, Emily Sloane Vanderbilt's grandson, remembered staying in the Small Red Bedroom as a child when he visited Hyde Park with his parents; his brother stayed in the Large Red Bedroom.[909]

As in the other guest rooms, visitors in the Small Red Bedroom could spend the morning in the room, including eating breakfast there.[910]

The list of work to be done in this room from the Traudt composition book is the same as in the Large Red Bedroom: the cleaning of the draperies and bedspread, and minor repairs to the upholstery and objects.[911]

Mrs. Van Alen

Mrs. Van Alen described purchasing the wallpaper in this room (along with the paper in the Large Red Bedroom, the Blue Bedroom, and the Mauve Room) in 1935, matching the Vanderbilt-era wallpaper. She acknowledged that she removed furnishings from the Red Bedrooms. One of those items was the mantel clock from the Small Red Bedroom; it later appeared in the Sotheby's auction of the Mrs. James H. Van Alen Estate (see Decorative Objects below).[912]

National Park Service

The furniture in this room changed little between the 1938 inventory and the 1964 furnishings plan. Since that time, the furniture has been rearranged (as described in the Furniture section below).

In 1949, "Thermofilm" was applied to valances of the Red Room drapes.[913] Two years later, sheers ("glass curtains") were hung at the windows. When Mrs. Van Alen visited in 1951, she approved of "the work that had been done in the drapes in the red room and expressed the thought that the glass curtains were both protective and added to the appearance of the

909. Frederick Vanderbilt Field interview, September 3, 1981.

910. Martin interview, March 5, 1949.

911. "Fred Traudt Composition Book," 1935-1943, ROVA Archives.

912. *Property from the Estate of Mrs. James H. Van Alen*, lot 401.

913. Snell, "Administrative History," 155. ROVA Archives.

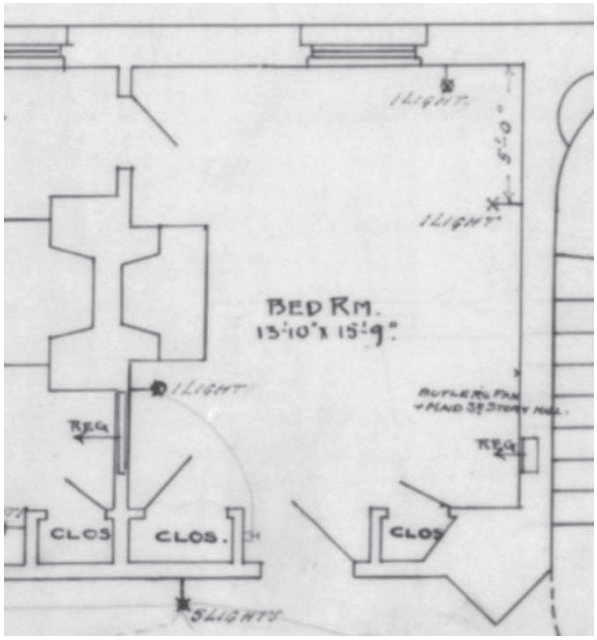


Figure 249. Detail of the Small Red Bedroom from the McKim, Mead & White second floor plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

rooms."[914] The National Park Service replaced damaged wallpaper in the northwest corner of the room with unused remnants of the original paper in 1999.[915]

Like the Large Red Bedroom, visitors now view the room through the east doorway as part of the public tour. The furnishings are covered in case or slip covers to interpret the times of year when the Vanderbilts were not in residence.

ROOM DESCRIPTION

Architectural Description

The Small Red Bedroom, 15'-4" x 13'-11", includes a chimney breast centered on the south wall, and two small closets on the east wall. The projecting closets form an alcove for the east doorway, which opens directly from the central Hall. A doorway in the south wall connects this room to the Large Red Bedroom. One window, at the north end of the west wall, overlooks the Hudson River.

914. Superintendent's Memorandum, June 5, 1951. Resource Management Records, Superintendent's Monthly Reports.

915. Information from Ann Jordan, Chief, Museum Services, ROVA, November 2014.

Architectural Finishes

The room features McKim, Mead & White detailing that largely matches the finishes of the Large Red Bedroom. Brass sockets and fixing nails along the perimeter of the wood floor hold original wall-to-wall carpet in place; while the wood floor is not visible in this room, there are 2-1/4" floorboards, laid north/south, exposed in the closets. The walls are trimmed with a low wood dado and a plaster cornice. Two-fascia wood architraves frame the doorways. The window trim is a shouldered two-fascia architrave below a denticulated crown molding.

The fireplace on the south wall has a grey marble surround and hearth and a carved wood mantel. The mantel includes a single-fascia shouldered architrave that frames the surround. Three horizontal panels flanked by foliated scrolled brackets form a frieze, which supports a deeply projecting mantel shelf.

The plaster walls are covered in wallpaper that matches the paper in the Large Red Bedroom. When water damage in the northwest corner of the room was repaired, the walls were repapered with unused original rolls.

The two closets have wood floors of 2-1/4" wide floorboards laid north/south. The walls and ceilings are finished in plaster. In each closet, a baseboard made up of a fascia and a cap molding trims the walls; the doorway is framed by a wood fascia trimmed with an outer ogee molding. Both closets have three tiers of shelves supported by wood cleats; beaded wood bands below the lowest shelves hold metal clothes hooks.

FURNISHINGS

Furniture

Only some of the furniture currently in the room appears to be original to the space. No pieces are known to be labeled specifically for this room. The only object that is not in question may be the bed canopy frame. This object is more restrained in style than the other canopy frames in the second floor bedrooms. The classic wreath motif that is the central feature of the canopy is unlike the more exuberant rococo shell and floral motifs found on the other canopy crowns.

The 1938 inventory provides some possible clues concerning the furnishings used in this room. There are no known photographs from that time but there are three images of the room included in the 1964 Furnishing Plan and the objects in place seem to agree with the 1938 inventory descriptions.

In the inventory, the room was furnished with a “French style grey enamel bedroom suite.” The pieces listed as part of that suite are now in other rooms of the house: one of the twin beds (VAMA 388 or 420) in the Blue Bedroom; a chiffonier or chest of drawers (VAMA 390) in storage; and a washstand (VAMA 389) and two armchairs (VAMA 394, 395) now in the Large Red Bedroom.

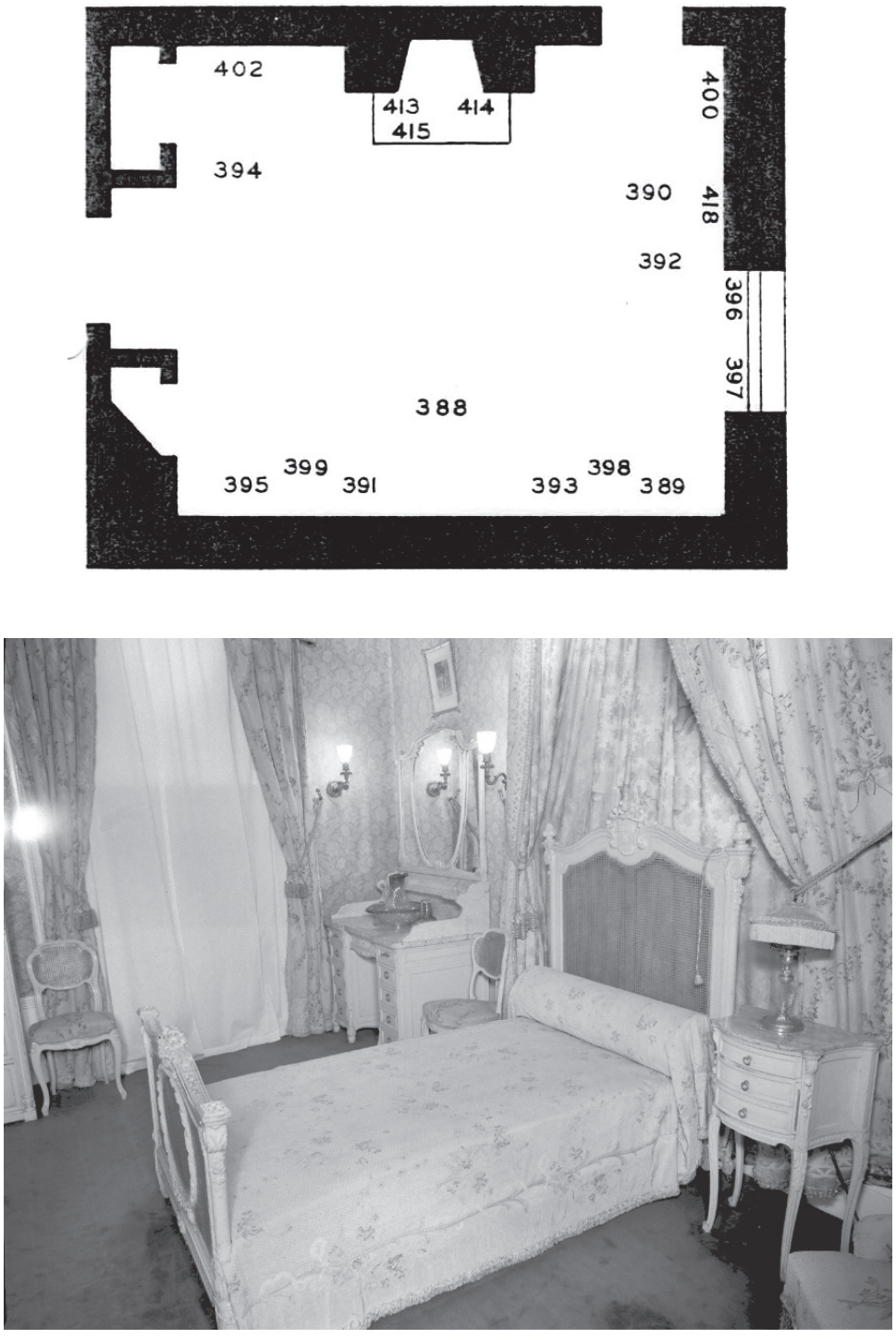


Figure 250. Floor plan of the Small Red Bedroom from the 1964 Furnishings Plan and photograph by George Chambers, Resource Management Records, ROVA Archives.





Figure 251. Small Red Bedroom, 1964. Photographs by George Chambers, Resource Management Records, ROVA Archives.

The wide spacing of the bed canopy curtains, about 88", would warrant a much wider bed than the 42" wide single bed that was there in 1938. The carved detailing of the bed (VAMA 338) now in the room does not relate to the more restrained wreath motif found on the canopy frame. This bed was in the second floor Green Bedroom in 1938. Perhaps the original bed for this room is missing from the VAMA collection.

The collection of furniture that is now in the room varies in detail. The chest of drawers (VAMA 390) in the room in 1938 and 1964 is stylistically unlike any of the other Guest Room furniture; it is now in storage. The night stand (VAMA 391) is similar to the stand in the Blue Bedroom (VAMA 285); both have cabriole legs that include motifs seen on the cane arm chair (VAMA 432) currently in the Small Red Bedroom. The writing table (VAMA 426) that is now west of the bed retains a hand inscribed paper label that indicates that it was used in "Chamber No. 7," the room assumed to be the second floor Green Bedroom. The night stand (VAMA 9) positioned next to the west wall was in the Mauve Bedroom in 1964, and may be part of the original suite in that room.

Just to the east of the fireplace is an upholstered arm chair (VAMA 430) that was located in the Large Red Bedroom in 1938 and 1964. The simple, tapered twentieth-century detail of the chair's legs indicates that it is more recent than some of the other bedroom arm chairs with complex turned legs.

Decorative Objects

The earliest photographs of this bedroom, the three images from the 1964 Furnishings Plan, show some of the objects listed in the 1938 inventory. The most prominent of these items is the easel mirror trimmed in Dresden china flowers (VAMA 410) shown on top of the five-drawer chest (VAMA 390). This object is currently (2013) on the dressing table in Mrs. Vanderbilt's Bedroom.

In one of the 1964 photographs, the mantel shelf includes a pair of English white china vases flanking a small bronze clock on a marble base, which is not the clock described in the 1938 inventory. That clock, the "French gilt bronze mantel clock, 12" high, figure of Cherub holding clock" by Eugene Bazart was one of the items taken by Mrs. Van Alen. It appeared as lot 401, "A Louis XVI style gilt bronze and marble figural clock… engraved Eug Bazart Paris," in Sotheby's November 2002 auction of the estate of Mrs. James H. Van Alen (see Figure 252).[916] The china vases (VAMA 411, 412) were included in the 1938 inventory as "English white china vases, rose and poppy in relief."

In 1938, the room had a set of five "gilt decorated glass toilet bottles." There were three small Dresden china boxes and a pair of candlesticks, each with three swans around the base. One of the candlesticks remains in the collection.

In a 1964 photograph, what appears to be the four-piece Rose glass wash stand set (VAMA 403-409) noted in 1938 sits on the washstand (VAMA 389) on the west wall. The circular

916. *Property from the Estate of Mrs. James H. Van Alen*, lot 401.



Figure 252. The cherub clock from the Small Red Bedroom, as it appeared in the catalog of the Sotheby's Mrs. James H. Van Alen sale of November 3 & 4, 2002. The pair of cherub candleholders were in the Large Red Bedroom in 1938. From Sotheby's, *Property from the Estate of Mrs. James H. Van Alen* (New York: Sotheby's, 2002), 137.

shaving mirror (VAMA 418) attached to the south jamb of the window indicates that the wash stand would be positioned nearby.

Works of Art

There are five picture hooks on the walls. The 1938 inventory notes five prints worth $1.00 each in this room, but there is no further detail in the listing. The 1964 photographs show four framed pieces. Five prints are currently displayed in the room: *Pilgrimage to the Isle of Cythera* after Jean-Antoine Watteau on the west wall (VAMA 400); *Town Crier* (VAMA 399) on the east end of the north wall and *An Afternoon Read in the Park* after Léo Hermann (VAMA 398) at the west end; *Madame Grand*, after Élisabeth Luise Vigee-LeBrun (VAMA 402) on the south wall; and *Louis XVI, King of France and Navarre*, by Charles-Clement Bervic after Antoine-Francois Callet over the mantel. *Woman Posing* (VAMA 401) was displayed over the mantel in 1964.

Window Treatments

The cotton tapestry bedspread, canopy, and window treatments shown in the 1964 photographs are listed in the 1938 inventory, along with the bed canopy draperies. In 1966, the



Figure 253. Small Red Bedroom, looking west (upper photograph), and looking east (lower photograph). JGWA, 2012.

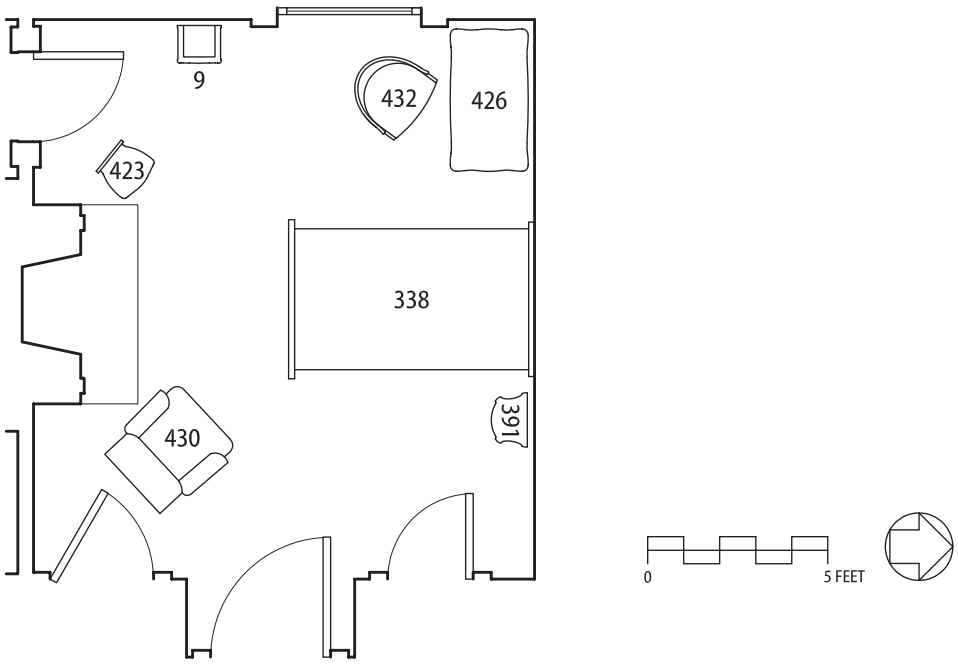


Figure 254. Small Red Bedroom floor plan, showing furniture as arranged in 2013. JGWA.

curtain panels, valances, and bed hangings were replaced and the furniture reupholstered in the same fabric used in the Large Red Bedroom.[917]

The hardware for the window treatment matches the hardware in the Large Red Room, indicating that along with the pairs of curtains and valances there were roller shades and pull-up curtains (Austrian blinds) at the openings. One of the tieback hooks was replaced with a smaller hook to accommodate the shaving mirror on the window architrave. The tieback hooks for the bed canopy match the hook at this window and the ones in the Large Red Bedroom.

Floor Covering

The original wall-to-wall red carpet from W. & J. Sloane remains in place.[918]

Lighting

There are three original electric wall brackets: two flanking the bed canopy, and one on the south wall, east of the chimney breast. These fixtures are typical of the second floor guest rooms, with foliated scrolled arms and upright frosted glass shades.

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917. *Historic Resource Study* 2000/2008, 144.

918. *Historic Resource Study* 2000/2008, 143.

A brass night lamp with a silk shade (VAMA 419) is listed in the 1938 inventory. It may be the one on the nightstand in the 1964 photographs.

Communications

A pair of call buttons on the south wall, west of the closet are marked "Butlers Pantry" and "Maid 3rd Story Hall."

BLUE BEDROOM (209)

The Blue Bedroom is the largest of the ten guest bedrooms, and the only one that does not share a bathroom. With those amenities, together with its views of the Hudson River through the north and west windows, it is no wonder that the Blue Bedroom was favored by Mrs. Van Alen when visiting Hyde Park.

There are no known drawings that illustrate this room beyond the McKim, Mead & White floor plans. The Second Floor Plan refers to this space as a "Bedroom,"[919] and hand-inscribed paper labels on some of the furniture refer to the room as Chamber No. 5. Georges Glaenzer was involved in furnishing the room, as a label in the large dresser (VAMA 249) states that Poirier et Remon, a Parisian workshop, made the furniture for Glaenzer, and the dust cover for the *Franklin Before the Lords* engraving over the mantel has a Glaenzer label.

This is the only guest room recorded in a 1938 photograph. There is also a 1940 photograph in the Traudt Family Album, and three images from the 1964 Furnishings Plan.

HISTORY OF ROOM USE

The Vanderbilts

Mrs. Margaret Van Alen stayed in this room when visiting the Vanderbilts, and continued to use the room after Mr. Vanderbilt's death. At some point, she rearranged some of the furniture. An upholstered pair of chairs and a matching lounge, along with two dressing table chairs were placed in the room, and the original cane back chaise lounge was removed. The original twin beds were exchanged for a full-sized bed (VAMA 290); perhaps this occurred after the death of her husband, James Laurens Van Alen, in 1927.

Eleanor Worcester and her husband stayed here in 1923. She recognized that the Blue Bedroom was the best of the guest rooms:

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919. McKim, Mead & White second floor plan (#10). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

> I can't believe we would have gotten this superb room. This was where older people stayed. I remember the view from here very well. . . Oh, it was a beautiful view. It was superb. This always made a great difference to me. If I had a good thing to look at out the windows. It couldn't have been better.[920]

She assumed that they were assigned the best room because they were so newly married.

In 1935, Mrs. Van Alen went to Europe to try to match the wallpapers in this room, the Mauve Room, and the two Red Bedrooms. She believed she obtained the same wallpaper patterns as the originals.[921] The first reference to work in the room is in the composition book attributed to Fred Traudt. The Blue Bedroom draperies were to be taken down and vacuumed and the rug in front of the wardrobe mended. Apparently, some part had come loose from the night table, since a piece was "to be firmly glued on."[922]

Mrs. Van Alen

After Mr. Vanderbilt's death, Mrs. Van Alen continued to use this room. Notes on the house in June of 1938 include a detailed list of instructions for this room.[923] The staff was to "find out which lights are left burning when shades are drawn down at 4-5 or 6 oclock - and which are left burning when bed is turned down for the night." In case the dressing table had been moved, it should face the entrance door with the back of the mirror centered with the center of the window, and the feet of the dressing table "about three feet away from window base - stool just escapes edge of rug in front of wardrobe foot." The chair locations were also carefully noted:

> The corner between wardrobe and window has chairs placed as follows
>
> one side chair to the west of light fixture
>
> small blue upholstered chair comes next. . .
>
> other side chair directly north of register
>
> cane chair at south of bureau - at an angle
>
> partly facing dressing table -
>
> side chair north of bureau - flat against wall
>
> small upholstered chair at desk
>
> Fireplace - Arm chair east of fireplace

A "mirror tabourette" was positioned at the right hand side of the fireplace arm chair, and the desk was placed "flat against wall," centered under a picture in the northwest corner of the room.

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920. Worcester interview, March 6, 1981.

921. George A. Palmer, Superintendent, Memorandum, May 18, 1948; and Superintendent's Memorandum, June 5, 1951. Resource Management Records, Superintendent's Monthly Reports.

922. "Fred Traudt Composition Book," 1935-1943, ROVA Archives.

923 "Fred Traudt Composition Book," 1935-1943, ROVA Archives.

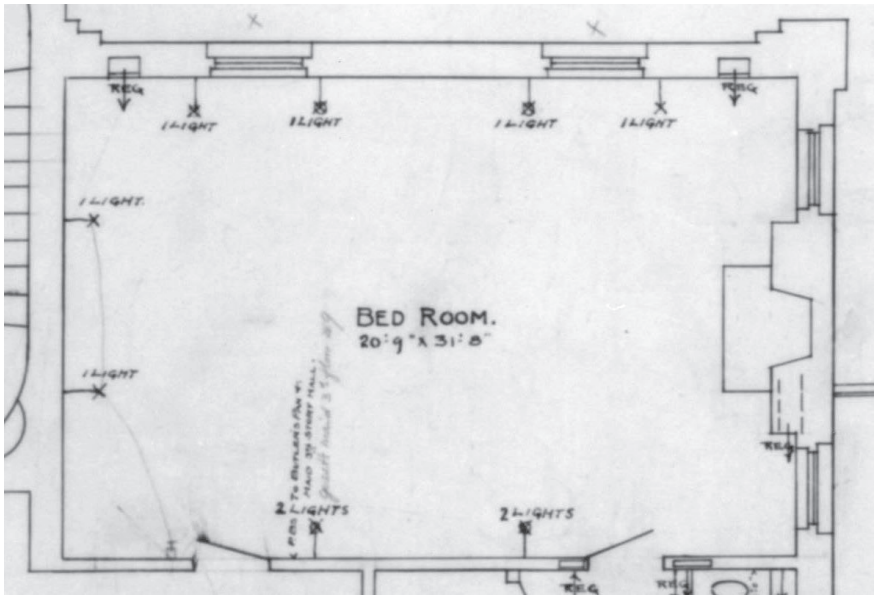


Figure 255. Detail of the Blue Bedroom from the McKim, Mead & White second floor plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

The fireplace in this room must have been used occasionally, since when the fire was lit, the chaise longue should face the fireplace, with the "head back to window" and the foot nearly touching the fireplace rug. A "mirror top tabourette" to the right of the chaise and a lamp "over left shoulder" of the chaise completed the tableau. In a later interview with George Palmer, Mrs. Van Alen explained that she, like the Vanderbilts, ate breakfast in her bedroom, and that the tray was set on the mirrored table next to the chaise.[924] Traudt also noted that the painted side of the screen was to face the bed, and that he was to "find out about Chinese rug placed in blue room."

Mrs. Van Alen removed some of the furnishings. According to a former employee, Mrs. Theresa Farley, Mrs. Van Alen gave "the green birds and the clock that was always on the mantel" of the blue bedroom to Mr. Shears.[925] She also appears to have removed an upholstered chaise and chairs; they appear in the 1938 inventory, but not in the 1940 inventory. Similar pieces appear in the 1945 photographs of the bedrooms at Wakehurst.

National Park Service

After the National Park Service took over administration of the site, Mrs. Van Alen visited the mansion several times. Her feeling that nothing should be changed in the mansion was made especially clear when she visited her former bedroom. Even if the textiles continued to deteriorate, some of them should be left as is:

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924. George A. Palmer, Superintendent, Memorandum, May 18, 1948. Resource Management Records, Superintendent's Monthly Reports.

925. Palmer Memorandum, May 18, 1948.

> She went over to her bed and pointed out that she had had the lace placed on the blue background and when we wished we should not feel any hesitancy in replacing the faded blue cover, but we should try to retain the lace. She was quite concerned. . .[926]
>
> On the second floor, Mrs. Brugiere went to her old room. She had no specific comment on the room until she came to the lace throws on her old chaise lounge. This lace is in very bad condition and we have discussed the possibilities of reinforcing it with a backing. Here began a discussion of fabric treatment that ran the rest of the afternoon. Mrs. Brugiere felt that even though the silk lining on this lace throw was crumbling to dust when she picked it up, we should make no effort to save it or reinforce it but let it disintegrate in place. She even showed us her suggestion for folding the throw to cover up the holes and to keep it from pulling further.[927]

Despite Mrs. Van Alen's hopes, the National Park Service had already initiated conservation work in the Blue Bedroom with an experimental project to preserve one of the silk lamp shades by cleaning it and then spraying with cellulose acetate.[928] The original curtains were retired from exhibit in 1960 and replaced with solid fabrics.[929] In 1982-83, the upholstery and draperies were replaced with fairly accurate reproductions.[930] The twin beds were returned to this room, and the two boudoir chairs Mrs. Van Alen brought to Hyde Park were put in storage, circa 2002.[931]

The Blue Bedroom is part of the tour of the house. Visitors view the room through the southeast doorway.

ROOM DESCRIPTION

Architectural Description

The Blue Bedroom is a 20'-10" x 31'-7" rectangular room with a chimney breast centered on the north wall. The two windows in the west wall, and the two windows in the north wall, afford views of the Hudson River valley. Two doorways in the east wall provide access from the North Foyer and to the adjoining bathroom. The only closet for this room is located in the bathroom.

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926. Palmer Memorandum, May 18, 1948.
927. Superintendent's Memorandum, June 5, 1951. Resource Management Records, Superintendent's Monthly Reports.
928. Snell, "Administrative History," 1956, 152.
929. Information from Frank Futral, Curator, ROVA.
930. *Historic Resource Study* 2000/2008, 145.
931. Information from Frank Futral, Curator, ROVA.



Figure 256. Blue Bedroom, 1938. Photographs of Hyde Park Property, Residence of Frederick W. Vanderbilt, Hyde Park, NY, by Rodney McKay Morgan for Margaret Louise Van Alen, ROVA Archives.

Architectural Finishes

The McKim, Mead & White detailing, probably installed by Herter Brothers, includes a wood floor (presumably 2-1/4" wide tongue-and-groove floorboards laid north/south like the other second floor guest rooms) covered by wall-to-wall carpet. The walls are trimmed with a low wood dado, a wood picture rail, and a plaster cornice. Two-fascia shouldered wood architraves, each with a denticulated cornice overlintel, frame the original doorways and windows. The windows are fitted with 1/1 chain-hung wood sash.

The fireplace on the north wall has a white marble surround and hearth. The white and grey marble mantel includes a simple architrave that frames the surround, flanked by engaged Ionic columns supporting a bed molding, frieze and crown molding/mantel shelf. A black-and-gold marble panel, embellished with an applied swag, is centered in the bed molding and frieze.

FURNISHINGS

Furniture

Original Furniture Suite

The Blue Bedroom currently retains most of its original furnishings. The suite includes a pair of single beds (VAMA 388, 420), an armoire (VAMA 307), two bureaus with mirrors (VAMA 249 and 250), a dressing table (VAMA 240), a writing table (VAMA 256), and a night stand (VAMA 285). The chaise lounge (VAMA 276), and seven side chairs (VAMA 240 – 246) may also be original, but are of a slightly different character. The beds and case pieces all feature the same cabriole leg design and guilloche motif, and similar finely carved floral motifs are

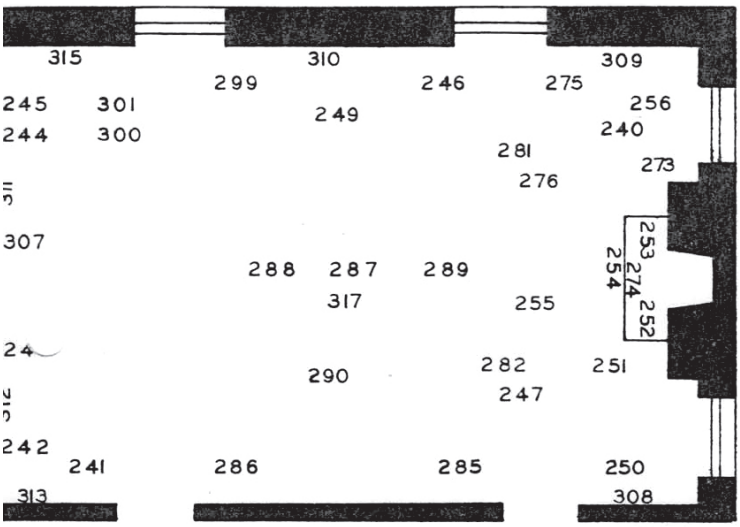




Figure 257. Floor plan of the Blue Bedroom from the 1964 Furnishings Plan and photograph by George Chambers, Resource Management Records, ROVA Archives.





Figure 258. Blue Bedroom, 1964. Photographs by George Chambers, Resource Management Records, ROVA Archives.

found on each piece including the bed canopy. The Blue Bedroom is the only guest room large enough and with adequate wall space to accommodate this suite.

One of the most important clues to the furnishings of the second floor guest rooms is a label on the large dresser (VAMA 249). The label reads "Poirier et Remon, Paris for Geo. A. Glaenzer & Cie, New York," indicating that Georges Glaenzer's firm provided this suite, and perhaps the other French furnishings for the guest rooms. Poirier et Remon was a prominent French Parisian cabinet making firm that exhibited in the same display booth as Hamot and Sormani at the 1893 World's Columbian Exposition in Chicago.[932]

Three of the object—the dressing table (VAMA 301), the small dresser with a marble top (VAMA 250), and the desk with the blue velvet top (VAMA 251)—retain paper labels hand inscribed in ink "Chamber No. 5." Various pieces also retain numerals stenciled in black paint which seem to identify the specific piece, not the room where it was to be placed.

The floral carving on the head and foot boards of the single beds (VAMA 388 with black stencil "No 1" and 420 with black stencil "No. 2") matches the carving on the canopy frame. In the 1938 inventory, the beds had been moved to the Red Bedrooms, and a full size bed (VAMA 290) was positioned beneath the canopy in this room. The 59" wide full-size "ivory enamel bed"[933] listed in the 1938 inventory was originally used in another second floor guest room; probably the Large or Small Red Bedroom, since the width of the canopy drapery in those rooms, 67" and 88", would allow for the placement of the 59" wide bed. The very wide spacing (120") of the Blue Bedroom canopy drapery easily accommodates the two single beds.

In 1938, a "cotton tapestry bedspread" and a lace bedspread from Mrs. Van Alen[934] covered the full-sized bed. The two Vanderbilt-era bedcovers for the single beds, in storage, are of the same fabric as the draperies and upholstery, embellished with scroll-shaped borders. The covers have linen backings.[935]

The upholstery on the chaise (VAMA 276) and chairs (VAMA 240-246) was replaced in 1982. Pieces of the original printed cotton and linen fabric remain in the collection (VAMA 6598), as does a chair pad, with its horsehair filling (VAMA 6603).[936]

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932. Hester M. Poole, "Fine Furniture at the Columbian Exposition," *The Decorator and Furnisher* 22, no. 5 (August 1893), 172.

933. While the furniture appears to be a French gray, the 1938 inventory refers to "ivory enamel" as the finish on the suite.

934. George A. Palmer, Superintendent, Memorandum, May 18, 1948. Resource Management Records, Superintendent's Monthly Reports.

935. Each is embellished with "two vertical appliqué scroll-shaped borders" at the outer edges. The borders are of "blue and off-white striated cotton and linen (badly faded), outlined in corded scrolls, florals, and leaf motifs, the cording designs extending into the printed fabric, also with appliqué floral motifs." Ghelerter, "Textile Collection."

936. The pieces from the chairs have a "figured ground of allover triangular dot motif, printed with floral design of roses and small blue flowers." Ghelerter, "Textile Collection."

Upholstered Suite

The suite of blue satin upholstered seat furniture consisting of a chaise lounge and two matching arm chairs, as well as the pair of two small dressing table chairs upholstered in blue (VAMA 288 and 289) that were in the room in 1938 stylistically date to a later period than the original bedroom furnishings. In the Traudt composition book, one of the dressing table chairs was to be placed on the south wall, west of the wardrobe, and the other was to be used with the desk (VAMA 251) on the west wall. The chaise longue and arm chairs had been removed by the 1940 inventory, probably by Mrs. Van Alen. The dressing table chairs are currently in storage.

It should be noted that Louise Vanderbilt's bedroom in Sonogee, her Bar Harbor estate, was furnished in a blue and silver theme. Among the pieces in the 1927 inventory of that mansion were "2 upholstered Arm Chairs in blue silk damask covering, fringe finished" and "1 chaise-lounge to match chairs, blue silk damask upholstery," that seem to match the upholstered arm chairs and chaise in the 1938 photograph.[937] The Sonogee inventory also included two chairs for a dressing table covered in grey and blue striped silk taffeta upholstery. These could be the two upholstered dressing table chairs (VAMA 288, 289) now in storage.

Other Furniture

Other furnishings currently in the room include the fire screen (VAMA 273), the three-fold painted screen (VAMA 4871) and a small bench (VAMA 300). The bench, not of the best quality, may have been introduced by Mrs. Van Alen Bruguiere. The folding screen bears the names of two artists (?), D. Faber and A (?) L O'Brien that need to be researched to help determine the age of the screen. At Sonogee, one of the Guest Room closets included a "Painted Canvas Screen, two fold, blue painted frame" which may be the three-panel screen (VAMA 487) in the Blue Bedroom. The fireplace screen (VAMA 273) seems to be antique and could be a piece originally used in this room. It may also have come from Sonogee; the 1927 inventory includes a "fire screen, needlepoint panel, green and gilt wood frame."[938]

The small night stand (VAMA 285) placed between the beds may be part of the original bedroom suite. It is marked with a black stencil "No. 9." It is similar to the night stand (VAMA 391) currently placed in the Small Red Room. Two small tables with mirrored tops (VAMA 281, 282) were used here in 1938. In the 1938 photograph, one table is placed next to the upholstered arm chair (VAMA 247). The Sonogee inventory includes two "painted low tables with mirrored tops (12" x 17")" that may be the two now in this room.[939] The small gilt wood and marble top table with a cane shelf in the 1938 inventory (VAMA 569 or 586) is one of two such tables. The other table was in Mrs. Vanderbilt's Boudoir in 1938. Currently both tables are located in other rooms.

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937. Estate of Louise H. Vanderbilt Warranty and Inventory.

938. Estate of Louise H. Vanderbilt Warranty and Inventory.

939. Estate of Louise H. Vanderbilt Warranty and Inventory.



Figure 259. The Blue Bedroom before 1984, with the replacement gold draperies. ROVA Archives.

Decorative Objects

The 1938 photograph shows many of the decorative objects listed in the 1938 inventory. The fender (VAMA 274), andirons (VAMA 252, 253) and fire irons (VAMA 225, 226, 1804, 4877), along with the wicker log basket (VAMA 251) are still positioned at the fireplace today.

In the 1938 photograph, the mantel features the white marble garniture by Lepaute of Paris, consisting of the "Three figure group 12" with small clock in column" and two "single figures of Cupid." This group is flanked by the pair of Meissen porcelain figures. At each end of the mantel there is a brass, two-prong electrolier with a blue china parrot in the center. None of these objects were in the room in 1940. Theresa Farley, a former Vanderbilt employee, remembered that Mrs. Van Alen gave the clock and the two electroliers to Herbert Shears.[940]

In the same photograph, the pair of "Meissen figure two-prong candleholders, 11" high, in blue with white and yellow porcelain" are on the dresser (VAMA 250) next to the door to the bathroom, along with the glass toiletry set. A "small white tray with embroidery under glass" may be the object resting on the white enamel breakfast table (VAMA 287) at the foot of the bed.

Besides the items on the mantel, a number of small items were removed from the room between 1938 and 1940, including porcelain figures, a pair of "French bronze candlesticks" with "two dolphins at base" by Eugene Bazart, and a 3" round blue enamel clock by Udall & Ballau of New York.

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940. George A. Palmer, Superintendent, Memorandum, May 18, 1948. Resource Management Records, Superintendent's Monthly Reports.



Figure 260. Blue Bedroom, looking north. JGWA, 2012.

In 1911, the room held a number of silver items appropriate for a bedroom.[941] There was a pincushion and a hat pin holder, as well as two jewelry boxes and a large silver box. A silver blotter would have been used at the writing table. Other pieces included a silver frame, clock, match tray, two candlesticks and a candle lamp.

When the fireplace was not in use, a potted plant, sometimes an orchid, sat in the firebox.[942]

Works of Art

Of the guest rooms, the Blue Bedroom has the most intact group of framed artwork. The seven English mezzotints and engravings (VAMA 308-314)[943] and an American print of *Franklin before the Lords* (VAMA 434) listed in the 1938 inventory are still displayed in the room. A label from Georges Glaenzer was found on the dust cover for the Franklin image on November 30, 1962,[944] indicating that Glaenzer was involved in more than just selecting the furniture for the guest rooms.

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941. "Silver List," 1911.

942. Knauss interview, August 6, 1971.

943. *Portrait of a Lady with Children*, by Samuel Cousins after Sir Thomas Lawrence (VAMA 308); *Lady with Cupid*, by James Watson after Sir Joshua Reynolds (VAMA 309); *Portrait of Miss Esther Jacobs* by Jonathan Spilsbury after Sir Joshua Reynolds (VAMA 310); *Reddere Parsonae seit Convenientia Culque* by Edward Fisher after Sir Joshua Reynolds (VAMA 311); *The Orrery* after Joseph Wright (VAMA 312); *Lady Sarah Bunbury Sacrificing to the Gods* by Edward Fisher after Sir Joshua Reynolds (VAMA 315); and *Portrait of a Lady* (VAMA 313).

944. Catalog File, VAMA 434.

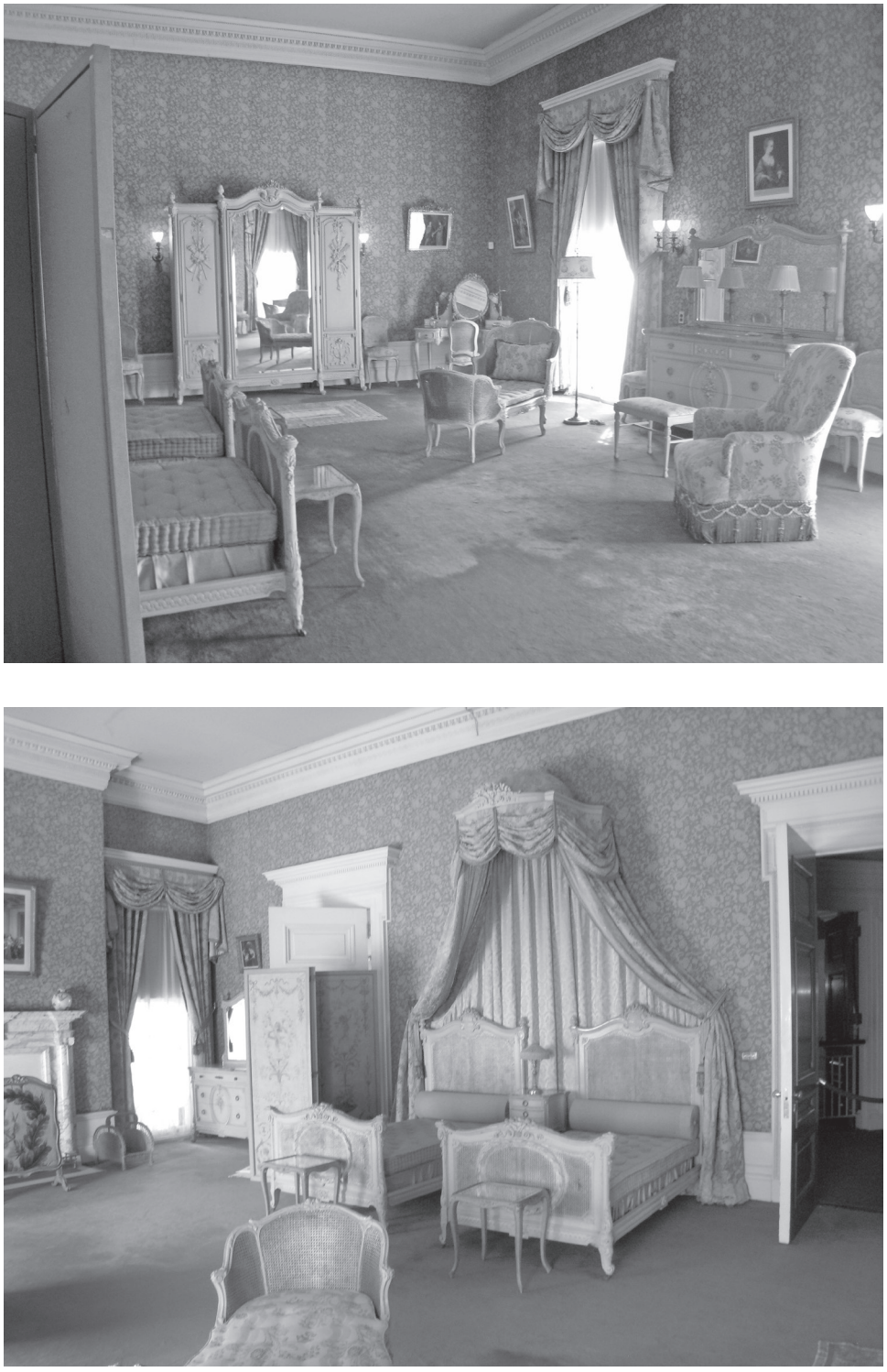


Figure 261. Blue Bedroom, looking southwest (upper photograph) and northeast (lower photograph). JGWA, 2012.

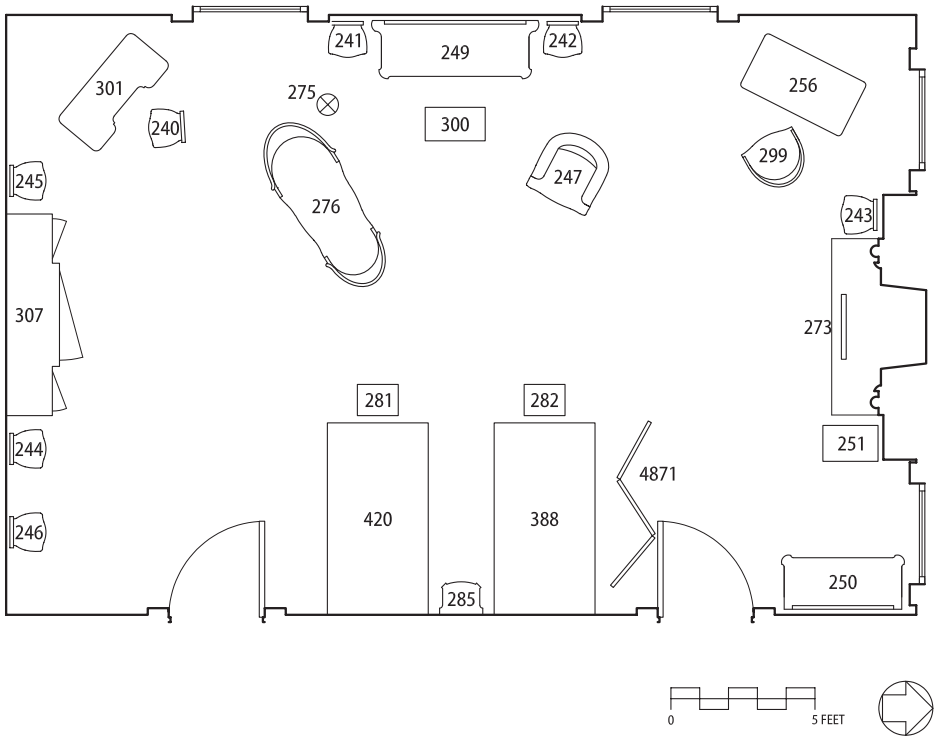


Figure 262. Blue Bedroom floor plan, showing furniture as arranged in 2012. JGWA.

Two of the prints can be seen in the 1938 photograph. *Franklin before the Lords* is above the mantel, as it is today. The small *Portrait of a Lady and Two Children* (VAMA 308) is shown above the small dresser (VAMA 250), where it also remains. With the exception of the *Franklin* engraving, all of these prints were in the Blue Bedroom in 1940. By 1964, the *Franklin* print was in the Large Red Bedroom, where it appears in a photograph from that year.

Window Treatments

During the Vanderbilt era, each window opening included a pair of operable curtains and matching valance, an operable Austrian blind, and a roller shade. The curtain panels and valance at the northeast window appear in the 1938 photograph of the room. Panels of the







Figure 263. Details of the fabric and embroidery of the Vanderbilt draperies from the Blue Bedroom. NPS Photo.

original cotton and linen union cloth remain in the collection (VAMA 6627, 6598, 6599, 6600).[945]

The Vanderbilt-era panels and valances were removed in 1960 and replaced with solid fabrics.[946] In the early 1970s, the National Park Service staff found a textile mill in Belgium to reproduce the "union cloth" to use as the base of the textile reproduction for the guest room curtains. Scalamandre, of New York City, was commissioned to reproduce the Blue Bedroom fabric, silk screening eight colors onto the union cloth. They then copied the embroidery, based on pieces of the original material and the early photograph. The work was done under the supervision of Henry Casson (who had reproduced the lace and sheer curtains for the first and second floor windows).[947]

Unfortunately, Mr. Casson died during the work, and subsequently problems arose with the embroidery: the drapery jabots were cut incorrectly, so that the folds would be slightly different and less of the lampas lining would show; the embroidery and strié were applied closer to the edge than in the original; the embroidery on four pairs of the curtains were 1' too short; and the bed canopy embroidery was over 2' short. Additional embroidery was added to the contract to mitigate the issues. The reproduction draperies were eventually installed in 1983.[948]

A cotton and fabric lace curtain panel (VAMA 6609) from the Blue Bedroom is the only existing example of the Vanderbilt-era lace window treatments in the mansion.[949] Uniformly located tiny holes indicate this panel was formed into an Austrian shade. This curtain was used as the pattern for the reproduction curtains used throughout the mansion.

The curtain panels hang from brass rods within painted wood valances (cavetto moldings embellished with a bead course). Small brass rods for the lace panels are attached to the window trim. A Vanderbilt-era cord cleat and a cord pulley on the plinth remain at each window; the pulley allowed the two curtain panels to be opened and closed, while the cord cleat allowed for the adjustment of the Austrian blind. The ornamental tieback hooks match the ones used in the Large and Small Red Bedrooms.

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945. The panels have a "figured ground of allover triangular dot motif, printed with floral design of roses and small blue flowers." They are trimmed with an "appliqué border of Broderie Perse style floral motifs cut from the printed curtain fabric and appliquéd to blue and off-white striated cotton and linen ground." Along the top of the silk cut fringe is a "heading of silk ombré ribbon woven forming criss-cross design and bows at top and criss-cross at bottom." Ghelerter, "Textile Collection."

946. Resource Management Records, Curatorial Division Records, "Blue Room Restoration," ROVA Archives.

947. Resource Management Records, Curatorial Division Records, "Blue Room Restoration," ROVA Archives.

948. Resource Management Records, Curatorial Division Records, "Blue Room Restoration," ROVA Archives.

949. The panel is embroidered and trimmed with "large tapework floral motifs; tapework and netting scallops, the ground of the scallops filled with allover pattern of small whitework embroidered sprigs; below is a section of scalloped cotton bordered with tapework; the lower edge of scalloped net embroidered with floral vines." Ghelerter, "Textile Collection."

Floor Coverings

The floor is covered with original wall-to-wall red carpet. Two of the three rugs mentioned in the 1938 inventory are visible in the 1938 photograph: the blue Chinese rug is centered in the room, and the small Ghiordes prayer rug (VAMA 255) is in front of the fireplace. The prayer rug is now displayed in front of the wardrobe.[950]

Lighting

The room is lit by five original bronze electric wall brackets: three double-arm brackets on the west wall (and a plate for a fourth fixture south of the southwest window); and two single fixtures on the south wall.[951] All have floriated scrolled bronze arms and upright frosted glass shades. Two matching bronze back plates on the east wall, flanking the bed canopy, are fitted with Vanderbilt-era spade electrical outlets. A similar condition is found in the Lavender and Empire Rooms on the third floor.

The 1938 inventory records a few freestanding light fixtures that remain in the room. A pair of plated dressing table lamps with silk shades (VAMA 302, 303) are currently displayed on the dressing table. The floor lamp (VAMA 275) sits behind the chaise lounge. While a brass night lamp is listed in the inventory, the lamp (VAMA 419) that sits on the night stand is not the one that appears in the 1938 photograph. The plated dressing table lamps (VAMA 302, 303), are not visible in the portion of the room recorded in the 1938 image; they are now exhibited on the dressing table.

Communications

Three call buttons on the east wall, north of the Hall door, are set in a brass plate engraved with "Butlers Pantry," "Maid," and "3rd Story."

BLUE BEDROOM BATHROOM (210)

The prestige of the large Blue Bedroom was enhanced by its private bathroom. The early McKim, Mead & White plans show a slightly smaller room; by the 1897 plan, it was lengthened to its current size.[952]

950. Don McTernan placed an oriental rug in the room; it was later removed by Frank Futral. Information from Ann Jordan, Chief, Museum Services, ROVA, November 2014.

951. The fourth double-arm bracket survives in the collection. The reason for its removal is not known.

952. McKim, Mead & White second floor plan (#10). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

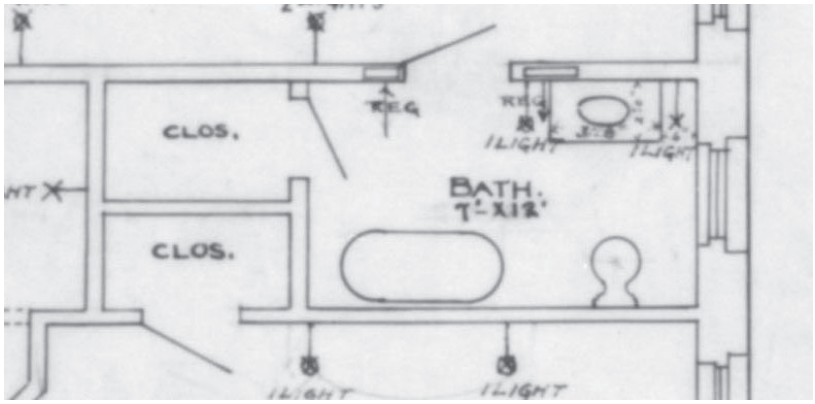


Figure 264. Detail of the bathroom for the Blue Bedroom from the McKim, Mead & White second floor plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

HISTORY OF ROOM USE

The Vanderbilts

This space always functioned as a bathroom for the Blue Bedroom. Mrs. Van Alen used this room whenever she stayed in the house.

Mrs. Van Alen

A June 1938 entry in a composition book attributed to Fred Traudt records a list of instructions for setting up the Blue Bedroom and Bathroom for Mrs. Van Alen.

> Spread bath towel on bath room chair - for ladies Bath room - Silver deposit bottle on wash stand for "our" spring water
>
> R & G mignardaise soap - one cake in sponge rack - one in soap dish on wash basin
>
> Always have two guest hand towels folded at right on wash stand
>
> Two emb'd guest towels on each rack - right and left of basin
>
> Three very fine special linen face towels on towel rack over foot of tub - near closet door - two bath towels on other rack - nearer wall
>
> 2 Bath mats
>
> keep both salts bowl filled[953]

The room was to be supplied with Poland water, Kalak water, and Ovaltine. The "silver deposit bottle" he referred to is probably the "Dutch Silver and Glass Water Bottle" listed in the 1938 inventory; it had been removed from the room by 1940.

National Park Service

The bathroom is not part of the public tour.

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953. Fred Traudt (attrib), [House Log, Vanderbilt Mansion], 1939-1942, Source V-15, Resource Management Records, ROVA Archives.



Figure 265. Blue Bedroom Bath, 1964. Photograph by George Chambers, Resource Management Records, ROVA Archives.

ROOM DESCRIPTION

Architectural Description

The 7'-1" x 12'-1" room includes a doorway in the west wall to the Blue Bedroom. A doorway in the south wall leads to the only closet for the Blue Bedroom. There is one window opening in the north wall.

Architectural Finishes

The bathroom has typical finishes: a tile floor, a 5'-2" high dado, and plaster walls and ceiling with a plaster cove cornice. Painted canvas covers the walls and ceiling. Two-fascia architraves frame the doorways and window. The window opening in the north wall is fitted with a 1/1 chain-hung wood sash.

The closet to the south of the room has a wood floor of 2-1/4" wide floorboards laid north/south. The walls and ceiling are finished in plaster; a baseboard made up of a fascia and a cap molding trims the walls. The doorway has a typical fascia architrave. Four tiers of wood shelves on the east wall are supported by wood cleats. Immediately below the lowest shelf, a beaded wood fascia extends along the east, south, and west walls; clothes hooks are screwed into the east side of the fascia. Just below the second shelf are two similar fascia on the north and south walls with marks for clothes hooks.



Figure 266. Bathroom for Blue Bedroom, looking north (left), and south (right). JGWA, 2013.

FURNISHINGS

Furniture

The 1938 inventory lists a painted end table (VAMA 523) as well as the white painted chair (VAMA 228) mentioned by the Traudt composition book. A costumer was described in 1938 as painted white; the 1940 inventory listed a green costumer (VAMA 230).

Decorative Objects

According to the 1938 inventory, the room had a crystal powder jar (VAMA 52) and a light blue glass toilet set with four bottles, a soap dish, a bowl, and a powder jar (VAMA 323-327); these items can be seen on the lavatory in a 1964 photograph. While not listed in the 1938 inventory, a "soap and sponge box" (VAMA 227) hung on the bathtub in 1940.

The Traudt composition book specifies that the soap dish held "R&G mignardaise soap." The silver and glass water bottle on the "washstand" may have been set on the sink. By 1940, the room also had a shaving mirror in a metal frame (VAMA 231).

Linens

While the inventories do not list the linens for the bathrooms, the Traudt composition book gives some indication of the towels used in 1938. One towel was to be spread on the chair, and two guest hand towels folded at the right on the wash stand (either referring to the sink or the Blue Bedroom) The two towel racks near the sink held embroidered guest towels. On the double towel rack at the end of the bathtub were "three very fine special linen face towels" and two additional towels.

Works of Art

In 1938, two "copies of paintings" in gilt frames hung on the bathroom walls. These prints were no longer in the room in 1940.

Floor Coverings

The 1938 inventory lists two blue mohair rugs (VAMA 239A, 239B) and a white bathroom mat. A small rug is shown in the 1964 photographs of the bathroom.

Window Treatments

No mention of window treatments is included in the 1938 inventory. Vanderbilt-era roller shade brackets remain on the window trim, and brackets for a curtain rod are affixed to the trim. There is a cord cleat on the window reveal, possibly for a pull-up curtain (Austrian blind). The 1964 photographs show a roller shade and a pair of sheers in the opening.

Plumbing

An original lavatory (VAMA 6994) with a Meyer-Sniffen "Alpha" porcelain basin set in a marble slab is positioned against the west wall. The marble splash includes curved supports for a marble shelf; a marble-framed mirror is positioned immediately above the shelf. An original J.L. Mott "Primo" toilet on the east wall (VAMA 6995) has a wood seat and lid and a high water tank. The chain from the tank is made up of linked brass rods ending in a cut glass pull. The "Royal" bathtub (VAMA 6993) on the west wall, at the south end of the room is marked "49142."

Bathroom Fittings

A mirror is hung on the north wall, east of the window. There are three towel bars with nickel-plated brackets and glass bars: small single towel bars on the west wall and east walls, and a double towel bar on the south wall.

Lighting

There are two original electric wall brackets on the west wall. Each has a single scrolled arm. There are no shades. No other lighting devices are listed in the 1938 inventory.

MAUVE BEDROOM (211)

Georges Glaenzer prepared drawings for the Mauve Bedroom, but his elaborate, Adamesque scheme was not carried out. The drawings, dated June 10, 1897, refer to this space as "Bedroom No. 6."[954] While there are no maker's labels in this room, as there are in the Blue Bedroom, the furniture in this room stylistically seems to form a unified suite. The McKim, Mead & White second floor plan refers to this space simply as a "Bedroom."[955]

HISTORY OF ROOM USE

The Vanderbilts

Though not the largest second floor guest room, the privacy afforded by the Mauve Bedroom's location in the northeast corner of the floor must have made this a desirable room for guests. Alfred Martin, one of the Vanderbilts' butlers, remembered that first-time visitors frequently stayed in this room.[956] A 1942 plan showing Theresa Farley's memories of the room notes that Mrs. Howard, and later Princess Midvani (Mrs. Van Alen's daughter), stayed in this room.[957]

Mrs. Van Alen

In 1935, while in Europe, Mrs. Van Alen found an exact match for the original wallpaper so that the room could be repapered. Some decorative objects, framed works of art, and rugs were removed from the room by 1940.

National Park Service

During the 1940s, the furniture from this room was moved to the third floor, and the furniture from the Empire Room was moved down to this space. Mrs. Van Alen objected to the change, and the National Park Service moved the furniture back to the appropriate locations in 1948.[958]

In 1964, the draperies were reproduced, and again in 1985. The park staff repaired the plaster in the 1990s.[959]

Visitors now view the room through the southwest doorway, from the North Foyer hall, as part of the public tour.

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954. Georges Glaenzer drawings, June 10, 1897, #17, 18, 19, 20, 21. Architectural Drawings Collection, ROVA Archives.
955. McKim, Mead & White second floor plan (#10). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.
956. Martin interview, March 5, 1949.
957. NPS, "Third Floor Furniture Plan, May 1942."
958. Snell, "Administrative History," 153.
959. Futral, "Vanderbilt Mansion Architectural Surface Restorations," November 15, 2012.

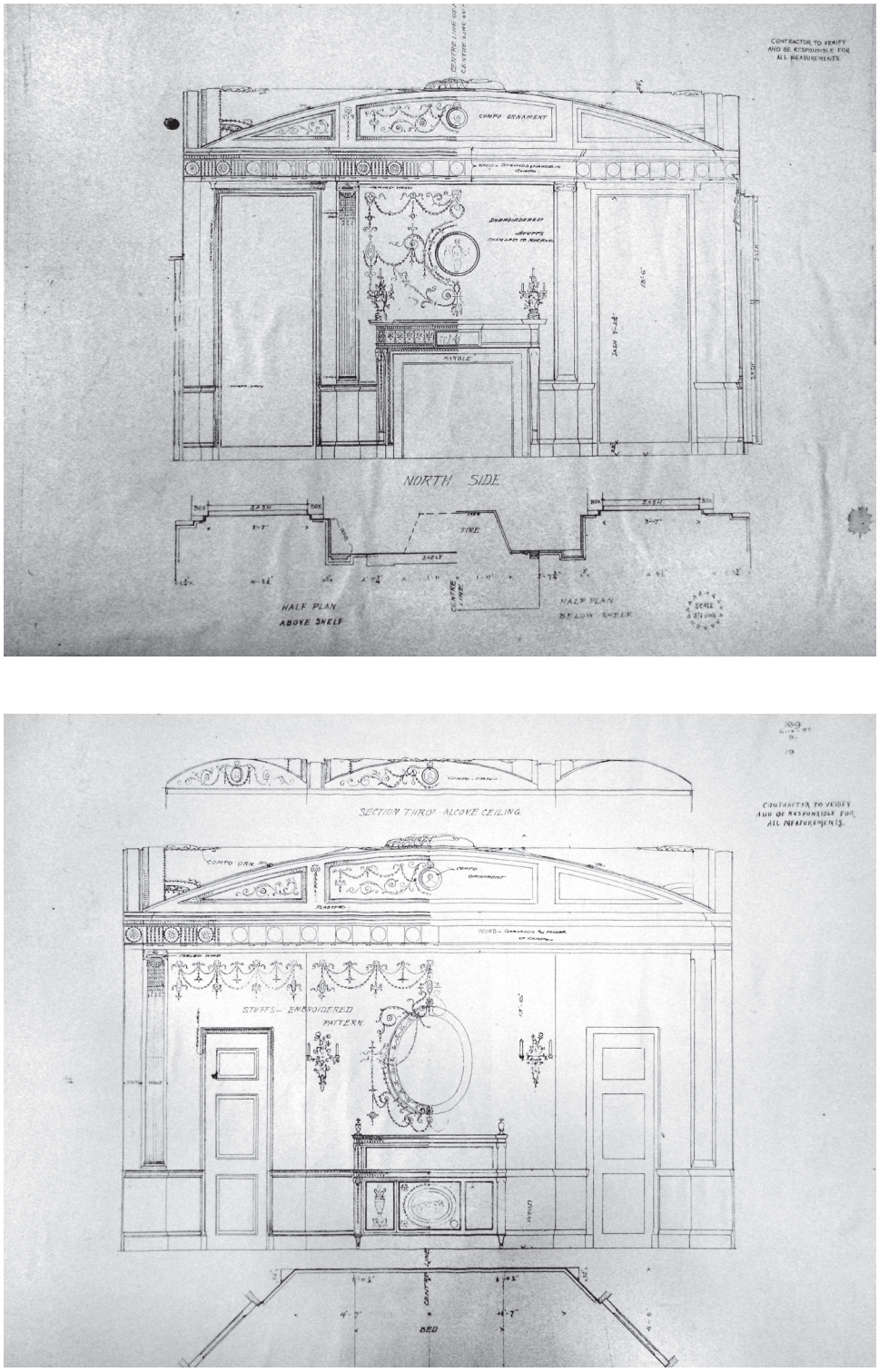


Figure 267. Details from Georges Glaenzer drawings for Bedroom No. 6 (The Mauve Bedroom), June 17, 1897. The Adamesque scheme was never realized. Architectural Drawings Collection, ROVA Archives.

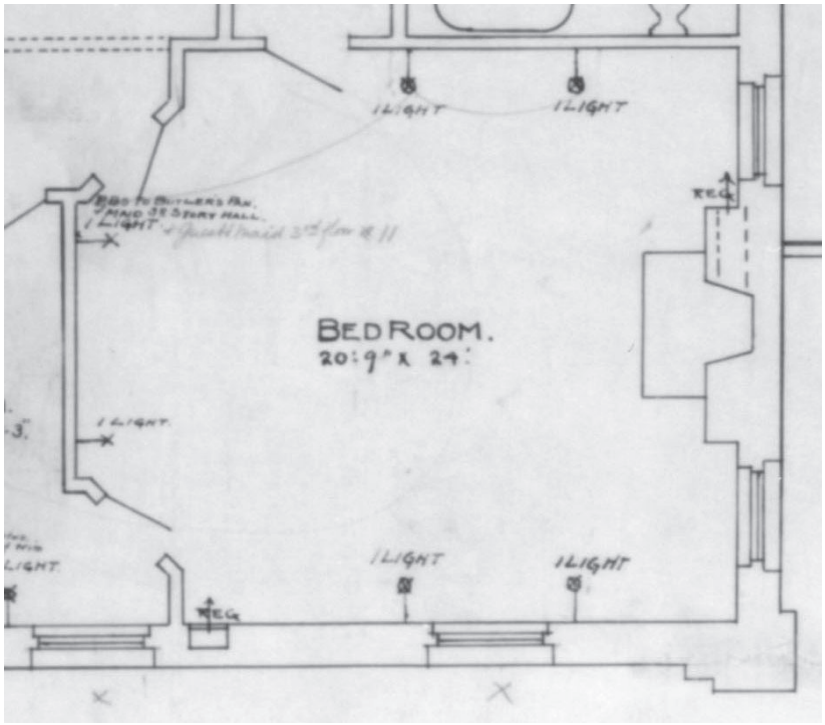


Figure 268. Detail of the Mauve Bedroom from the McKim, Mead & White second floor plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

ROOM DESCRIPTION

Architectural Description

The Mauve Bedroom is a 20'-10" x 20'-1" rectangular room with a chimney breast projecting from the north wall. The unique plan of the room includes angled walls with doorways that form a 3'-11" deep alcove on the south wall. Doorways in the angled south walls lead to the North Foyer and to the bathroom that this room shares with the second floor Green Room. A third doorway, in the west wall, opens to a closet. There are two windows in the north wall, flanking the chimney breast, and one centered in the east wall.

Architectural Finishes

Original wall-to-wall carpeting covers the wood floor. The walls, covered in a French wallpaper, are trimmed with a low paneled wood dado and a substantial denticulated wood cornice. According to Mrs. Van Alen, she found this exact replacement for the original wallpaper in Europe in 1935 at her uncle's request.[960] The ceiling is finished with plain plaster on lath. All of the openings are framed with shouldered, two fascia architraves; above each architrave is a plain frieze and a denticulated crown molding.

960. George A. Palmer, Superintendent, Memorandum, May 18, 1948. Resource Management Records, Superintendent's Monthly Reports.

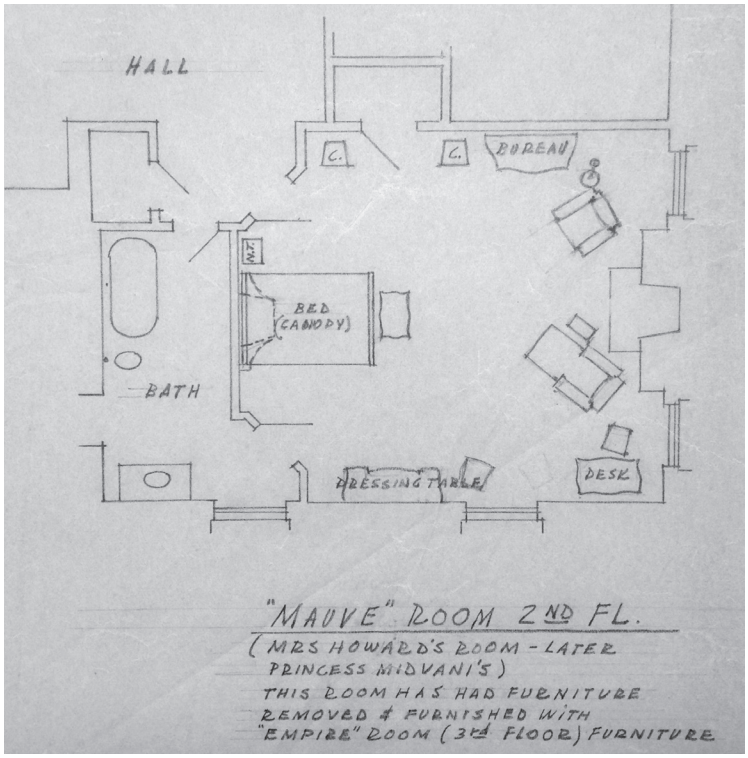


Figure 269. A floor plan of the Mauve Bedroom, drawn in 1942 and based on an interview with Theresa Farley. Detail from NPS, "Third Floor Furniture Plan, Prepared through the cooperation of Mrs. John Farley, Hyde Park, NY, May 1942," Resource Management Records, ROVA Archives.

The primary architectural feature is the mantel and mirrored overmantel centered on the north wall. The painted carved wood and compo mantel, ornamented with scrolls and a centered female head, frames an Italian Arabescato Fiorenzo marble surround. The firebox is lined with cast-iron panels that feature a garland motif.

The closet to the west of the room has a wood floor of 2-1/4" wide floorboards laid north/south. The walls and ceiling are finished in plaster; a baseboard made up of a fascia and a cap molding trims the walls. Two tiers of wood shelves on the west wall are supported by cleats on the north and south walls. Directly below the lower shelf is a beaded board that extends along the south, west, and north walls. Metal hooks are screwed into the fascia board.

FURNISHINGS

Furniture

The Mauve Bedroom seems to retain most of its original furniture and all are included in the 1938 inventory. The Traudt Family Album includes 1940 photographs of the room, and there is a 1942 furniture plan.

The earliest record of the furniture in the Mauve Bedroom is the 1938 inventory. It lists a gray enamel, French-style bedroom suite, with a full size bed (VAMA 1) and canopy, a night stand

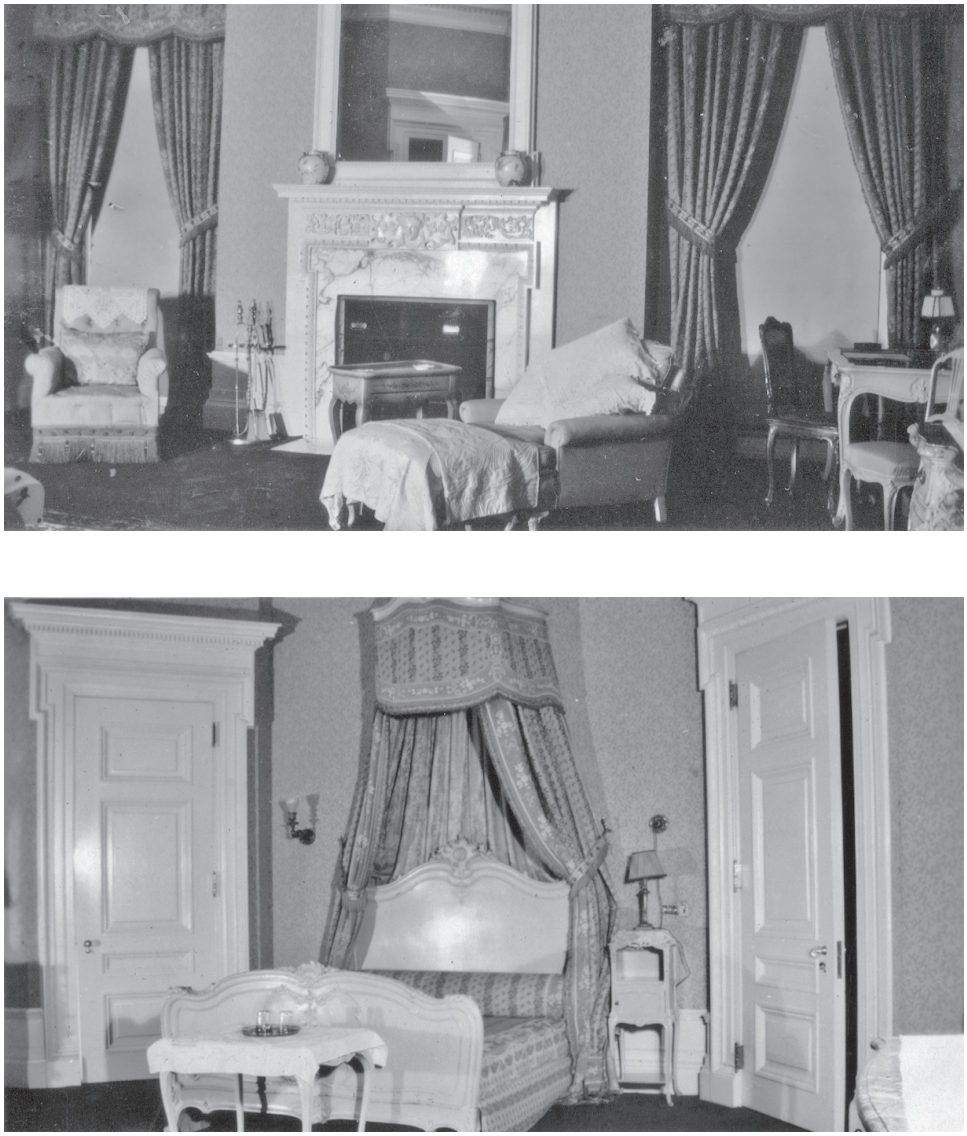


Figure 270. Mauve Bedroom, 1940. Traudt Family Album, ROVA Archives.

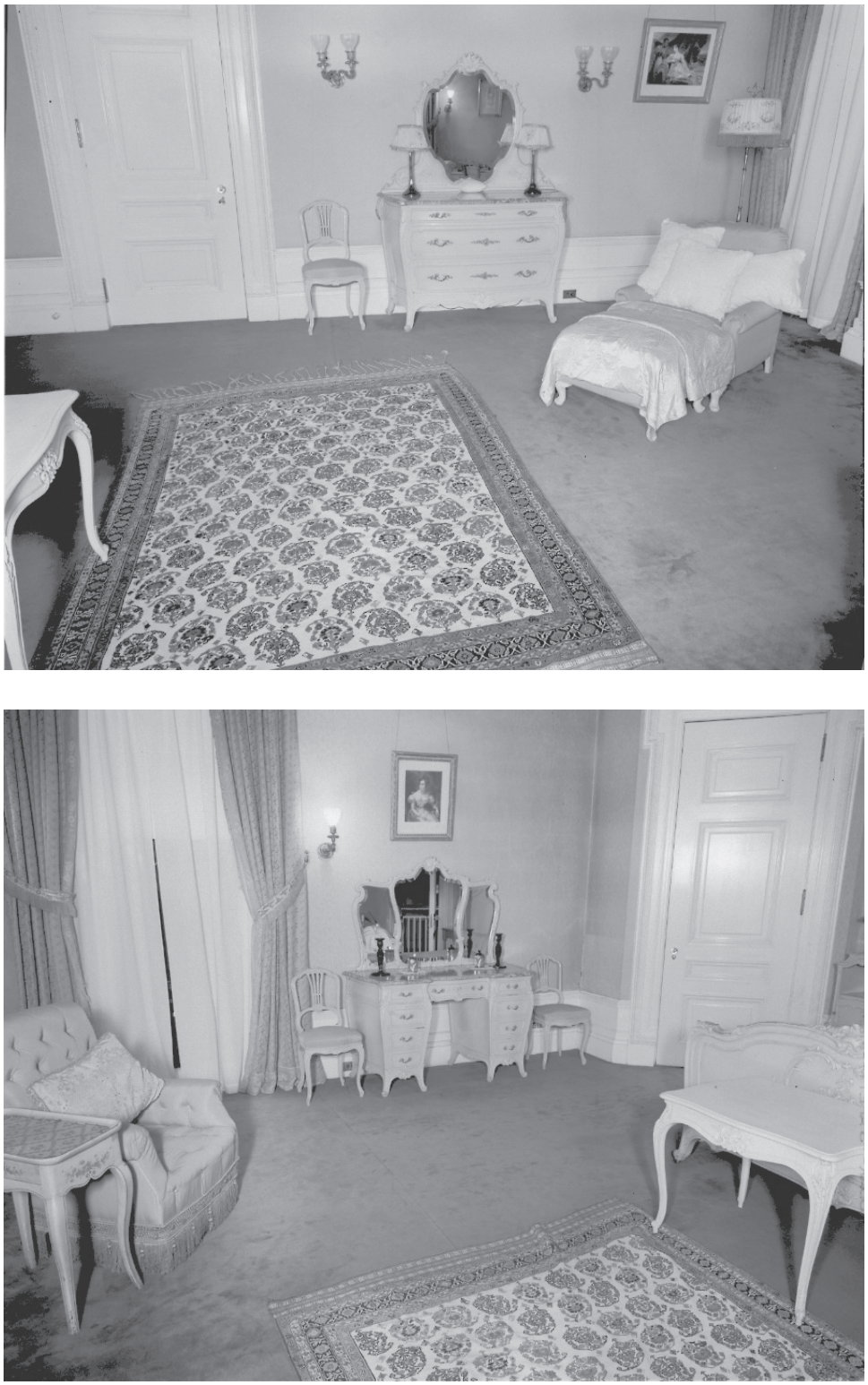


Figure 271. Mauve Bedroom, 1964. Photographs by George Chambers, Resource Management Records, ROVA Archives.

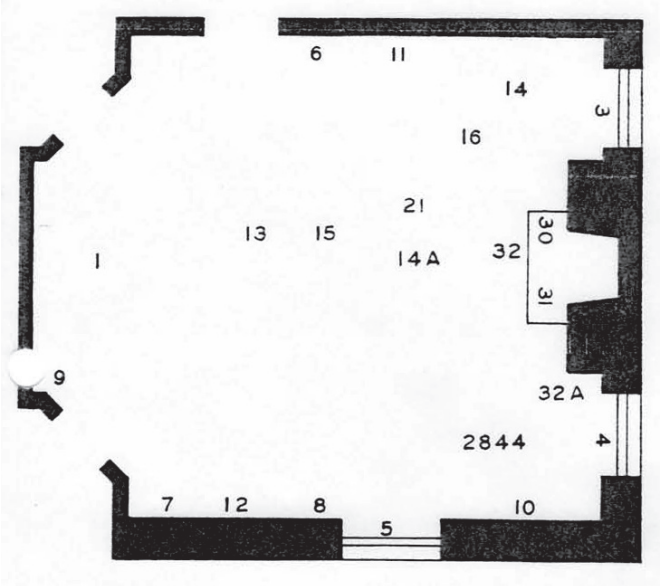


Figure 272. Floor plan of the Mauve Bedroom from the 1964 Furnishings Plan.

(VAMA 9, currently in the Small Red Bedroom), a marble top dresser with mirror (VAMA 11), a dressing table (VAMA 12), and a writing table (VAMA 10).

The detailing of the bed (VAMA 1), the dresser (VAMA 11) and the dressing table (VAMA 12), particularly the form of the legs, indicates that they formed a single suite of bedroom furniture. The writing table (VAMA 10), with the top surface covered in a deteriorated lavender color fabric may also be part of the suite, as well as a night stand (VAMA 9) now in the Small Red Bedroom. The three side chairs (VAMA 6, 7, 8) match the finish and style of the original furnishings.

The pale grey enameled Louis XV-style suite compares in quality and construction detail to the suite in the Blue Bedroom that was supplied by Georges Glaenzer from the Paris firm of Poirier and Remon (as seen on the labeled large dresser in that room (VAMA 240). Unfortunately, the Mauve Room suite does not appear to include the label of that firm.

The recent inspection of the furniture revealed that several pieces are marked with black stenciled numerals (No. 4 on the bed and No. 6 on the writing table and dressing table) which may relate to their use in this room or serve some other identification purpose.

Certain pieces included in the 1938 inventory do not match the original suite of furniture. The gilt cane side chair (VAMA 2844) belongs in a room with additional gilt finished furniture. The "old-fashioned lavender silk tufted furniture"—an upholstered chair and matching ottoman (VAMA 14, 16)—are stylistically of a later date than the original bedroom suite. A chaise listed in the 1938 inventory is no longer in the collection; it does not appear in the 1940 photographs.



Figure 273. Mauve Bedroom, looking northeast (upper photograph), and looking northwest (lower photograph). JGWA, 2013.



Figure 274. Mauve Bedroom, looking southeast. JGWA, 2013.

The small ivory enamel table seen at the foot of the bed in the 1940 photograph is one of three such tables in the collections.[961] These tables were probably used for breakfasting in the bedrooms and may have been placed in the rooms when needed.

The 1942 plan (based on the memory of Theresa Farley, one of the Vanderbilts' maids) shows the bed and night table against the south wall; the dressing table and desk on the east wall; the upholstered chair and chaise flanking the fireplace, and the dresser on the west wall along with two side chairs. The breakfast table sat at the foot of the bed.[962]

In 1938, the bedspread and canopy drapes were described as "cotton tapestry." In 1964, the bedspread and canopy drapes (along with the window draperies) were replaced;[963] these may be the textiles that appear in the 1964 photographs. They were replaced again in 1985.

Decorative Objects

In 1938, the Mauve Bedroom was accessorized with a number of amethyst glass objects, including a pair of toilet bottles, a pair of cut glass candlesticks "and one tiny bowl to match"

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961. One of these tables is VAMA 287.

962. NPS, "Third Floor Furniture Plan, May 1942."

963. Albert McClure, Monthly Report, January 1965, "Curatorial Monthly Reports, 1947-1966."

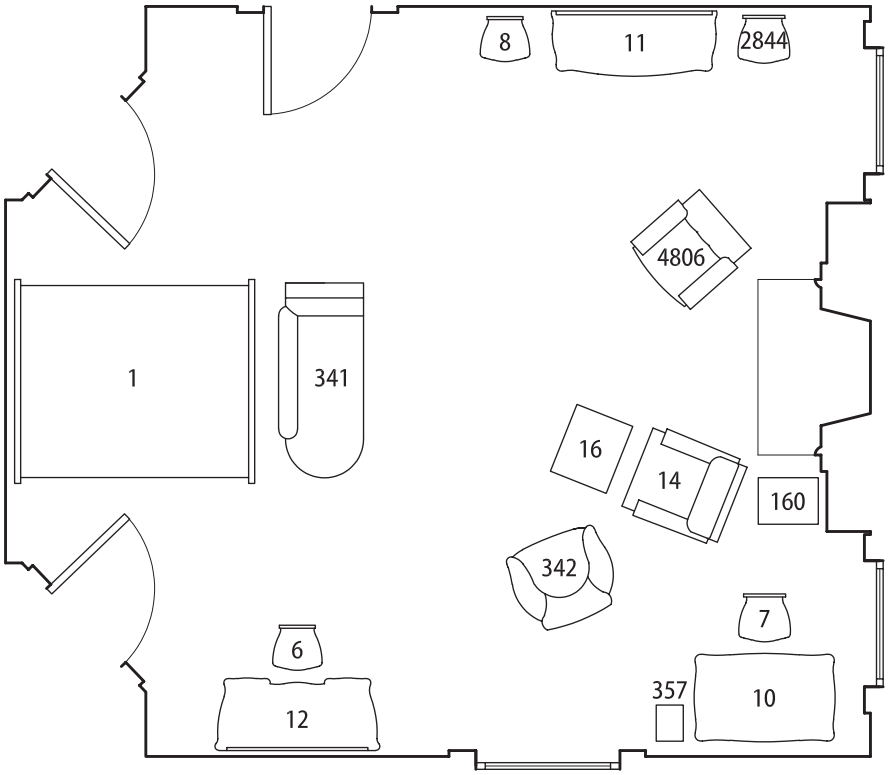


Figure 275. Mauve Bedroom floor plan, showing furniture as arranged in 2012. JGWA.

(VAMA 38, 39), and a pair of silver-trimmed clip boxes. The candlesticks are shown on the dressing table (VAMA 12) in the 1964 photographs. They now sit on the dresser, flanking an amethyst glass pitcher (VAMA 3838).

On the desk was a four-piece writing set in glass and purple enamel on gilt-silver with glass tray; that writing set was removed from the room before 1940. The desk now has a brown leather writing box (VAMA 22), a calendar (VAMA 24), a match holder (4808), a letter sorter, and a blotter (VAMA 27).

The mantel featured a 9" high "French brass clock" with a white marble base, labeled "Gleizse of Paris." There was also a pair of French gilt bronze candle holders by Lazart of Paris. The brass log rests (VAMA 30, 31), black wire screen (VAMA 32), wicker log basket (VAMA 32A), and set of fire irons (VAMA 42A & B) in the 1938 inventory are still near the fireplace.

In a 1964 photograph of the north side of the room, the mantel features the three-piece garniture (VAMA 87) that was in the Empire Room in 1938; apparently, it stayed in the Mauve Bedroom when the rest of the Empire Room furnishings were moved back to the third floor in 1948. The clock (VAMA 4642) now on the mantel has a paper label marked "Philip Jenkins, 25 Adams Place, Parkway Gardens, White Plains, NY/6-4449."[964] In 1938, this clock was in the Living Room on the Allard desk (VAMA 844).

Two English white-and-gold china vases (VAMA 330, 331) in the room in 1938 are now displayed on the mantel of the Blue Bedroom. A purple enameled Udall & Ballon night clock, the French brass clock, and the Lazart bronze candle holders were removed from the room by 1940.

Works of Art

In 1938, eight framed works of art, all with gilt frames, hung on the walls. There was an eighteenth-century English stipple engraving of *Mrs. Fitzherbert* by John Conder after P. Conway, 9" x 12-1/2", gilt frame (VAMA 34); a 1790 French line engraving of *Louis Seize* by Charles-Clément Bervic after Antoine-François Callet (VAMA 437); an English engraving of a *Lady and her Maid* after a painting by William Owen, engraved by Henry Meyer (VAMA 35); interiors with two figures by Lucius Rossi[965] and Daniel Hernandez; a 1792 English stipple engraving *Miss Ferren* by Bartolozzi after Lawrence; an 1829 monochrome print *Portrait of a Seated Lady* by Georges Maile after a painting by Claude-Marie Dubufe (VAMA 36); and a watercolor of *Girl with Candle* by Lucius Rossi.

In 1939, Mrs. Van Alen took two of the prints that hung in this room;[966] it is not known for certain which images were removed, but the Hernandez interior and the engraving of *Miss Ferren* were not listed in the 1940 inventory. Of the eight framed art works listed in the 1938

964. Catalog File, VAMA 4642.

965. The Lucius Rossi, a watercolor of *Girl with Candle* (VAMA 37), is still in the collection.

966. Fred Traudt (attrib), [House Log, Vanderbilt Mansion], 1939-1942, Source V-15, Resource Management Records, ROVA Archives.

inventory, only one can be identified in the 1964 photographs. The *Portrait of a Lady in Armchair* (VAMA 36) is shown on the wall above the dressing table (VAMA 12). That portrait, and the engraving of Mrs. Fitzherbert, are still displayed in the room, on the east wall.

Window Treatments

In 1938, there were "three pairs cotton tapestry window drapes" with "Renaissance lace border" and valances at the windows; these curtain panels and valances are well illustrated by the four 1964 photographs. In 1964, the window treatments were replaced.[967] The canopy, bedspread, curtain panels and valances were reproduced in 1985 using a union cloth ground and the original inserts.[968]

Brackets for a brass curtain rod are attached to each of the wood valance supports; behind each valance, brackets for roller shades and the rod for a pull-up curtain (Austrian blind) are attached to the window trim. A cord cleat for the blind (on the window trim) and a cord pulley for the curtain panels (on the architrave plinth) remain at each window. The tieback hooks match the ones used in the other guest rooms, while the bed canopy hooks match the Empire Room tieback hooks.

Floor Coverings

The original wall-to-wall red carpeting supplied by W. & J. Sloane remains in the room. In 1938, there were two small rugs in the room: a 3'-11" x 5'-4" Kulah Prayer rug, and a 3'-10" x 3' Sultanaband square rug. Mrs. Van Alen removed two rugs from the room in 1938.[969]

Lighting

Five original electric wall brackets supplied by E. F. Caldwell & Co. survive in the bedroom: a pair of two-arm fixtures on the west wall; a pair of single-arm fixtures on the east wall; and a single-arm fixture on the south wall, to the east of the bed. These fixtures are identical to the brackets in the other guest rooms. The wall bracket backplate on the south wall, to the west of the bed canopy drapery, houses an electrical plug receptacle, allowing for a freestanding lamp on the nightstand.

In 1938, there were six lamps in the room. A pair of amethyst glass lamps with silk shades (VAMA 67, 4809) sat on the dresser. On the desk was a lavender china desk lamp with a silk shade (VAMA 29). The nightstand held a brass night lamp with a silk shade. There was also

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967. Albert McClure, Monthly Report, January 1965, "Curatorial Monthly Reports, 1947-1966." The Vanderbilt-era curtain panel (VAMA 4) is of tan printed cotton and linen (union cloth) with a "figured ground of allover triangular dot motif, printed pattern of vertical scrolling floral vines with green leaves and flowers of small dots, interspersed with small floral motifs; border of pink honeycomb fabric appliquéd with off-white bobbin lace picot ribbon forming flowers and leaves; also with appliqué cording of loops and floral vines." The panel trim has a pink header "with woven silk small tan squares, the top edge with scallop cording woven in yellow ombré ribbon forming bows, pink silk fringe." Gheleter, "Textile Collection."

968. *Historic Resource Study* 2000/2008, 146.

969. Fred Traudt (attrib), [House Log, Vanderbilt Mansion], 1939-1942, Source V-15, Resource Management Records, ROVA Archives.

a brass floor lamp with a painted silk shade (VAMA 41). All of these lamps can be seen in the 1964 photographs, and all but the brass night lamp are still in the room.

Communications

Three call buttons in the south wall are set in a silvered brass plate engraved "Butler's Pantry," "Maid," and "3rd Story."

MAUVE ROOM/GREEN ROOM BATHROOM (212)

The bathroom shared by the Mauve Bedroom and second floor Green Bedroom fits between the two rooms in the southeast corner of the north wing. In the earliest McKim, Mead & White plans for the second floor, this bathroom was larger. By the 1897 plan, the west end of the bathroom was moved east to allow for an alcove off of the north wall that included a closet and doorways to this room and the Mauve Bedroom.[970]

HISTORY OF ROOM USE

The Vanderbilts

This room was always used as a bathroom.

Mrs. Van Alen

There is no record of Mrs. Van Alen removing anything from this bathroom.

National Park Service

This bathroom is the only guest bathroom on the public tour. A railing has been inserted in the west doorway.

ROOM DESCRIPTION

Architectural Description

The 15'-5 1/2" x 7'-2 1/2" room includes a doorway in the east wall (to the North Foyer hall) and a doorway in the south wall to the second floor Green Bedroom. A 4'-0" deep angled alcove in the northeast corner accommodates a window opening in the east wall and a doorway to the Mauve Room in the northwest wall.

970. McKim, Mead & White second floor plan (#10). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

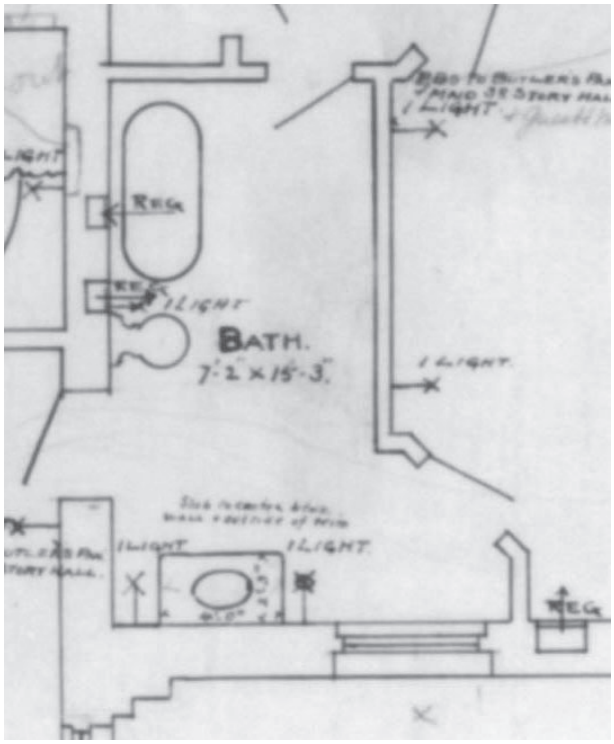


Figure 276. Detail of the bathroom shared by the Mauve and Green Bedrooms from the McKim, Mead & White second floor plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

Architectural Finishes

The bathroom has typical finishes: a tile floor, a 5'-1" high dado, and plaster walls and ceiling with a plaster cove cornice. Painted canvas covers the walls and ceiling. Two-fascia architraves frame the doorways and window. The window opening in the east wall is fitted with a 1/1 chain-hung wood sash.

FURNISHINGS

Furniture

In 1938, this bathroom held a number of pieces of white-painted furniture: a chair (VAMA 46); a costumer (VAMA 44) for robes and clothing; a 22" diameter round table (VAMA 45); and a three-tier stand. There was also a "small painted stand" (VAMA 47). The chair, costumer, and painted stand are now in the room, as well as a shaving stand (VAMA 552).

Decorative Objects

According to the 1938 inventory, the room had a crystal powder jar (VAMA 52) and a purple-and-white glass toilet set with four bottles, a soap dish, a bowl, a tray, and three tumblers



Figure 277. Bathroom shared by Mauve and Green Bedrooms, looking east (left) and west (right). JGWA, 2013.

(VAMA 48-57). These items are currently on exhibit in the room, along with a pentagonal metal waste basket, painted with Oriental scenes (VAMA 64).

Works of Art

The colored print of *Venus et le Jeune Ascagne* (VAMA 60) on the north wall is included in the 1938 inventory. The two colored courtship scenes in gilt frames (VAMA 61, 62) above the bathtub were in this room by 1940.[971]

Floor Coverings

In 1938, there were two purple mohair bathroom mats (VAMA 58, 59).

Window Treatments

The window treatment hardware (VAMA 6457) includes replacement roller shade brackets; a brass rod with brackets attached to the face of the window trim; and a cord cleat on the window trim. The rod and cleat indicate that a pull-up curtain (Austrian blind) was used in

971. VAMA 61 is a print after Daniel Hernandez; VAMA 62 is a print after Lucius Rossi.

the opening. A lace curtain currently hangs in the window. There is no mention of curtains in the 1938 inventory of this room.

Plumbing

A marble sink (VAMA 6991) with a Meyer-Sniffen "Alpha" porcelain basin sits against the east wall, supported by two brass legs. The marble splash includes curved supports for a marble shelf; a marble-framed mirror is positioned immediately above the shelf.

On the south wall are the typical J.L. Mott "Primo" toilet (VAMA 6992) with a wood lid and high water tank, as well as a "Royal" porcelain bathtub (VAMA 6990) marked "49140." The chain from the tank is made up of linked brass rods ending in a celluloid pull.

Bathroom Fittings

There are two towel bars with nickel-plated brackets and glass bars: a single towel bar on the south wall, and a double towel bar on the west wall.

Lighting

There are two original electric wall brackets on the east wall, flanking the mirror above the sink, and one on the south wall. Each has a single scrolled arm and an upright frosted glass shade. No other lighting devices are listed in the 1938 inventory.

SECOND FLOOR GREEN BEDROOM (213)

Though not the smallest of the second floor guest bedrooms (that title belongs to the Small Red Bedroom), this room is the most awkwardly placed guest room; or, depending on one's outlook, most private. It was designed as part of a shared suite with the Mauve Bedroom. Access to the room is through the service hall or through the bathroom that adjoins the Mauve Bedroom.

No known drawings illustrate this room beyond the McKim, Mead & White second floor plans that refer to this space as a "Bedroom."[972] Since the mansion's construction, the room has had several designations. For the original room numbering system, based on the labels on the Blue Bedroom furniture of "Chamber No. 5," and Glaenzer's drawings of the Mauve Bedroom labeled "Bedroom No. 6," this room would be "No. 7." The 1938 inventory includes this space as "Room No. 3 (Small Lavender Room)." A label in the key closet in the Housekeeper's Office identifies this as the Green Room. Previous NPS documents refer to it variously as the Small Mauve Bedroom, Little Mauve Bedroom, or Green Bedroom.

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972. McKim, Mead & White second floor plan (#10). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

There are no photographs from 1938 or 1940 of this room; the earliest images are the three photographs included in the 1964 Furnishings Plan.

HISTORY OF ROOM USE

The Vanderbilts

There is no record of which guest might have used this room. Any guest would have needed to be a companion to the resident of the Mauve Bedroom, or, if the door to the bathroom was locked, then a guest who did not mind direct access from the service stair. The room's size suggests that, if a married couple stayed in the suite, this was the gentleman's room or perhaps a child's room.

The McKim, Mead & White plan of the second floor labels a service call button in Mrs. Vanderbilt's Bathroom as "Maid's Room 2nd Story." If there was ever a room for her maid on this floor, then this room seems to be the only option, but it is unlikely that the maid would share a bathroom with a guest.

Mrs. Van Alen

Mrs. Van Alen took an Oriental rug from the room in 1938.[973]

National Park Service

The National Park Service removed the draperies and bed canopy in 1951[974] and replaced the wallpaper in 1964.[975] After 1964, the carpet and furnishings were removed.

The room is not part of the tour and is currently used as a storage area.

ROOM DESCRIPTION

Architectural Description

The second floor's Green Bedroom is a 14'-8" x 17'-8" rectangular room with a chimney breast projecting from the south wall. A window is centered in the east wall, and a narrower window is positioned at the east end of the north wall. There are three doorways: a west doorway that opens to the service hall; a north doorway to the bathroom that this room shares with the Mauve Bedroom; and a door at the east end of the south wall providing access to a closet.

973. Fred Traudt (attrib), [House Log, Vanderbilt Mansion], 1939-1942, Source V-15, Resource Management Records, ROVA Archives.

974. Albert McClure, Monthly Report, May 1951, "Curatorial Monthly Reports, 1947-1966."

975. Albert McClure, Monthly Report, March 1964, "Curatorial Monthly Reports, 1947-1966."

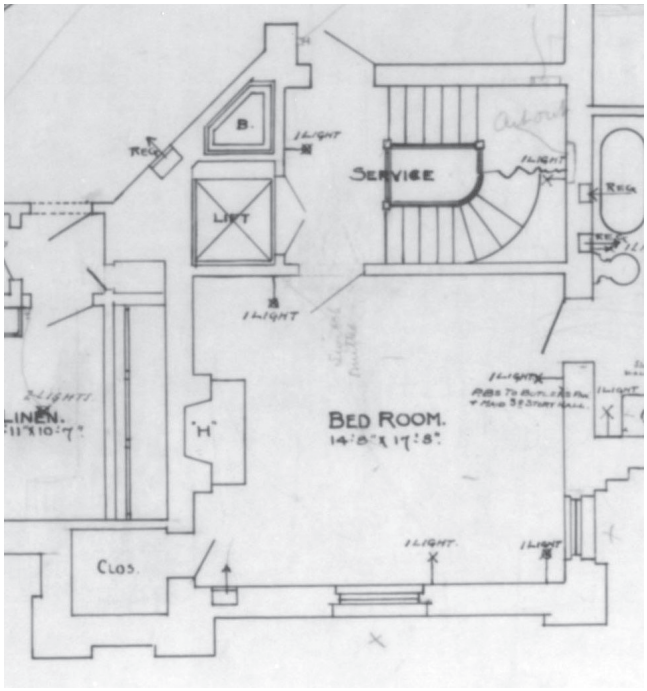


Figure 278. Detail of the second floor Green Bedroom from the McKim, Mead & White second floor plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

Architectural Finishes

The McKim, Mead & White detailing includes a wood floor made up of 2-1/4" wide tongue-and-groove floorboards laid east/west. There are brass sockets along the perimeter of the floor to hold fixing nails for a carpet. The walls are trimmed with a low wood dado and a plaster cornice. Two-fascia wood architraves frame the doorways and both windows. The architraves at the west and north doors are shouldered; the south door's architrave is narrower to fit between the east wall and the chimney breast. All of the door architraves are crowned with denticulated moldings. Above each of the window architraves is a recessed panel and a small crown molding.

The fireplace on the south wall has a grey marble surround and hearth. The carved wood mantel includes an egg-and-dart molding framing the surround. Pairs of consoles support the denticulated mantel shelf. Between the consoles, the egg-and-dart molding steps up to form the base of a frieze with a single horizontal recessed panel.

The door to the service hall is wrapped in rolled, painted canvas for soundproofing. The windows are fitted with 1/1 chain-hung wood sash.

The olive green wallpaper was installed by the National Park Service in 1964.[976] It does not match the remnant of the original embossed green paper in the collection.[977]

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976. Albert McClure, Monthly Report, March 1964, "Curatorial Monthly Reports, 1947-1966."

977. See the park's wallpaper reference collection.

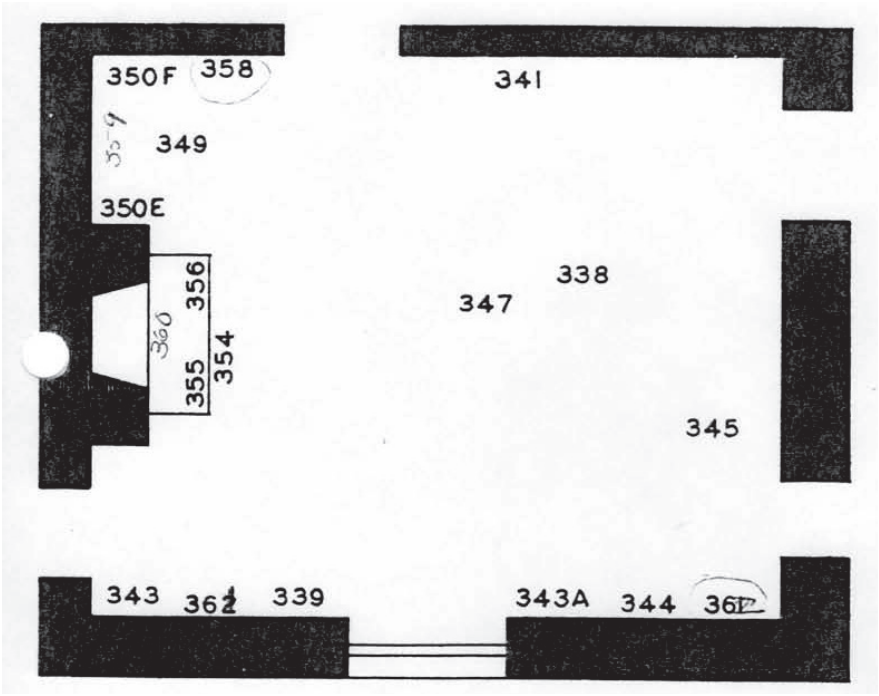




Figure 279. Floor plan of the second floor Green Bedroom from the 1964 Furnishings Plan and photograph by George Chambers, Resource Management Records, ROVA Archives.



Figure 280. Second floor Green Bedroom, 1964. Photograph by George Chambers, Resource Management Records, ROVA Archives.

The southeast closet has a wood floor of 2-1/4" wide floorboards laid north/south. The walls and ceilings are finished in plaster; a baseboard made up of a fascia and a cap molding trims the walls. Paneled wood reveals line the deep door jamb; the opening is framed by a fascia, trimmed with an outer ogee molding. Four tiers of shelving on the south wall are supported by wood cleats. A beaded fascia below the lowest shelf extends along the east, south, and west walls, and supports a wood hanger bar and metal clothes hooks.

FURNISHINGS

Furniture

Original Bedroom Suite

There are only two significant pieces of furniture still in the room: the dresser (VAMA 344) and wash stand (VAMA 349). Both feature the same mottled red marble tops and both retain original or early paper labels inscribed in ink "Chamber No. 7." Inspection of another piece, a Louis XV style writing table (VAMA 426) in the Small Red Bedroom, revealed that it, too has a paper label inscribed "Chamber No. 7." If this room is indeed Chamber No. 7, then these are original furnishings. With the exception of the writing table, they are included in the 1938 inventory of this room.

A full size bed (VAMA 338) that matches the detailing of the dresser and washstand is currently in the Small Red Bedroom; the bed is marked in black stencil "No. 3." Two cane back side chairs (VAMA 343, 343A), now in storage, also match the two original pieces; these chairs retain their original upholstery—the only furniture from the second floor guest rooms to do so. Together these furnishings formed a single suite of bedroom furniture. All are listed in the 1938 inventory of this room. Curiously, the stylistic character of the bed canopy frame (now in storage) and the window drapery supports do not match the bed and other furniture in the same manner found in the other guest bedrooms.[978]

The bed cover and canopy drapery, in storage, use the same fabric as the window treatments. The fragment of the bed hanging (VAMA 6583) from the inside of the valance is a matching silk, with scalloped edging and a two-inch silk fringe.[979] The cloak pins that held back the canopy drapery are spaced at 58" apart, which allows the 51" wide bed (VAMA 338) to comfortably fit.

Other Furniture

The arm chair and chaise included in the 1938 inventory are covered in the same fabric and feature identical upholstery detailing but are in fact very different. The arm chair (VAMA 342),

978. Frank Futral recollects information in the park files indicating that a broken bed or chaise was thrown away during Mrs. Van Alen's ownership or possibly early in the park's history; if it was a bed, it could have been the one missing from this room.

979. Ghelerter, "Textile Collection."



Figure 281. Second floor Green Bedroom, looking south (left) and northwest (below). JGWA, 2012.



now located in the Mauve Room, is a rare example of an upholstered Gothic Revival chair dating to the 1840-50 era. The chaise (VAMA 341), with its turned wood legs in a Louis XVI revival style, is much later than the chair but may also have originated from another house.

A night stand with a red marble top (VAMA 345), in the room in 1938 and 1964, is currently in storage. A writing table painted in pale green enamel paint, in the room in 1938, moved around. It was not in the room in 1940. It appears on the 1964 Furnishings Plan, but is not in the 1964 photographs. The small round two-tier table painted in white enamel (VAMA 347) noted in 1938 had a mate (VAMA 428) in use in the Large Red Bedroom.

Decorative Objects

The 1911 silver inventory identifies a leather-and-silver clock and a matchbox in this room.[980] Neither of those items was recorded in the room in 1938. The earliest photographs, from the 1964 Furnishings Plan, show that some of the items listed in the 1938 inventory were still in place nearly thirty years later. Five of the eight pieces from the "Royal vitreous [china] green wash stand set" (VAMA 350, 6769-6774) are shown on the wash stand (VAMA 349). The brass log rests and folding firescreen are at the fireplace. What may be the "brass night lamp" (without the listed silk shade) sits on the dresser (VAMA 344). A small clock on the mantel does not appear to be the "Theo. B. Starr glass and bronze mantel clock on white marble base" from the 1938 inventory.

Works of Art

Seven framed works of art are included in the 1938 inventory: five prints, a lithograph, and an 1852 oil landscape by F.C. Warren in a gilt frame (VAMA 314). By 1940, two of the prints (an 11" x 13" print of "*Offrande Presents par L'Amour a Fidelite* by Bonnet after Huet" and a small companion print) were no longer in the room.[981]

Four framed works are shown in the 1964 Furnishings Plan photographs. At that time, the oil painting *Mountain Landscape* by F. C. Warren (VAMA 314) was positioned above the Blue Bedroom mantel, replacing the engraving of *Franklin before the Lords* (VAMA 434) that was then in the Large Red Bedroom.

Floor Coverings

A "dark blue and red Shiraz measuring four by five feet" sat on the wall-to-wall carpet in 1938. Mrs. Van Alen removed the rug in 1939.[982] The red wall-to-wall carpet was removed from the room after 1964.

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980. "Silver List," 1911.

981. The prints still in the collection include *Juno Borrowing the Cestus from Venus* by William Ryland after Angelica Kauffman (VAMA 358); *Graces Awakening Cupid* by William Ryland after Angellica Kauffman (VAMA 359); *Lady in Black* (VAMA 360); *Two Goddesses and Winged Putti* (VAMA 361); and *Mademoiselle Lange as Venus* by Hyacinthe Aubre-Lecomte after Anne-Louis Girodet-Trioson (VAMA 362).

982. Fred Traudt (attrib), [House Log, Vanderbilt Mansion], 1939-1942, Source V-15, Resource Management Records, ROVA Archives.



Figure 282. Vanderbilt-era curtain panels from the Green Bedroom. NPS Photo.

Window Treatments

The National Park Service put the Vanderbilt-era curtain panels and bed hangings in storage in 1951.[983] They are pale green figured silk, with a "satin ground, meandering floral vines with roses." The floral design is woven to look like lace.[984]

At each window, the Vanderbilt-era wood curtain pole with decorative finials is supported by wood brackets. Behind the pole is a traverse rod. A brass rod for glass curtains is supported by brackets on the window trim, and there are roller shade brackets on the trim reveal. Each window also has a cord cleat on the trim for a pull-up curtain (Austrian blind) and a pulley on one of the architrave plinths for the operable curtains. One of the Rococo-style tieback hooks that flanked the east opening is missing; there are no tieback hooks at the north window. The bed canopy hooks match the east hook.

Lighting

There are four Vanderbilt-era electrical single arm fixtures: one on the west wall, one on the north wall, and two on the east wall, north of the window. Each fixture has an ornamental backplate with curved arms and upright frosted glass shades.

A brass night lamp with a silk shade (VAMA 346) is listed in the 1938 inventory, along with two desk lamps that sat on the pale green writing table. The two desk lamps were no longer in the room in 1940. In 1964, a lamp without a shade sat on the dresser. There is no longer a freestanding light fixture in the room.

Communications

Two call buttons on the north wall, east of the doorway, are set in a silvered brass plate engraved with "Butlers Pantry" and "3rd Story."

SECOND FLOOR SOUTH FOYER (215)

This Foyer connects the second floor Hall to Mr. and Mrs. Vanderbilts' bedrooms. The McKim, Mead & White drawings do not name the space.[985]

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983. Albert McClure, Monthly Report, May 1951, "Curatorial Monthly Reports, 1947-1966."

984. Ghelerter, "Textile Collection."

985. The McKim, Mead & White drawings that show the South Foyer include a series of second floor plans (#10), the longitudinal section of the house (#6), and details (#79, #80). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

HISTORY OF ROOM USE

The Vanderbilts

This space always functioned as a hallway to Mr. and Mrs. Vanderbilts' bedrooms, but its size, and the uninterrupted east and west walls, also provided a space to exhibit items from the couple's collection. When Whitney Warren made the modifications to the second floor Hall, he may have also added the pair of glazed doors and sidelights in the opening between this Foyer and the Hall to increase the privacy of the Vanderbilts' suite.[986] The doors do not appear in the McKim, Mead & White drawings.

Mrs. Van Alen

Between 1938 and 1940, the teakwood pedestal, the Kowalski oil painting, and the plush lounge were removed.

National Park Service

The National Park Service may have replaced the Hall carpet in 1941, when new carpet was "laid through the Mansion."[987] The South Foyer is part of the public tour. Visitors view Mrs. and Mrs. Vanderbilts' bedrooms through the south doorways.

ROOM DESCRIPTION

Architectural Description

The Foyer that connects the second floor Hall with the south bedrooms is a large, nearly square space with two doors that open north to Mr. and Mrs. Vanderbilts' bedrooms.

Architectural Finishes

The wood floor is covered in replacement red carpet; presumably, the floor is made up of 2-1/4" wide floorboards, laid east/west, like the closet off of the North Foyer. The walls are finished with painted plaster above a paneled wood dado that includes a baseboard and chair rail. At the top of the walls, a wood picture rail is positioned directly below the denticulated cornice. Painted canvas covers the flat plaster ceiling.

Two-fascia shouldered wood architraves, each with a denticulated crown molding at the top of the architrave, frame the doorways to Mr. and Mrs. Vanderbilts' Bedrooms. The south doorway, originally just a wide opening to the Hall, is fitted with a pair of glazed French doors and sidelights; these may have been added by Whitney Warren in 1906.

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986. Based on paint samples taken by Peggy Albee. *Historic Resource Study* 2000/2008, 132 fn 716.

987. Superintendent's Monthly Narrative Report for March 1941, April 1941. Resource Management Records, Superintendent's Monthly Reports.

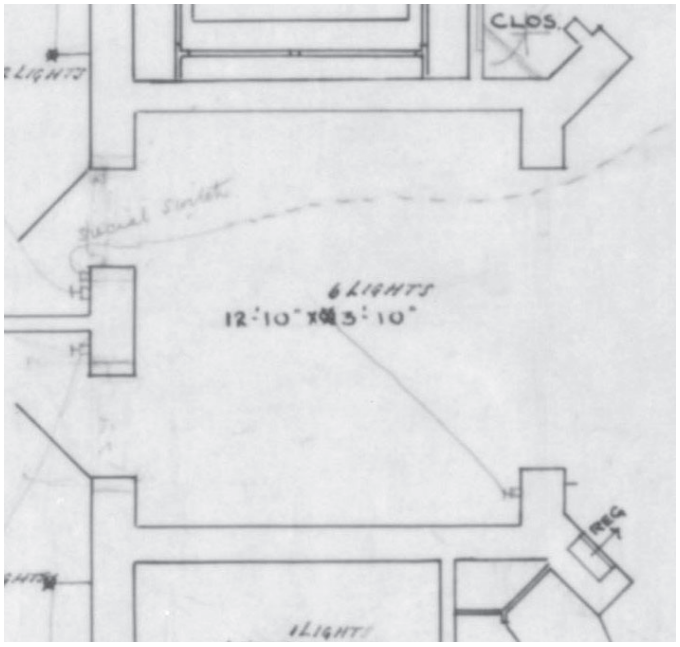


Figure 283. Detail of the South Foyer from the McKim, Mead & White second floor plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

FURNISHINGS

Furniture

The 1938 inventory lists three furnishings: an old fashioned plush lounge with four cushions; a Chinese teakwood pedestal with a marble top; and an Empire style sofa with a mahogany frame and red plush upholstery (VAMA 472).

The 1940 inventory does not include the plush lounge or the teakwood stand, but introduces the Italian walnut table (VAMA 478) that remains in place today.

The 1964 photograph reveals that at that time, the Empire style sofa (VAMA 472) was next to the west wall, while a plush lounge (VAMA 325) was next to the east wall. This was the lounge located in the second floor North Foyer in 1938, when there were two of these lounges in the house. They originated from 693 or 459 Fifth Avenue. The teakwood stand probably has the same history.

Decorative Objects

No small objects are listed in the 1938 inventory. The teakwood stand, probably placed between the doors to the bedrooms, could have held some unidentified item. Or, perhaps it was where a breakfast tray was placed while the bedroom door was opened.

Works of Art

The 1938 inventory lists three works of art in the Foyer: an oil painting by Marie-Francois Firmin-Girard, *Lady in Garden* (VAMA 475) was on the south wall, between the two

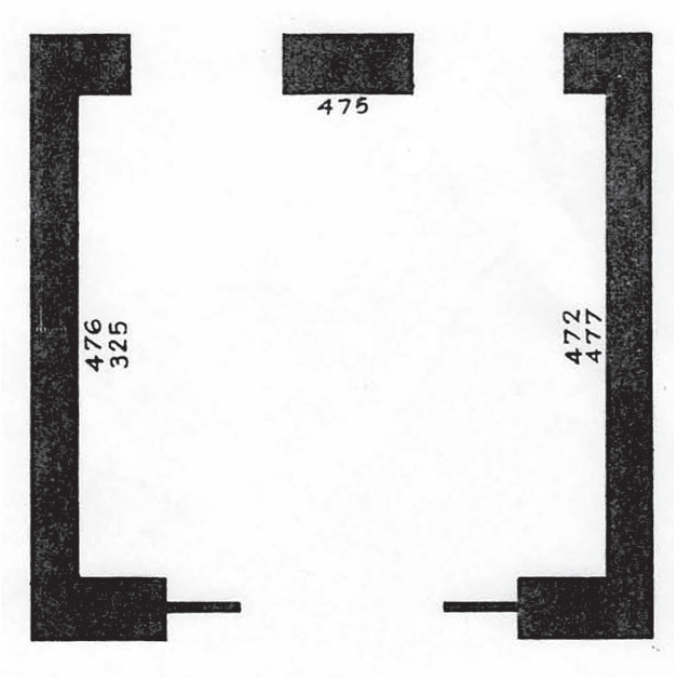




Figure 284. Floor plan of the second floor South Foyer from the 1964 Furnishings Plan and photograph by George Chambers, Resource Management Records, ROVA Archives.



Figure 285. The second floor South Foyer, looking south (upper photograph) and north (lower photograph). JGWA, 2012.

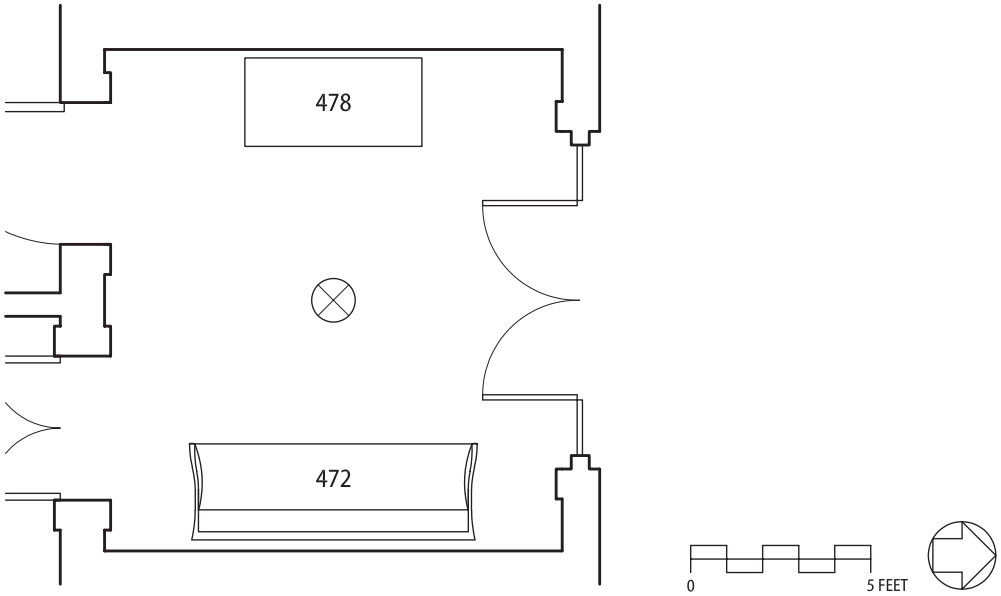


Figure 286. Second floor South Foyer floor plan, showing furniture as arranged in 2012. JGWA.

doorways; an 1880 oil painting of a market scene (VAMA 476) by Paul Wilhelm Keller-Reutlingen on the east wall; and an oil of a *Russian Sleighing Party* by W. Kowalski on the west wall.

By 1940, the Russian scene was replaced by what may be an original or copy of the *Duchess of Cleveland* (VAMA 477).[988] The Lely portrait was probably placed here by Mrs. Van Alen. Similar portraits in matching frames appear in several 1945 photographs of the Drawing Room at Wakehurst.

Floor Coverings

Unlike the North Foyer, there was no red wall-to-wall carpet noted in this space in the 1938 and 1940 inventories. There was a 4'-2" x 6'-6" Kirmen rug in the space in 1938. By 1940, it was no longer in this room.

Window Treatments

There is no evidence of sheers at the glazed doors or sidelights.

988. This painting has not been evaluated by an art historian recently. It is not known if it is a copy of Peter Lely's painting, or one of the multiple copies from his studio.

Lighting

A gilt bronze and cut glass chandelier (VAMA 6945) holds four electric candles. It matches the fixture in the North Foyer.

SECOND FLOOR NORTH FOYER (216)

This Foyer and hall have always connected the second floor Hall with the north guest bedrooms. In the early McKim, Mead & White plans, a wide opening in the west wall allowed direct access to the main stair, and there was no alcove for the Mauve Bedroom and Bathroom doorways. Instead, the architects made the east bathroom smaller, allowing for a five-sided vestibule extending east from the north hall. They also eliminated the opening to the main stair, providing additional privacy to these bedrooms.[989]

HISTORY OF ROOM USE

The Vanderbilts

This space always functioned as a hallway to the two north guest rooms. The decision to build the west wall as a solid surface allowed for large works of art to be displayed.

Mrs. Van Alen

Mrs. Van Alen may have removed the "French style" clock from the Foyer.

National Park Service

The National Park Service replaced the Hall carpet in 1941, when new carpet was "laid through the Mansion."[990] One of the large sofas (VAMA 214 or 215) from the first floor Hall was temporarily placed here, where it is shown in a 1964 photograph. The plush lounge was moved to the South Foyer at that time. The park staff repainted the woodwork in the 1970s and 1980s.[991] The Foyer is part of the public tour. Visitors view the Blue Bedroom and Mauve Bedroom from the north hall.

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989. The McKim, Mead & White drawings that show the evolution for the foyer include a series of second floor plans (#10), the longitudinal section of the house (#6), and details (#79, #80). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

990. Superintendent's Monthly Narrative Report for March 1941, April 1941. Resource Management Records, Superintendent's Monthly Reports.

991. Futral, "Vanderbilt Mansion Architectural Surface Restorations," November 15, 2012.

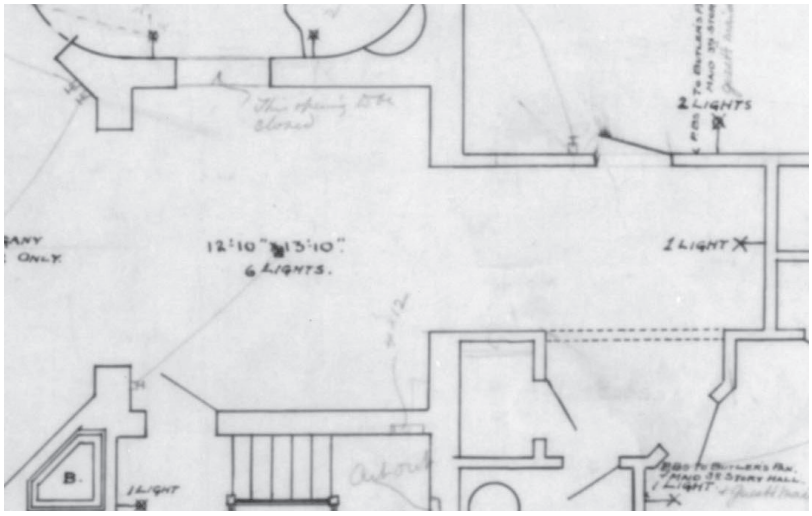


Figure 287. Detail of the North Foyer from the McKim, Mead & White second floor plan. Note the doorway in the west wall "to be omitted." McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

ROOM DESCRIPTION

Architectural Description

The Foyer that connects the second floor Hall with the north guest bedrooms begins with a nearly square space, then extends north in a narrower hall. A doorway in the east wall of the Foyer opens to the service stair. In the north hall, there is a doorway in the west wall, leading to the Blue Bedroom. An arched five-sided alcove in the east side of the hall has three doorways that provide access to the Mauve Room, its bathroom, and a closet.

Architectural Finishes

The wood floor is covered in reproduction red carpet; presumably, the floor is made up of 2-1/4" wide floorboards, laid east/west, like the closet off of the north hall. The walls are finished with plaster above a paneled wood dado that includes a baseboard and chair rail. At the top of the walls, a wood picture rail is positioned directly below the denticulated cornice. Painted canvas covers the flat plaster ceiling.

Two-fascia shouldered wood architraves, each with a denticulated crown molding at the top of the architrave, frame the doorways to the service stairs, the Mauve Bedroom, and the Blue Bedroom. The openings to the bathroom and closet do not have the crown molding overlintels.

The closet on the south wall of the east alcove has a wood floor of 2-1/4" wide floorboards, laid north/south. The plaster walls are trimmed with a wood baseboard made up of a fascia splash and a cap molding. Four tiers of shelving on the south wall are supported by wood cleats on the east and west walls. A wood fascia positioned immediately below the lowest shelf extends along the east, south, and west walls. Metal clothes hooks are mounted to the board.

FURNISHINGS

Furniture

The 1938 inventory records only three pieces of furniture in this Foyer: a golden oak three-tier serving table (VAMA 323); a French, Louis XVI-style, walnut and gilt trimmed table with a breccia marble top (VAMA 324); and an "old-fashioned" plush lounge with four cushions (VAMA 325). The plush lounge was one of a pair. The other was in the South Foyer in 1938 but had been removed by 1940. These pieces may have originated in the Vanderbilts' New York City townhouse at 459 Fifth Avenue, or their residence at 693 Fifth Avenue. The oak serving table (VAMA 323) may also have an earlier history of use in one of the townhouses.

The 1938 inventory for the closet off of the north hall included two round tables, both finished in white enamel; these were probably used as tables in the guest rooms as needed.

Decorative Objects

In the 1938 inventory, there was a "French style" brass clock, a pair of decorated china vases (VAMA 330, 331) and an India rose marble incense burner (VAMA 332). The closet had two brass watering cans. By 1940, the clock was gone. The two vases were still in the Foyer in 1964; they were relocated to the Blue Bedroom for their protection. The marble incense burner, supported on a French bronze champlevé enamel base, is still displayed in this space.[992]

Works of Art

The three paintings in the 1938 inventory remain in the North Foyer. William Adolphe Bougereau's 1881 oil painting *Approaching Storm* (VAMA 334) hangs on the east wall of the Foyer. The impressive, large oil painting by Adolf Shreyer, *Russian Troika in Snow* (VAMA 335) is displayed on the opposite wall. At the north end of the north hall hangs an 1882 oil painting of *Choir Boys* by Villegas (VAMA 333). Frederick initially intended to hang these paintings in the Living Room.[993]

Frederick's father, William H. Vanderbilt, owned paintings by all three of these artists, and displayed them at his New York City mansion at 640 Fifth Avenue.[994]

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992. VAMA 332 may be from the William Henry Vanderbilt residence. Catalog File, VAMA 332.

993. Frederick Vanderbilt to Stanford White, July 1, 1899, Stanford White Papers.

994. Mr. Vanderbilt's father, William H. Vanderbilt owned two other paintings by Schreyer and displayed them in his house on Fifth Avenue in New York City. Catalog File, VAMA 333, 334, and 335; and George Barrie and Edward Strahan, *Mr. Vanderbilt's House and Collection*, Japan ed. Part I (Boston, New York, Philadelphia: George Barrie, 1883–1884), 16, 60, 64.



Figure 288. Second floor North Foyer, 1940. Traudt Family Album, ROVA Archives.

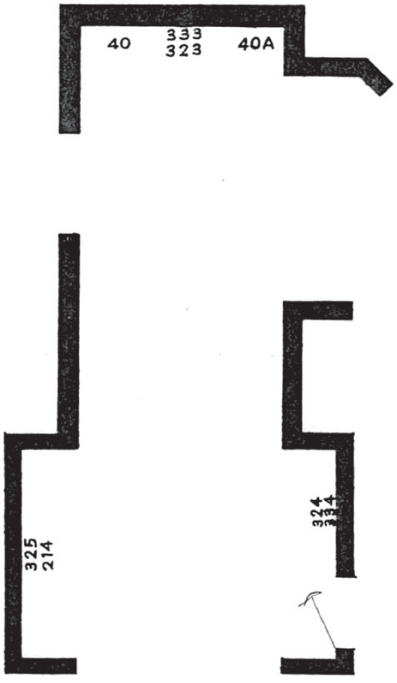


Figure 289. Floor plan of the second floor North Foyer from the 1964 Furnishings Plan.



Figure 290. The second floor North Foyer, looking north. JGWA, 2012.

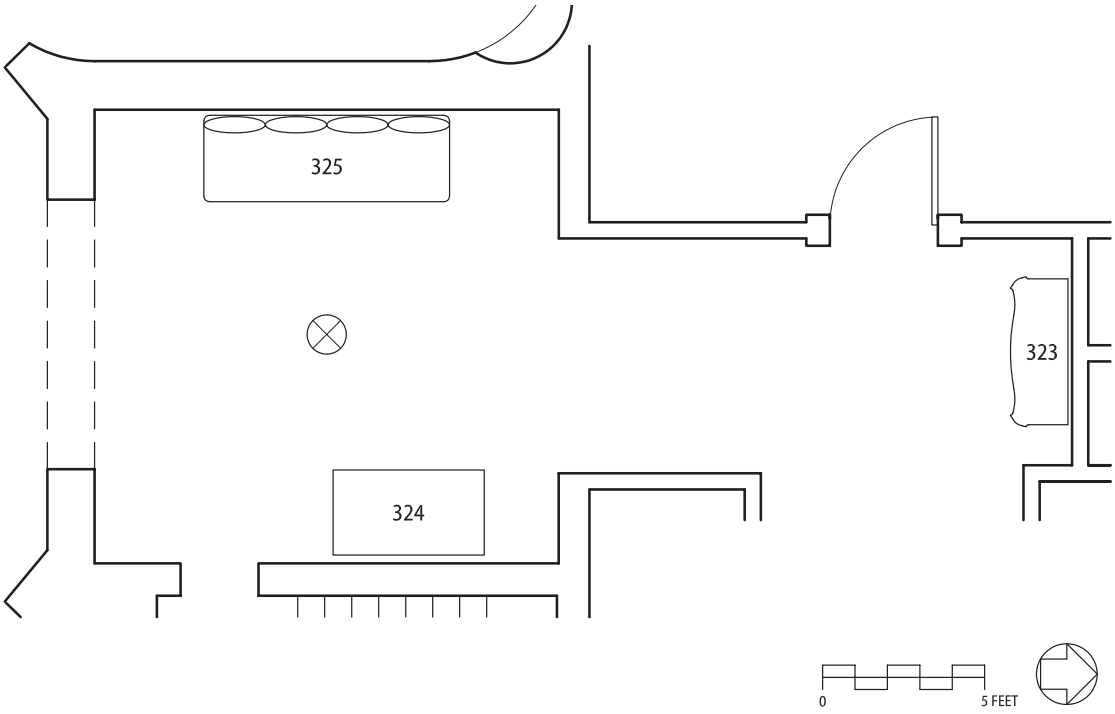


Figure 291. Second floor North Foyer, showing furniture as arranged in 2012. JGWA.

Floor Coverings

The floor was covered in forty yards of red carpet, and there was a 7'-8" x 11'-3" Kirmen rug on that carpet in 1938. The Kirmen rug was removed by 1940. The National Park Service replaced the wall-to-wall carpet in 1941.[995]

Textiles

In 1938, a pair of "Italian Red Velvet Portieres" hung in the south opening to the second floor Hall. The portieres were removed by 1940. An inspection of the opening did not reveal how the curtains were placed in the doorway.

Ten feather pillows were stored in the north hall closet in 1938.

Lighting

A gilt bronze and cut glass chandelier (VAMA 6946) holds four electric candles. This fixture matches the chandelier in the South Foyer.

RED BEDROOMS BATHROOM (220)

The bathroom immediately south of the Large Red Bedroom was shared by both Red Bedrooms. In the 1897 McKim, Mead, and White second floor plan, a door in the east wall leads to a passage from the main Hall.[996] There is no door in that wall, and closets now fill what was to be the passage. To verify if the door was ever constructed, the National Park Service took paint samples from the bathroom; the analysis found the same paint layers on the east wall as on the other walls, indicating that the room was constructed without an east doorway.[997]

HISTORY OF ROOM USE

The Vanderbilts

This room was always used as a bathroom by the occupants of the Red Bedrooms.

995. Superintendent's Monthly Narrative Report for March 1941, April 1941. Resource Management Records, Superintendent's Monthly Reports.

996. McKim, Mead & White second floor plan (#10). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

997. *Historic Structure Report* (Partial Draft), 2010.

Mrs. Van Alen

There is no record of Mrs. Van Alen removing anything from this bathroom.

National Park Service

The bathroom is not part of the public tour.

ROOM DESCRIPTION

Architectural Description

The 5'-9 1/2" x 11'-5" long, narrow room includes one doorway in the north wall (to the Large Red Bedroom) and a narrow window set low in the west wall.

Architectural Finishes

The bathroom has typical finishes: a tile floor, a 5'-1 1/2" high dado, and plaster walls and ceiling with a plaster cove cornice. Painted canvas covers the walls and ceiling. Two-fascia architraves frame the doorways and window. The window opening in the west wall is fitted with a single-light sash that slides up into a pocket.

FURNISHINGS

Furniture

In 1938, this bathroom included a white painted chair (VAMA 466); a white painted costumer, and a small painted stool.

Decorative Objects

The 1938 inventory of the Large Red Bedroom lists a set of rose glass toilet articles: a soap dish, a small bowl, four tumblers, two powder jars, and a large tray. By 1940, there was a metal soap/sponge holder (VAMA 467), a single glass powder jar, two of the tumblers, the soap dish, and a waste paper basket.

Floor Coverings

In 1938, there were two rose-colored mohair bathroom mats (VAMA 468, 469).

Window Treatments

The 1938 inventory makes no mention of curtains in this room. Small L-brackets at the top of the trim supported a flat rod for sheers. A roller shade currently hangs in the opening. There are brackets for a roller shade and brackets for a rod that supported a pull-up curtain (Austrian blind), and a cord cleat on the north window jamb for the pull-up curtain.



Figure 292. The bathroom shared by the Red Bedrooms, looking west (left) and southeast (right). JGWA, 2012.

Plumbing

All of the plumbing fixtures are on the south wall: a lavatory with a Meyer-Sniffen "Alpha" porcelain basin set in a marble slab (VAMA 6998); a Royal porcelain bathtub marked "49147" (VAMA 6997); and a J.L. Mott "Primo" toilet with a wood seat and high wall tank with a brass pull suspended on linked brass rods (VAMA 6996). The lavatory's marble splash includes curved supports for a marble shelf; a marble-framed mirror is positioned immediately above the shelf.

Bathroom Fittings

Directly above the sink is a marble backsplash with curved brackets that support a marble shelf. A white marble shelf/backsplash and a mirror framed in white marble are mounted to the south wall, above the sink. There is a double towel bar on the south wall, above the bathtub, with nickel plated brackets and glass rods.

Lighting

A Vanderbilt-era electric wall bracket is mounted to the south wall, east of the sink; a second bracket is on the west wall. Each has a scrolled arm and an upright frosted glass shade. No other lighting devices are listed in the 1938 inventory.

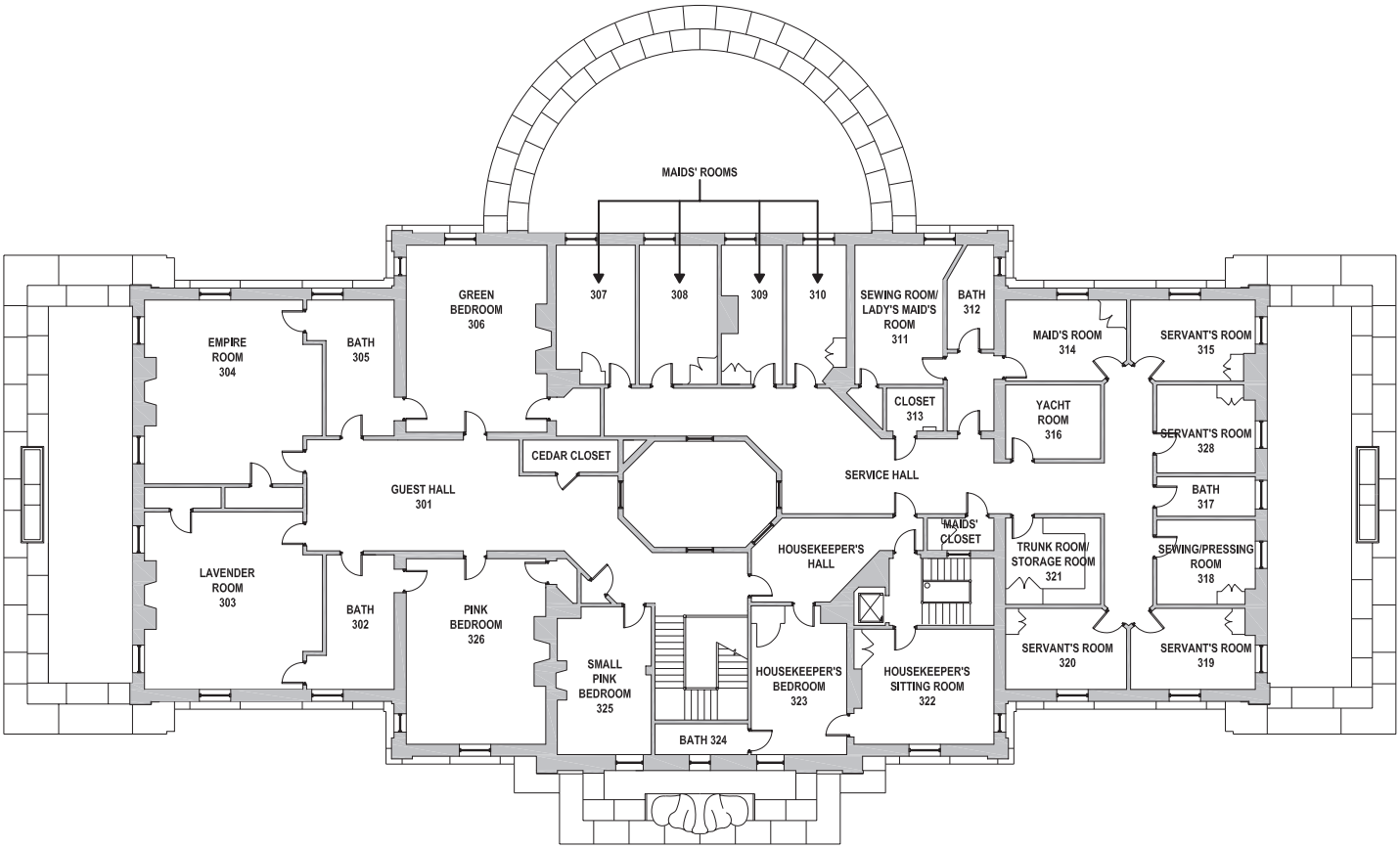


Figure 293. Vanderbilt Mansion third floor key plan. JGWA, 2014.

THE THIRD FLOOR GUEST ROOMS

In the plans for the Langdon mansion renovations, only the center section had a third story, which was assigned to the staff. The revised design for the new mansion provided a full third story across the entire structure, with five guest rooms at the south end of the floor. McKim, Mead & White's choice of eighteenth-century English Georgian detailing on the second floor extended up through the Guest Stair into the third floor Guest Hall and surrounding rooms.

While all of the second floor guest rooms featured uniformly French-style Glaenzer-related furnishings, each of the third floor guest rooms had its own unique character. In some instances the furnishings appear to have been newly purchased for the room, but some rooms were furnished with pieces previously used by Frederick and Louise in other residences.

The guest room window treatments followed the precedent set by the second floor, with a combination of practical roller shades, operable pull-up curtains (Austrian blinds), and handsome operable curtain panels and valances.

GUEST HALL (301)

This irregularly configured hall provides access to the five third floor guest rooms. A spacious Colonial Revival stair ascends in three runs from the second floor Hall. The McKim, Mead & White third floor plan designates the space as the Guest's Hall.[998]

HISTORY OF ROOM USE

The Vanderbilts

This Hall led to the third floor guest rooms. It was furnished in an eclectic selection of pieces that originated from the Vanderbilts' New York townhouses at 693 and 459 Fifth Avenue. The cedar closet immediately south of the light well appears as an addition on the McKim, Mead & White plan. A handwritten note on the plan states that it was ordered by Mr. Vanderbilt on December 1, 1896.

National Park Service

The small labels above the doorways that identify the keys for those doors are presumed to date to the World War II period, when the third floor housed the Secret Service and Military

998. The McKim, Mead & White drawings that show the Guest Hall include the third floor plan (#11), a transverse section (#5), and a longitudinal section (#6). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

Police. The canvas on the walls was repainted before 1977. The Guest Hall is not part of the public tour. The carpet and furnishings are in storage.

ROOM DESCRIPTION

Architectural Description

The two main hallways on the third floor wrap around an enclosed central octagonal light well. The hall to the east and south of the light well is the Guest Hall. A partition at the north end of the east wall of the light well separates this space from the housekeeper's hall and the service quarters. To the east is the stairwell for the guest stair from the second floor. The Guest Hall angles around the light well and then extends south in a large rectangular space. There is a cedar closet on the west wall, directly south of the light well, and a small angled closet in the southeast corner of the north end, immediately west of the Small Pink Room.

At the north end of the Hall, there is a doorway to the housekeeper's hall in the north wall; a doorway to the Small Pink Room in the east wall (south of the stairwell); and a doorway to the angled closet immediately west of the Small Pink Room. The south end of the Guest Hall has two doorways in the east wall, opening to the Pink Room and a bathroom; two doorways in the south wall to the Lavender Room and the Empire Room, two doorways in the west wall to the Green Bedroom and a bathroom; and the doorway to the cedar closet. Natural light is provided by two window openings in the east and southeast walls of the light well, and by two laylights: one at the south end of the Guest Hall and one over the stairwell.

Architectural Finishes

Like the other third floor rooms, this space features a cornice, baseboard, and door and window architraves designed by McKim, Mead & White. The 2-1/2" wide tongue-and-groove floorboards are laid north/south. Brass sockets along the perimeter of the wall held the fixing nails that fastened the Vanderbilt-era carpet. The walls are trimmed with a 3'-0 1/2" high dado that continues from the stairwell; it includes a baseboard, one tier of horizontal raised panels, and a chair rail. Above the dado, the walls are finished in painted canvas. A wood picture rail is positioned directly below the denticulated cornice. Two-fascia wood architraves frame the doorways.

The window openings in the light well walls have one-fascia architraves. The windows sit directly above the dado, with the chair rail forming the sills; they are fitted with 1/1 double-hung wood sash with frosted glass lights. The laylights have nine-light sash with operating strings that are fastened to nearby door architraves.

In the stairwell, the railing and balusters continue across to the north wall.

The angled closet in the southeast corner of the north end has a wood floor of 2-1/4" wide floorboards laid north/south. The walls and ceiling are finished in plaster; a baseboard made up of a fascia and a cap molding trims the walls. Three tiers of triangular wood shelves

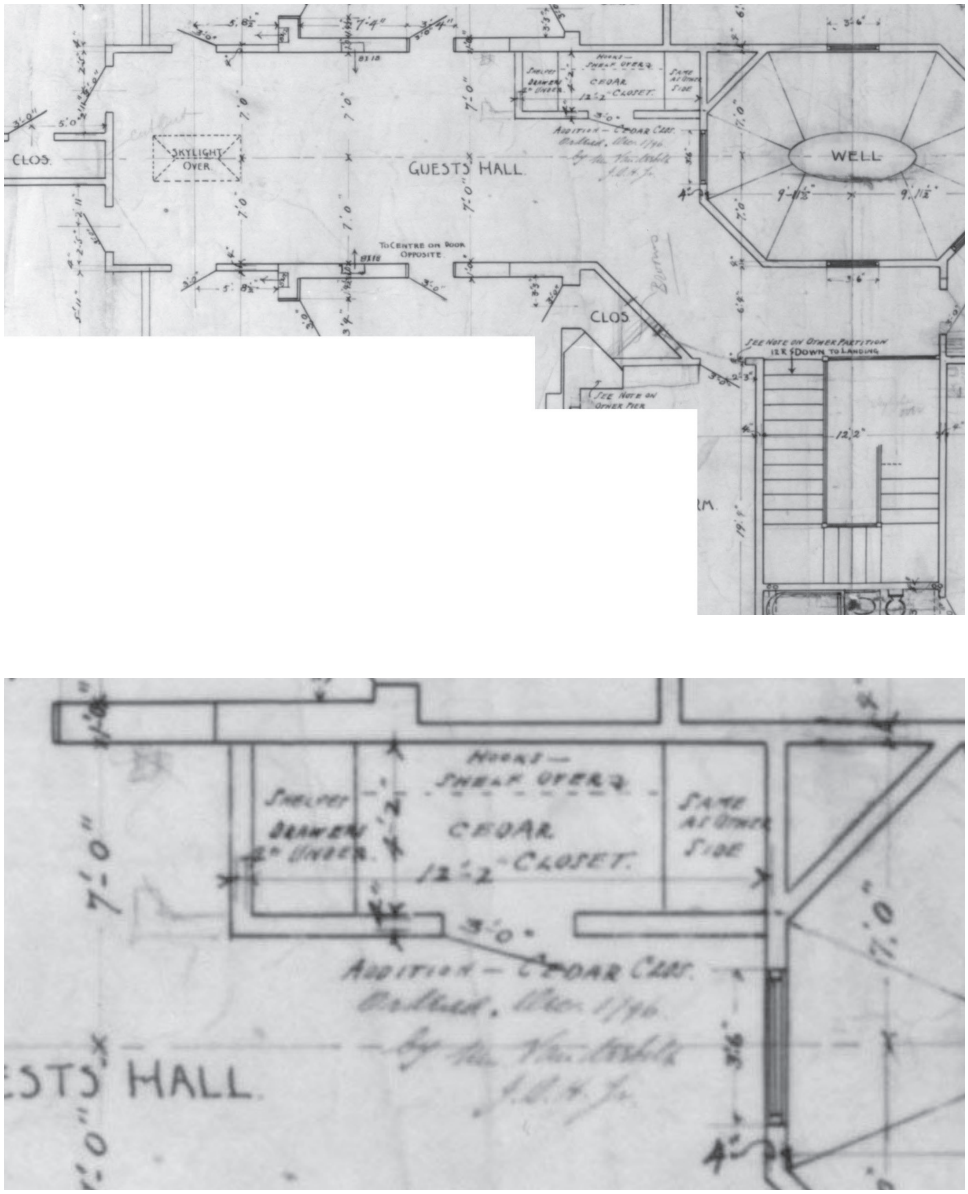


Figure 294. Detail of the Guest Hall from the McKim, Mead and White third floor plan, and detail of the notes for the cedar closet. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

are supported by wood cleats. Directly below the lower shelf is a beaded fascia board that extends along the south and east walls and supports metal hooks.

The 11'-9" x 3'-10 1/2" cedar closet is lined in vertical tongue-and-groove cedar boards. Three-drawer units are built into the north and south ends of the closet. Above each unit are four tiers of deep shelves supported by wood cleats. Near the ceiling, a shelf extends along the north, west, and south walls. Double clothes hooks are screwed into the base of that shelf. A fascia board directly below the shelf supports regular clothes hooks.

FURNISHINGS

Furniture

The furniture listed in the 1938 inventory for this space seems to be a diverse collection of older pieces from other locations. The walls were lined with a number of seating pieces, including two ebony side chairs with inlay backs; two "French style needlework tapestry armchairs;" and four "old fashioned green plush chairs" (VAMA 217-220). There was also a pair of "Old Italian high-back armchairs" with walnut frames and eagle finials (VAMA 381, 382) that Stanford White brought from Venice.

The ebonized, inlaid side chairs (VAMA 212-213) came from the Music Room in 459 Fifth Avenue. The four green plush chairs also originated at 459 or 693 Fifth Avenue. Along with the chairs there were three tables in 1938: a mahogany three-tier stand; a "Spanish Vargeno table in walnut;" and a small veneered table with a drawer. The Spanish table (VAMA 478) may have come from Sonogee; an "Umbrian walnut table" was stored in that attic when Mrs. Vanderbilt died.[999]

An "old-style red plush" three-fold screen held family photos; that screen (or one similar to it) can be seen in the photograph of the Parlor at 459 Fifth Avenue. In 1890, Duveen Brothers supplied a "Four fold Portrait screen" for 459 Fifth Avenue.[1000]

By 1940, the screen, the needlework tapestry armchairs, and the veneered table were no longer in the house. Some of the remaining pieces appear in the 1964 photographs of the Hall. The Spanish table was set against the east wall, and the three-tier stand sat between the two south doorways. The four old-fashioned green plush chairs and one of the two large sofas (VAMA 214, 215), introduced from the first floor Hall, were arranged along the walls.

Decorative Objects

A glazed earthenware jardinière that sat on a teakwood stand was in this space in 1938. It did not appear in the 1940 inventory. A 1942 floor plan notes that it was given to Vassar College.[1001]

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999. Estate of Louise H. Vanderbilt Warranty and Inventory.

1000. "Frederick Vanderbilt," Duveen Ledger (Uncle Henry's, New York), 1887–1890, Duveen Brothers Records, New York Series I.A. New York House, 1886–1960, Box 2 Reel 2.

1001. NPS, "Third Floor Furniture Plan, May 1942."



Figure 295. Third floor Guest Hall, 1940. Traudt Family Album, ROVA Archives.

Works of Art

In 1938 and 1940 there were seven framed works of art displayed in this Hall: a French engraving of *Marabeau Arrive Aux Champs Elysees* by Louis Joseph Masqualier (VAMA 209)[1002]; two watercolors by A.B. Frost; a watercolor of a *Hunting Scene* by Tavernier; an unsigned watercolor of a *Coaching Scene* (VAMA 204A)[1003]; an unsigned print of a hunter; and a watercolor of *Hunting Dogs* by T. Blinks.

One Flemish tapestry panel and a large Spanish fifteenth-century "ruby velvet wall hanging" were in the Hall in 1938. By 1940, there were two Flemish Verdure tapestries; they are shown on the east and west walls in the 1964 photographs. The Spanish panel (VAMA 223) remains in place on the east wall of the stairwell.

1002. According to the catalog file, the Masquelier print was hanging on the south wall, below the light fixture, when it was removed from the Hall. Catalog File, VAMA 209.

1003. In 1959, this print was hanging on the west wall, next to the cedar closet. Catalog File, VAMA 204A.



Figure 296. Guest Hall, 1964. Photograph by George Chambers, Resource Management Records, ROVA Archives.

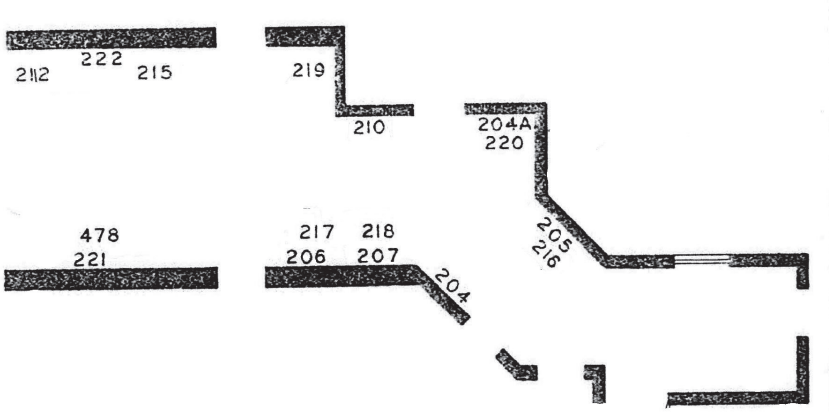


Figure 297. Floor plan of the third floor Guest Hall from the 1964 Furnishings Plan.



Figure 298. Third floor Guest Hall, looking south (upper photograph), and north (lower photograph). JGWA, 2013.

Floor Coverings

The floor was covered in a rose ground, wall-to-wall carpet with a bold floral trellis pattern and a rope border matching that on the Main Stair. The carpet is now in storage. The perimeter of the floor retains the brass sockets used to secure the carpet.

Window Treatments

Both window openings retain two pairs of Vanderbilt-era roller shade brackets, and two sets of curtain rod brackets.

Lighting

There are three Vanderbilt-era electric wall brackets: one on the west wall, across from the stair landing; one on the east wall, north of the doorway to the Pink Bedroom, and one centered on the south wall. Each fixture has two single scrolled arms and upright frosted glass shades. The Vanderbilt-era suspended pipe fixture on the ceiling of the cedar closet has an opal glass disk shade.

PINK/LAVENDER ROOMS BATHROOM (302)

The bathroom in the northeast corner of the south wing connects to the Lavender Bedroom and Large Pink Bedroom. Presumably, the occupant of the Small Pink Bedroom would also use this bathroom. The existing layout of the room matches the "Bath" shown in the 1897 McKim, Mead & White third floor plan.[1004]

HISTORY OF ROOM USE

The Vanderbilts

During the Vanderbilts' occupancy, this room was always used as a guest bathroom. If Mr. Vanderbilt did stay in the Pink Room during the 1935 renovations, then he may have used this bathroom.

Mrs. Van Alen

There is no record of Mrs. Van Alen removing items from this room.

1004. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

National Park Service

In World War II, the bathtub was removed and two shower stalls installed for the Secret Service/Military Police.[1005] A ceiling fixture, switch, electrical outlet, and a wood rail with clothes hooks appear to date to that same period. The bathroom is not part of the public tour.

ROOM DESCRIPTION

Architectural Description

The L-shaped room is 8'-9" x 17'-5" with a 2'-6 1/2" deep extension at the east end of the south wall. A doorway in the west wall leads to the Hall; a doorway in the north wall opens to the Large Pink Bedroom; and a south doorway opens to the Lavender Bedroom. There is a window in the east wall.

Architectural Finishes

The bathroom has typical finishes: a tile floor, a 5'-1 1/2" high dado, and plaster walls and ceiling with a plaster cove cornice. Painted canvas covers the walls and ceiling. Two-fascia architraves frame the doorways and window. The window opening in the east wall is fitted with a 1/1 sash.

FURNISHINGS

A 1964 photograph is the earliest known image of the bathroom.

Furniture

In 1938, this bathroom included two white enameled chairs (VAMA 169-170) and a white enamel table (VAMA 171). There was also a painted costumer (VAMA 172) and a white three-tier stand (VAMA 173). The 1942 plan based on Theresa Farley's memories of the room shows the table, chairs and costumer along the south wall, and the stand near the window.

Decorative Objects

The bathroom was equipped with a shaving mirror, set in a nickel-plated frame (VAMA 174) in 1938, as well as a four-piece "white and gilt china toilet set." The 1940 inventory lists the same objects. The 1942 floor plan adds that the toilet set was by Minton.[1006]

Floor Coverings

In 1938, there were three mohair bathroom mats (VAMA 175–177).

1005. No record has been located to indicate if the bathtubs were disposed of or given away.

1006. NPS, "Third Floor Furniture Plan, May 1942."

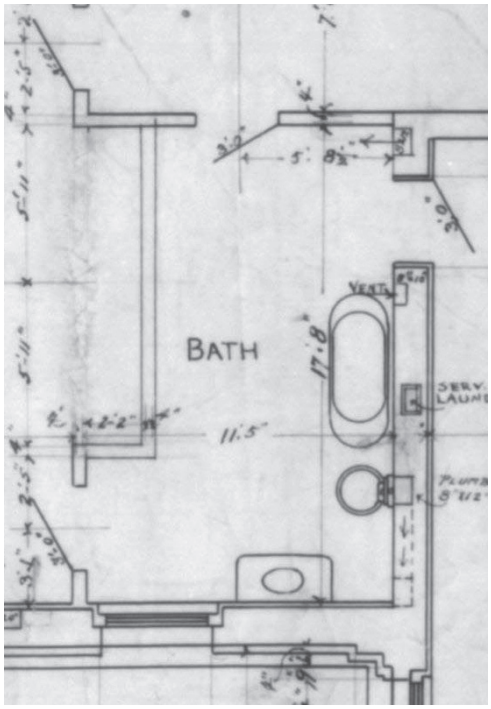


Figure 299. Detail of the southeast bathroom from the McKim, Mead and White third floor plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.



Figure 300. Pink and Lavender Bedrooms' Bath, 1964. Photograph by George Chambers, Resource Management Records, ROVA Archives.



Figure 301. The bathroom shared by the Pink Room and Lavender Room, looking east (left), and north (right). JGWA, 2013.

Window Treatments

The window treatment hardware (VAMA 6403) includes brackets for a metal curtain rod (which may post-date the Vanderbilts) and a modern traverse rod with curtains. A bent cord cleat for a pull-up curtain (Austrian blind) remains on the trim. The storm sash hides evidence for roller shade brackets. The 1938 inventory makes no mention of curtains in this room.

Plumbing

A Vanderbilt-era lavatory with a Meyer-Sniffen "Alpha" porcelain basin set in a marble slab (VAMA 7006) is positioned against the east wall. The marble splash includes curved supports for a marble shelf; a marble-framed mirror is positioned immediately above the shelf.

The Vanderbilt-era J.L. Mott "Primo" toilet on the south wall (VAMA 7007) has an original high water tank and a later seat and lid (marked "Beneke"). The chain from the tank is made up of linked brass rods ending in a celluloid pull.

The bathtub was removed from its location near the south wall and two shower stalls installed in its place in 1943. The stalls are enclosed with sheet metal partitions and have cast-concrete floors.

Bathroom Fittings

A double towel bar on the south wall has nickel-plated brackets and two glass rods.

Lighting

Two original wall brackets flank the sink/mirror on the east wall. Each fixture has a single scrolled arm and an upright frosted glass shade. A ceiling fixture with a pill box shade of opal glass appears to date to the World War II modifications. Wire mold extends from the fixture to a switch near the west doorway. Similar wire mold runs between an original fixture and an electrical outlet on the east wall.

LAVENDER ROOM (303)

The Lavender Bedroom (named for the original color of the wallcovering) is one of the two large guest rooms that extend across the south end of the third floor. In the 1938 inventory, the room is called "Top Floor Guest Room No. 3." The only McKim, Mead & White drawing that refers to this room is the plan of the third floor (where this room is designated as a guest room).[1007] This room shares the adjacent bathroom with the slightly smaller Pink Bedroom (326).

HISTORY OF ROOM USE

The Vanderbilts

This room, used as a guest bedroom, is most noted for the suite of Herter Brothers oak bedroom furniture.

Mrs. Van Alen

Mrs. Van Alen removed a set of andirons from the room.[1008] She may have placed some furnishings here that were removed from 1025 Fifth Avenue.

National Park Service

The installation of showers in the adjacent bathroom suggests that this room was used during the World War II era. The small labels above the doorways that identify the keys for those doors are presumed to date to that time. If this room was used by the Roosevelt staff, the

1007. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

1008. Fred Traudt (attrib), [House Log, Vanderbilt Mansion], 1939-1942, Source V-15, Resource Management Records, ROVA Archives.

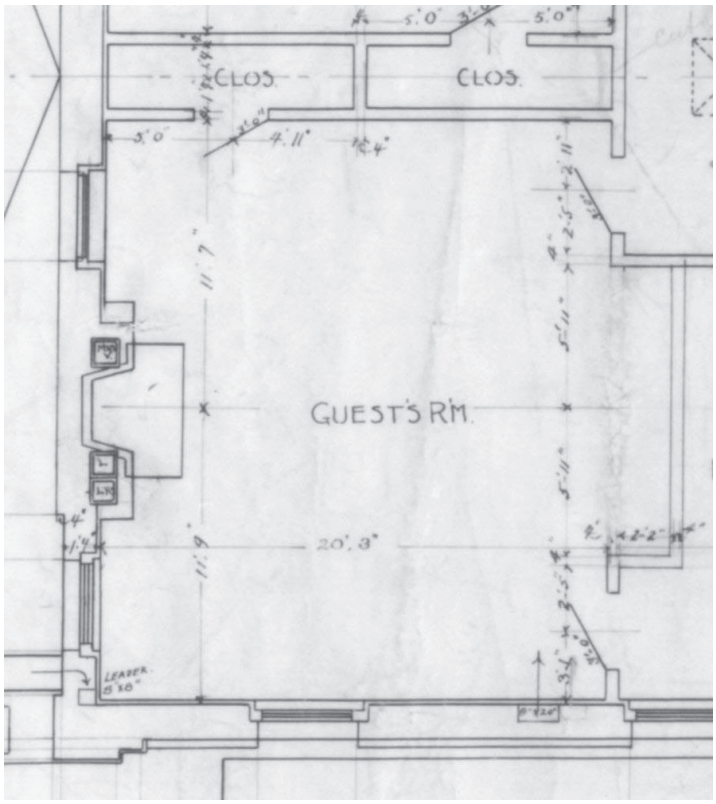


Figure 302. Detail of the Lavender Room from the McKim, Mead and White third floor plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

Herter furniture suite was removed and stored in the basement, then brought back up in November of 1945.[1009] The Lavender Bedroom is not included on the public tour of the house.

ROOM DESCRIPTION

Architectural Description

The Lavender Bedroom is a 22'-6" x 20' rectangular room with a 2'-6" deep bed alcove in the north wall and a chimney breast centered on the south wall. Two doorways in the north wall lead to the Guest Hall and a bathroom. A doorway in the west wall opens to a southwest closet. There are two windows in the south wall and a window in the east wall.

Architectural Finishes

Like the other third floor rooms, this space features a cornice, baseboard, door and window architraves, and mantel designed by McKim, Mead & White. The 2-1/2" wide tongue-and-groove floorboards are laid north/south. Brass sockets along the perimeter of the wall held the

1009. Snell, "Administrative History," 101.

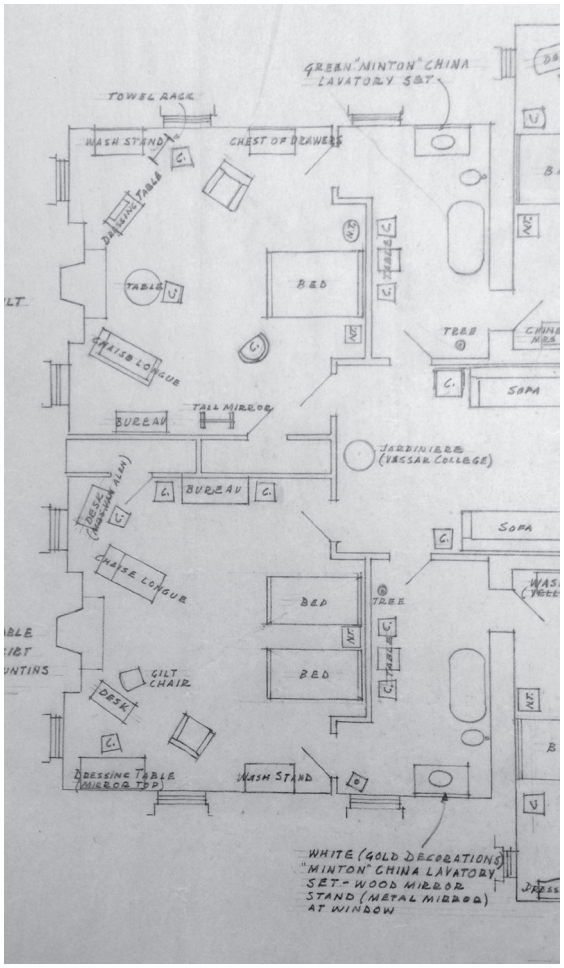


Figure 303. Detail of the third floor's south bedrooms and bathrooms, from a floor plan drawn in 1942 and based on an interview with Theresa Farley. Detail from NPS, "Third Floor Furniture Plan, Prepared through the cooperation of Mrs. John Farley, Hyde Park, NY, May 1942," Resource Management Records, ROVA Archives.

fixing nails that fastened the Vanderbilt-era carpet. The walls are trimmed with a low, 1'-6 1/2" wood dado that includes a baseboard and cap molding.

Above the dado, handsome chintz *Toile de Jouy* fabric covers the plaster walls. The pattern, *Oiseaux et écureuils* (Birds and squirrels) was designed by Jean-Baptiste Huet for Oberkampf, ca. 1806.[1010] The fabric's original color, now faded to brown, inspired the room's name of the "Lavender" Bedroom; evidence of that color survives behind the tape borders and on the skirt (VAMA 6584, now in storage) that was fastened to the washstand. The plaster ceiling is covered in painted canvas.

A wood picture rail is positioned directly below the denticulated cornice. Two-fascia wood architraves frame the doorways and windows. The window openings sit above paneled aprons; they are fitted with 1/1 double-hung wood sash.

1010. Mélanie Riffel, Sophie Rouart, Marc Walter, *Toile de Jouy: Printed Textiles in the Classic French Style* (London: Thames and Hudson, 2003), 136.



Figure 304. Lavender Room, 1940. Traudt Family Album, ROVA Archives. The image is reversed.

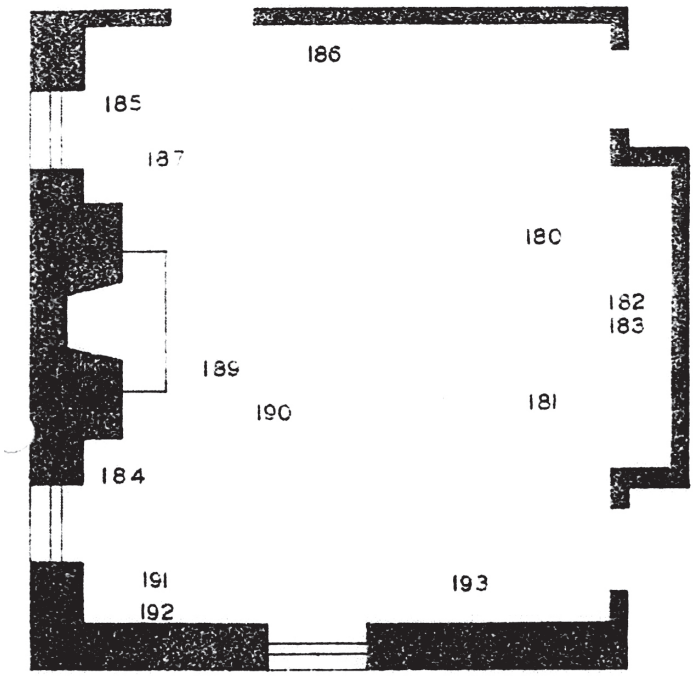


Figure 305. Floor plan of the Lavender Room from the 1964 Furnishings Plan.

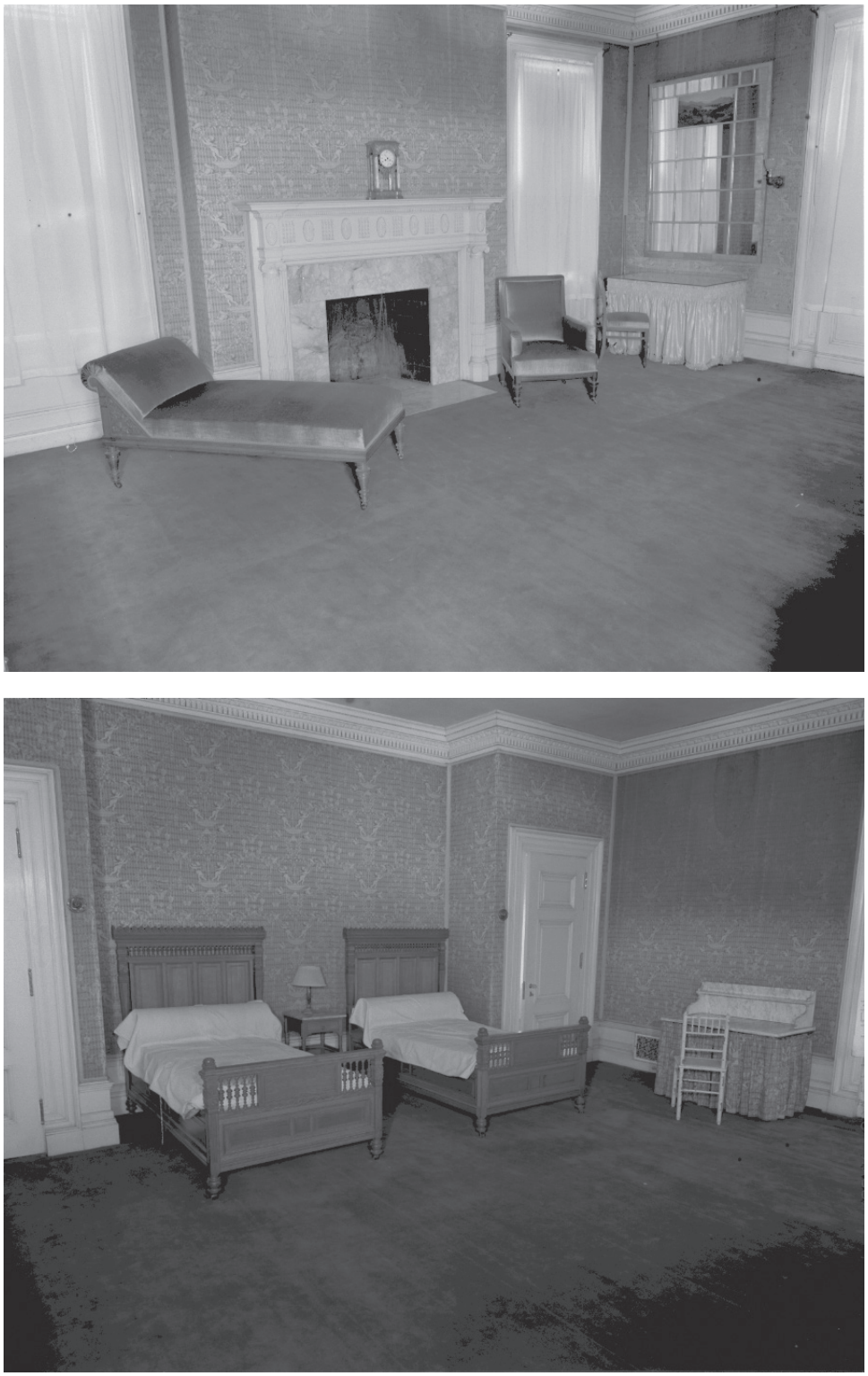


Figure 306. Lavender Room, 1964. Photographs by George Chambers, Resource Management Records, ROVA Archives.

The mantel is composed of engaged Ionic columns, each with four tiers of fluting flanking a beige and tan marble surround. The columns support a frieze ornamented with alternating oval medallions and groups of fluting, set below a denticulated mantel shelf.

The closet to the west of the room has a wood floor of 2-1/4" wide floorboards laid north/south. The walls and ceiling are finished in plaster; a baseboard made up of a fascia and a cap molding trims the walls. There are two tiers of wood shelves on the north and south walls below two tiers of shelves that extend along the north, west, and south walls. Double hooks are screwed in the underside of the third shelf. A beaded fascia board beneath that shelf has marks for clothes hooks.

FURNISHINGS

Furniture

Herter Suite

The treasure in this bedroom is the fine oak bedroom suite by Herter Brothers in the aesthetic style. The 1938 inventory places the furniture in this room and the three photographs from the 1964 Furnishings Plan illustrate this suite.

The Herter Brothers suite consists of the pair of beds (VAMA 180, 181), the night stand (VAMA 182), the dresser (VAMA 186), as well as a seating group: the chaise ("old-style mauve mohair lounge" in the 1938 inventory) (VAMA 187), the arm chair (VAMA 190), and the two side chairs (VAMA 184, 185). The chaise and chairs are now in storage.

Although the dresser retains a penciled inscription that appears to read "459 Fifth Avenue, Frederick Vanderbilt," the circa 1879 suite may have originated from the house at 693 Fifth Avenue where they lived from 1878 to 1885, as Margaret Van Alen stated that this was the first furniture purchased by Frederick and Louise after their marriage in 1878.[1011] The suite may have been moved to Hyde Park circa 1899 when the mansion was completed, or in 1913 when they gave up their house at 459 Fifth Avenue and moved temporarily into the Ritz-Carlton Hotel. This would have been a likely time to move some of the New York furnishings to Hyde Park. If this furniture was placed here at a later date, then there must have been an earlier furnishings scheme for this room.

Other Furniture

The other large furnishings that were in the room in 1938—the wash stand (VAMA 193), the crudely made dressing table (VAMA 191), and the large mirror (VAMA 192)[1012]—do not match

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1011 Francis S. Ronalds, Coordinating Superintendent, Memorandum to the Director, June 3, 1940. Resource Management Records, Superintendent's Monthly Reports.

1012. The mirror has a painted panel by Edmund Darch Lewis of a *Romantic Landscape (probably Catskill Mountains)*. Catalog File, VAMA 192.



Figure 307. Lavender Bedroom, looking northeast (upper photograph), and southwest (lower photograph). JGWA, 2013.

the Herter suite. The wash stand skirt, still in the collection, is made up of three pieces of the same *Toile de Jouy* as the wallcovering (VAMA 6584). The dressing table skirt is missing; in the 1940 Traudt album photograph, the fabric does not match the toile.

A Sormani Louis XV-style cylinder desk was stored in this room in 1938. It is not included in the 1940 inventory of the contents of this room or the house, indicating that Mrs. Van Alen removed the desk. Her son and his wife donated the desk to Chateau-sur-Mer in Newport, Rhode Island. It was possibly moved to this room from the Reception Room or Boudoir by Mr. Vanderbilt or Mrs. Van Alen.[1013]

A giltwood chair with cane seat and back was in the room in 1938, and probably entered the room with the cylinder desk. It was moved before 1940. Three chairs in the collection would fit this description.

In the floor plan based on Theresa Farley's memories of the room, the night table sat between the two beds in the north alcove. Side chairs flanked the dresser on the west wall. The wash stand and the dressing table were on the east wall. To the east of the fireplace was the chaise, and a desk was arranged at an angle on the other side of the mantel. The Sormani dressing table was placed in the southwest corner of the room.[1014]

Decorative Objects

The gilt bronze clock with an enamel dial (VAMA 188) on the mantel may be the "brass and glass" clock listed in 1938. It is shown on the mantel in one of the 1964 images. None of the other small items in the room and its closet in 1938 appear in the 1964 photographs.

A 4" x 5" mantel mirror, "gilt frames with festoons of silk flower," stored in the closet in 1938, is the mirror (VAMA 192) seen on the east wall above the dressing table in a 1964 photograph. It is currently in storage. This mirror is similar to the types of furnishings at 1025 Fifth Avenue, and to the items listed in the 1927 inventory of Sonogee, Mrs. Vanderbilt's home in Bar Harbor. Mr. Vanderbilt or Mrs. Van Alen could have brought the mirror from either location.

A four-piece amethyst glass wash stand set listed in 1938, and a Royal semi-porcelain wash stand set and miniature mirror in the adjoining closet, were not in the room in 1940.

The andirons in this room were removed by Mrs. Van Alen.[1015]

1013. The accession record of the Preservation Society of Newport County provides the following provenance for PSNC.4417a-b: "Van Alen Collection, 'Wakehurst;' Frederick W. Vanderbilt collection 'Hyde Park,' NY and New York, NY townhouse; Georges A. Glaenzer, New York (retailer)." The engraved label on the desk reads "P. Sormani, Paris for Geo. A. Glaenzer, New York." This may be the only known connection between Sormani and Glaenzer, and may indicate a relationship between Glaenzer and Mr. and Mrs. Vanderbilt prior to the construction of Hyde Park. Perhaps Glaenzer was involved in some redecorating of the townhouse at 459 Fifth Avenue at the time the Vanderbilts were beginning their Hyde Park undertaking. Sotheby's sold an identical desk on October 24, 2012 (Lot 32). An unattributed statement in the auction description states that the Vanderbilt desk was delivered by Glaenzer to the Hyde Park mansion. No date is given.

1014. NPS, "Third Floor Furniture Plan, May 1942."

1015. Fred Traudt (attrib), [House Log, Vanderbilt Mansion], 1939-1942, Source V-15, Resource Management Records, ROVA Archives.

Works of Art

The 1938 and 1940 inventories do not include any listing of framed works of art in the Lavender Room. None appear in the 1940 or 1964 photographs, and there is no evidence on the fabric-covered walls for artwork.

Floor Coverings

The plum-colored wall-to-wall carpet (VAMA 6376), supplied by W. & J. Sloane,[1016] is made up of 27" widths sewn together. It was de-accessioned and removed in 2011 due to its poor condition.[1017]

Window Treatments

The Vanderbilt-era window treatment hardware (VAMA 6400-6402) includes brass brackets for curtain poles and brass tie back hooks; the brass poles are still in place at the south windows. Cord pulleys on the architrave plinths indicate that the curtains were operable. A cord cleat on the architrave of each window was used for a pull-up curtain (Austrian blind). Roller shades hang in the windows. The storm sash hide evidence for the Vanderbilt-era roller shade brackets.

In 1938, there were three pairs of "chintz draperies" at the windows. The 1940 Traudt album photograph shows curtain panels of the same *Toile de Jouy* fabric on the walls. No sample of the draperies survives.

Lighting

The two Vanderbilt-era electric wall brackets on the west wall, and the matching fixture on the east wall, have s-shaped fluted arms and upright frosted shades. Two Vanderbilt-era electrical outlets with spade terminals are set in backplates on the ends of the north wall, flanking the bed alcove.

A metal night lamp (VAMA 183) was in the room in 1938. In the 1964 photographs, it rests on the nightstand (VAMA 182) between the two beds.

Communications

A pair of call buttons on the north wall of the bed alcove are set in a brass plate engraved with "Butlers Pantry" and "Servants Hall."

1016. *Historic Resource Study* 2000/2008, 152.

1017. Representative sample catalogued as VAMA 6379.

EMPIRE ROOM (304)

The Empire Room is one of the two large guest rooms that extend across the south end of the third floor. The 1938 inventory refers to the space as "Top Floor Guest Room No. 4." The only McKim, Mead & White drawings that refer to this room are the plan of the third floor (where this room is designated as a guest room) and a section that shows the west wall of the room.[1018] This room and the Green Bedroom share a bathroom.

HISTORY OF ROOM USE

The Vanderbilts

This room holds an assembled set of French Empire style furniture. According to Mrs. Van Alen, Frederick Vanderbilt purchased the furniture, had it upholstered, and decorated the room to match.[1019] It was not unusual in the late nineteenth century for large, stylish houses to include at least one room in the popular Empire style; Frederick's sister, Lila Vanderbilt Webb, had a bedroom with an Empire style suite of furniture at Shelburne Farms.[1020]

Georges Glaenzer is known to have created several such Napoleonic-influenced rooms for his clients, such as a library at West 58th Street for Mrs. Charles B. Alexander (the room featured a wall covering similar to the silk used here) and a reception room at 271 Madison Avenue, both in New York City. Images of these impressive rooms are included in an article about Glaenzer published in *Godey's Magazine* in October 1894.[1021]

No records have been found that note which guests stayed in this room.

Mrs. Van Alen

There is no record of Mrs. Van Alen making changes to this room.

National Park Service

There is no specific reference to this room being used during World War II, but installation of showers in the adjacent bathroom imply that it was used. The small lettered labels above the doorways are presumed to date to that time; they identify the keys used to open the doors.

1018. McKim, Mead & White third floor plan (#11) and a section north/south, looking west (#6). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

1019. George A. Palmer, Superintendent, Memorandum, May 18, 1948. Resource Management Records, Superintendent's Monthly Reports.

1020. Lila Osgood Webb handwritten inventory of Shelburne House contents, circa 1915 (transcription). Shelburne Farms Archives, Shelburne Farms Collections.

1021. The November 1895 issue of the *Decorator and Furnisher* includes an illustration of an "Empire Bedroom in a New York Residence." The pair of beds shown in the illustration match a pair of ormolu-mounted mahogany beds labeled "Jacob-Jeanselme and Glaenzer," sold by Christies, April 20, 2005, Lot 340.

On one of Mrs. Van Alen's post-war visits, she was dismayed to find that the National Park Service had moved the Empire Room furniture into the Mauve Bedroom, under the mistaken notion that the furniture had belonged to Commodore Vanderbilt. The staff moved the furniture back up to the third floor in 1948, shortly after her visit.[1022]

The Empire Room is not included on the public tour of the house.

ROOM DESCRIPTION

Architectural Description

The plan of the Empire Room mirrors the plan of the adjacent Lavender Bedroom. The 23' x 20' rectangular room has a 2'-6" deep bed alcove in the north wall and a chimney breast centered on the south wall. Two doorways in the north wall lead to the Guest Hall and a bathroom. A doorway in the east wall opens to a northeast closet. There are two windows in the south wall and a window in the west wall.

Architectural Finishes

Like the other third floor rooms, this space features a cornice, baseboard, door and window architraves, and mantel designed by McKim, Mead & White. The 2-1/2" wide tongue-and-groove floorboards are laid north/south. Brass sockets along the perimeter of the wall held the fixing nails that fastened the Vanderbilt-era carpet. The walls are trimmed with a very low wood dado that includes a baseboard and cap molding.

The room retains the Vanderbilt-era wall covering, a green silk damask that has faded to a mellow gold tone. The fabric's bold rosette motif is appropriate to a room entirely furnished in the French Empire style. The top and bottom edge of the fabric wall covering is trimmed in a flat braid or galloon in an Empire motif. The plaster ceiling is covered in painted canvas.

A wood picture rail is positioned directly below the denticulated cornice. Two-fascia wood architraves frame the doorways and windows. The window openings sit above paneled aprons; they are fitted with 1/1 double-hung wood sash.

The fireplace centered on the south wall has an orange marble surround and, when compared to other guest rooms in the house, a relatively simple wood mantel. No attempt was made to match the style of the Federal Revival mantel to the "French Empire" furnishings décor.[1023] The mantel is composed of thin pilasters framing a center frieze and supporting a molded mantel shelf. The plain frieze sits above an architrave carved with alternating lozenge and reed patterns. Small urns embellish the tops of the pilasters.

1022. George A. Palmer, Superintendent, Memorandum, May 18, 1948; and Superintendent's Memorandum, June 5, 1951. Resource Management Records, Superintendent's Monthly Reports.

1023. If the room was originally planned to reflect the Empire style, Glaenzer or whoever was responsible for the furnishings would have selected a mantel in the Empire style. This disparity indicates that the Empire furnishings were a later addition to the room.

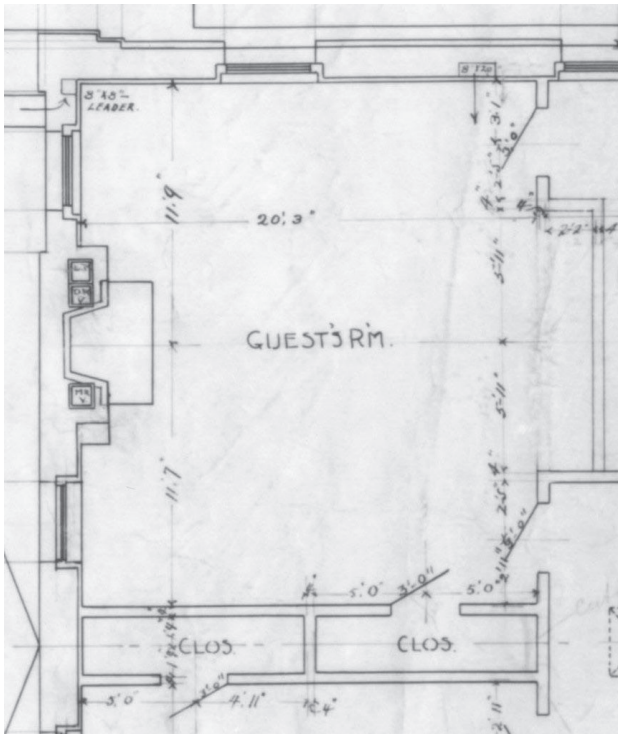


Figure 308. Detail of the Empire Room from the McKim, Mead and White third floor plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

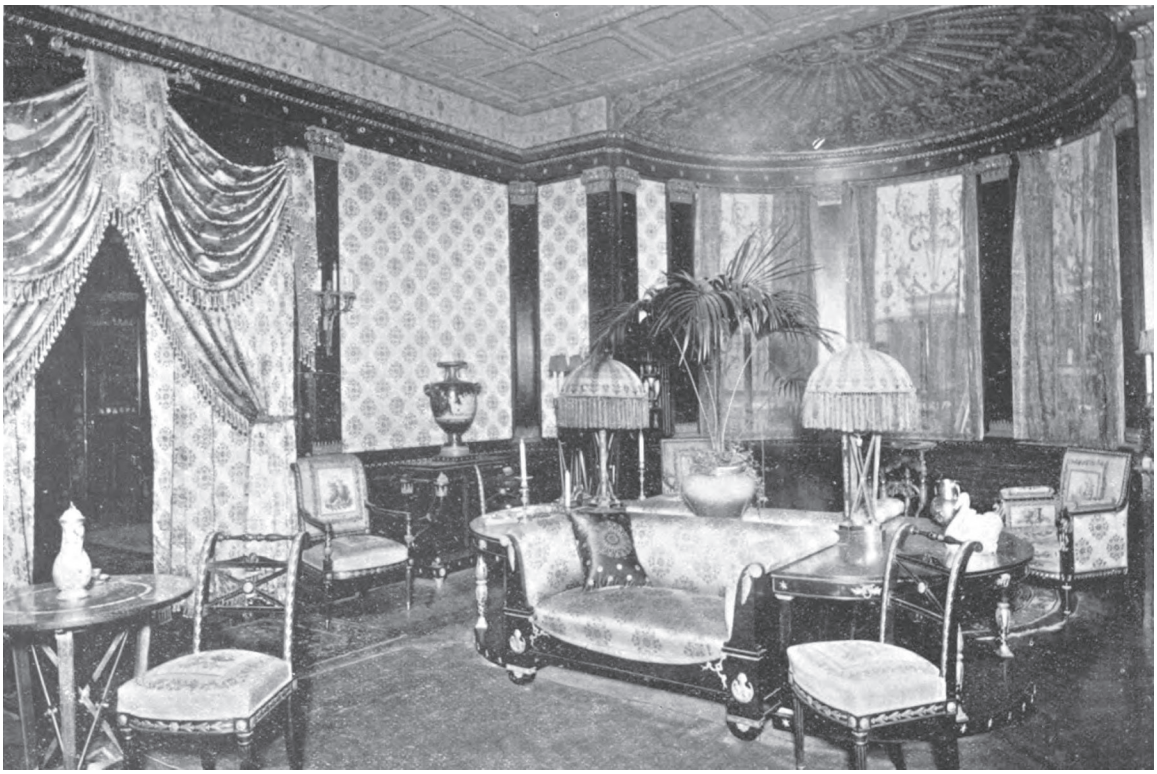


Figure 309. Empire Library designed by Georges Glaenzer. "Progress of Decorative Art in America," *Godey's Magazine*, 129 (October 1894) 36.

The closet to the east of the room has a wood floor of 2-1/4" wide floorboards laid north/south. The walls and ceiling are finished in plaster; a baseboard made up of a fascia and a cap molding trims the walls. There are two tiers of wood shelves on the north and south walls below two tiers of shelves that extend along the north, east, and south walls. Double hooks are screwed in the underside of the third shelf. A beaded fascia board beneath that shelf has marks for clothes hooks.

FURNISHINGS

Furniture

The large assemblage of French Empire style furniture, a random collection of objects in the same style but not particularly related, gives the room its distinctive character. The collection may date to the initial furnishing of the house or it may be later. There is really too much furniture for the room, making it difficult to determine its historic arrangement.

The various pieces generally work together, despite not being a matched suite. A characteristic of formal French Empire furniture is the extensive use of finely cast and chased bronze (ormolu) mounts on flat surfaces. This group of furnishings certainly reflects this aspect. All of the seating is upholstered in silk damask (originally green, but now faded to gold) that matches the wallcovering.

Though much of this furniture appears to date to the late nineteenth century and not Napoleonic France, there may be one or two pieces from that earlier period. A careful inspection of each piece is necessary to determine its actual age but at least one piece, the small dressing table (VAMA 399), may actually be from the Empire period. A handsome antique fabric is used to cover the back of the mirror frame; this may be the "Empire dressing stand" purchased for $145 from Duveen on June 18, 1890 for 459 Fifth Avenue.[1024]

The sleigh bed (VAMA 68) may also be an antique.[1025] It is still in its original position in the north alcove. While some sleigh beds have only one long finished side (because the other side faced a wall) both sides of this bed are fully finished, indicating that it was always placed with the headboard against the wall. In 1938 and 1964, there was a green and gold satin bedspread (VAMA 4749) that matched the wallcovering and upholstery. There is no evidence that a draped canopy was used with the bed, a feature that was a historically important component of this bed type.

The other furniture that remains in the room includes a marble-topped chiffonier (VAMA 71), a cheval mirror (VAMA 86), a small dressing table with an arched mirror (VAMA 399), a dresser (VAMA 69), and a washstand with a tile top (VAMA 80). A fragment of the yellow

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1024. "Frederick Vanderbilt," Duveen Ledger (Uncle Henry's, New York), 1887–1890, Duveen Brothers Records, New York Series I.A. New York House, 1886–1960, Box 2 Reel 2.

1025. *Historic Resource Study* 2000/2008, 152. In his book *Twilight of Splendor,* James T. Maher claimed that this bed was from Malmaison, but that cannot be documented. The bed is not of the quality that one would expect of that furniture. James T. Maher, *Twilight of Splendor* (New York: Little, Brown), 183.

silk from the washstand skirt is in storage (VAMA 6619). The upholstered furniture from the room—the chaise (VAMA 72), two arm chairs (VAMA 75, 76), and two side chairs (VAMA 77, 78)—are in storage, along with a round table (VAMA 74), an oval nightstand (VAMA 82), and a square nightstand (VAMA 83). All of these objects are included in the 1938 inventory and can be seen in the 1940 Traudt Family Album images and three 1964 photographs. In 1938, there were also two pillows on the chaise.

One piece stands out because it is not in the Empire style. The small oval night stand (VAMA 82) is more characteristic of the French Louis XVI era. It may have been placed in the room later, perhaps brought from another Vanderbilt house.

The 1942 plan of the third floor shows the furniture arranged in the room. The oval and Empire style nightstands flanked the bed on the north wall. The tall chest of drawers, the wash stand, and the towel rack were on the west wall, with one of the arm chairs on that side of the room. The round table sat directly in front of the fireplace, and the dressing table and chaise were arranged at angles on either side of the hearth. On the east wall was the four-drawer dresser and the cheval mirror.[1026]

Decorative Objects

The 1938 inventory lists a few decorative objects in this room. An Empire style garniture —a mantel clock "with two figures and an eagle" (VAMA 87) and two single-figure six-prong candelabra (VAMA 4627, 4628) — sat on the mantel. The three-piece garniture appears on the Mauve Bedroom mantel in a 1940 photograph.

For writing letters, there was a nine-piece "brass desk set," (VAMA 78), a glass clip box, and a "brass and glass pen tray." A "French inkwell in bronze and marble" had been taken from the room by the time of the 1940 inventory.[1027]

A three-piece, white-and-gilt semi-porcelain wash stand set was stored in the northeast closet in 1938. A "detached oval mirror" (VAMA 70) was positioned on the east wall, above the dresser (VAMA 69), in 1938 and 1964. It is currently hanging in the third floor Guest Hall. The oval mirror was the only one of the decorative objects listed in the 1938 inventory that was in the room in 1964, and the only object placed on the walls.

The 1911 inventory of silver lists no specific objects in the Empire Room.[1028]

Floor Coverings

The Vanderbilt-era, plum-colored W & J Sloane Wilton wall-to-wall carpet (VAMA 4622), made up of 27" widths sewn together, was deaccessioned and discarded in 2011.[1029]

1026. NPS, "Third Floor Furniture Plan, May 1942."

1027. A French inkwell in storage may be this object.

1028. "Silver List," 1911.

1029. Representative sample cataloged as VAMA 6378.

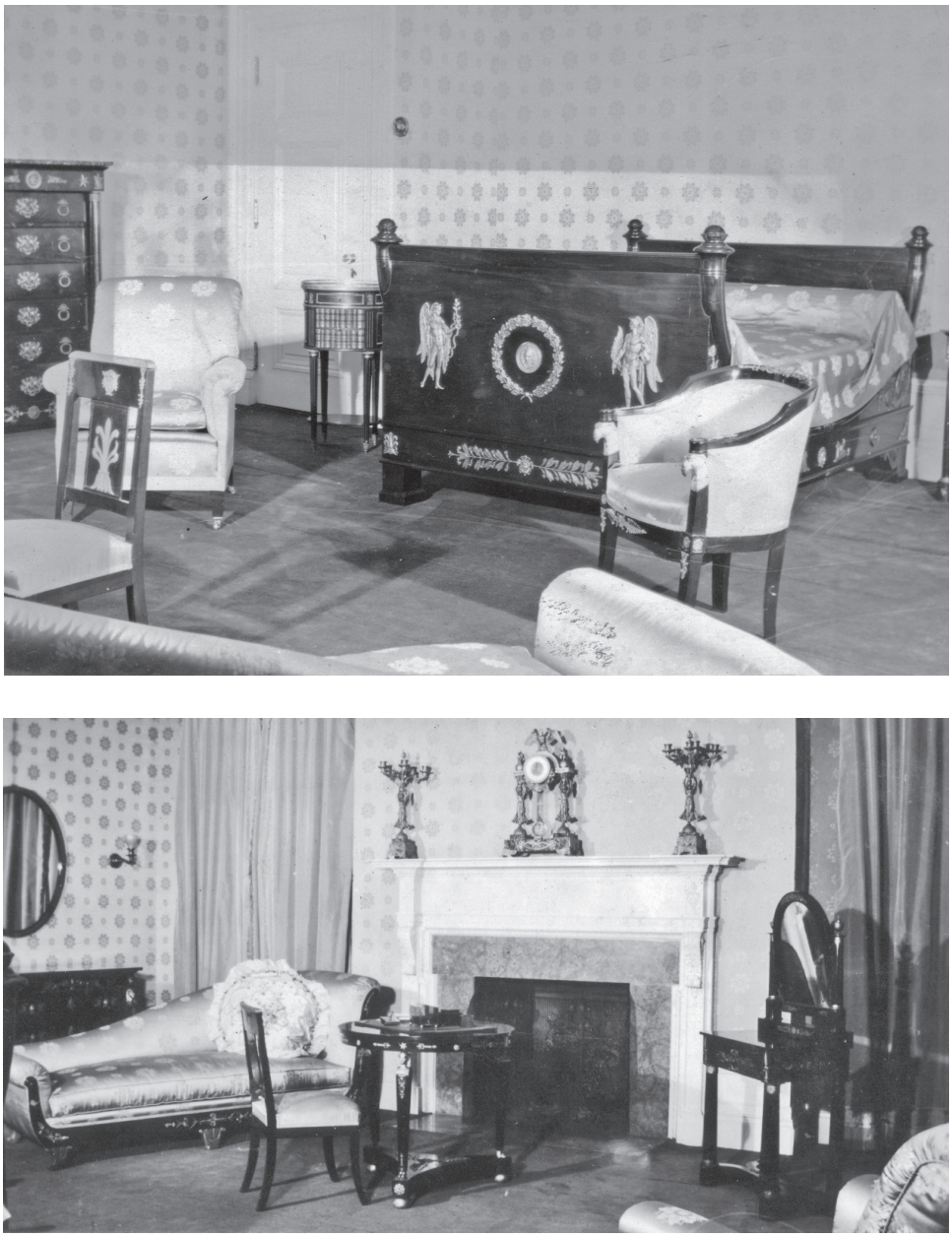


Figure 310. The Empire Room, 1940. Traudt Family Album, ROVA Archives.

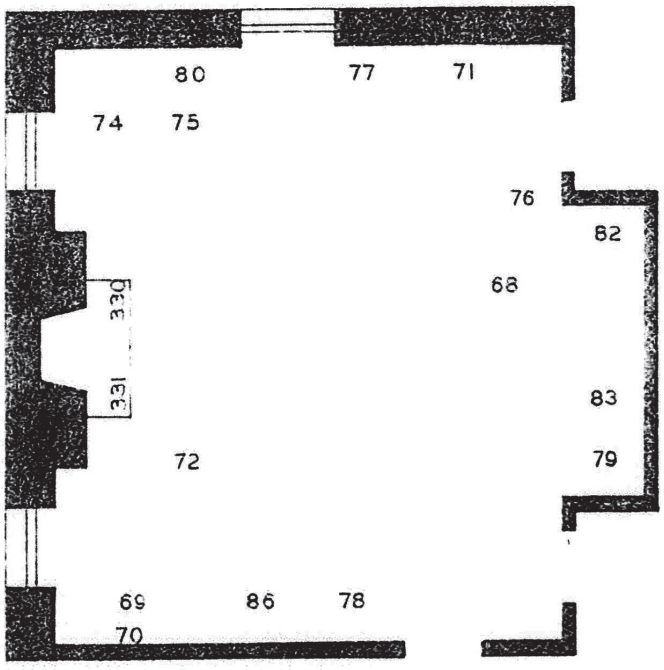




Figure 311. Floor plan of the Empire Room from the 1964 Furnishings Plan, and 1964 photograph by George Chambers, Resource Management Records, ROVA Archives.





Figure 312. Empire Room, looking southeast (upper photograph), and northwest (lower photograph). JGWA, 2013.

Window Treatments

Pairs of Empire-style ormolu curtain pole supports remain on the window architraves. Each window also includes a pair of brass acanthus tieback hooks. The storm sash hides possible evidence for roller shade brackets. The 1938 inventory listed three pairs of window curtain panels in green and gold satin, matching the wallcovering and upholstery (VAMA 4616, 4617, 4618); these panels can be seen in the 1940 photograph. The draperies were no longer in the room in 1964, but were later reinstalled, then taken off exhibit again in circa 2002. Roller shades currently hang in the openings.

Lighting

The two Vanderbilt-era electric wall brackets on the east wall, and the matching fixture on the west wall, have s-shaped fluted arms and upright frosted shades. There are two Vanderbilt-era backplates with spade outlets for bedside lamps on the north wall flanking the bed alcove.

The 1938 inventory did not list any lamps in the Empire Room. It is likely that there was a night lamp on the night stand.

Communications

The silvered brass plate for the two call buttons on the north wall of the bed alcove is marked "Butlers Pantry" and "3rd Story."

EMPIRE ROOM/GREEN BEDROOM BATHROOM (305)

The bathroom in the northwest corner of the south wing connects to the Empire Room and the third floor Green Bedroom. The existing layout of the room matches the "Bath" shown in the 1897 McKim, Mead & White third floor plan.[1030]

HISTORY OF ROOM USE

During the Vanderbilts' occupancy, this room was always used as a guest bathroom.

Mrs. Van Alen

There is no record of Mrs. Van Alen removing items from this bathroom.

1030. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

National Park Service

The bathtub was removed and two shower stalls installed in World War II for the Secret Service/Military Police. A ceiling fixture, switch, electrical outlet, and a wood rail with clothes hooks appear to date to that same period. The bathroom is not part of the public tour.

ROOM DESCRIPTION

Architectural Description

The L-shaped room is 8'-9" x 17'-5" with a 2'-6 1/2" deep jog at the east end of the south wall. It mirrors the layout of the east bathroom, with one doorway in the west wall (to the Hall); one doorway in the north wall (to the Green Bedroom); a south doorway (to the Empire Room); and a window opening in the west wall.

Architectural Finishes

The bathroom has typical finishes: a tile floor, a 5'-1 1/2" high dado, and plaster walls and ceiling with a plaster cove or cavetto cornice. Painted canvas covers the walls. Two-fascia architraves frame the doorways and window. The window opening in the west wall is fitted with a 1/1 sash.

FURNISHINGS

A 1940 photograph from the Traudt Family Album is the earliest known image of the bathroom.

Furniture

The 1938 inventory lists two chairs (VAMA 128, 129), a table (VAMA 130) and a costumer (VAMA 127), all painted white.

Decorative Objects

In 1938, there was an eight-piece glass toilet set in green and white, and a four-piece "Minton white and green china soap dish set." The 1940 inventory adds an oval shaving mirror (VAMA 131).

Floor Coverings

In 1938 there were two green mohair rugs on the floor. The 1940 inventory included three brown bathroom mats (VAMA 134–136).

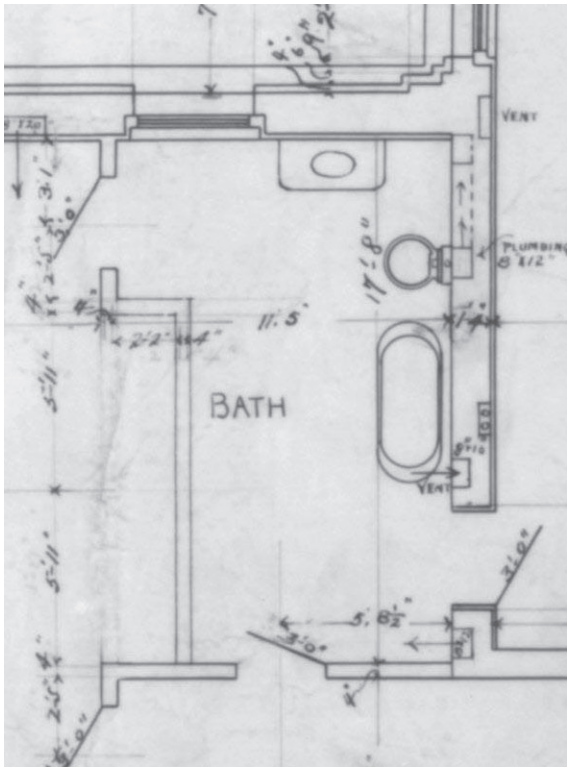


Figure 313. Detail of the bathroom shared by the Empire Room and Green Bedroom from the McKim, Mead and White third floor plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.



Figure 314. Empire Room and Green Bedroom Bathroom, 1940. Traudt Family Album, ROVA Archives. This image shows the bathtub before it was removed to install the World War II era showers. Note the towel bar on the wall above the bathtub, that was removed or moved at that time.

Window Treatments

There are nail holes for roller shades in the window stop. A modern traverse rod supports curtains. The 1938 inventory makes no mention of curtains in this room, and only a roller shade is shown in the 1940 photograph.

Plumbing

A Vanderbilt-era lavatory with a Meyer-Sniffen "Alpha" porcelain basin set in a marble slab (VAMA 7004) is positioned against the west wall. The marble splash includes curved supports for a marble shelf; a marble-framed mirror is positioned immediately above the shelf.

A Vanderbilt-era J.L. Mott "Primo" toilet on the south wall (VAMA 7005) has an original high water tank and a later seat and lid (marked "Beneke"). The chain from the tank is made up of linked brass rods. The pull is missing.

The two shower stalls on the south wall were installed for Franklin D. Roosevelt's staff, replacing the bathtub. The stalls are enclosed with sheet metal partitions and have cast-concrete floors.

Bathroom Fittings

A double towel bar on the south wall has nickel-plated brackets and two glass rods. The 1940 photograph shows a similar bar on the north wall, above the bathtub. A wood rail with four hooks, mounted to the south wall, appears to date to the World War II modifications.

Lighting

Two Vanderbilt-era wall brackets flank the sink/mirror on the east wall. Each fixture has a single scrolled arm and an upright frosted glass shade.

A ceiling fixture with a pill box shade of milk glass appears to date to the World War II modifications. Wire mold extends from the fixture to a switch near the east doorway. Similar wire mold runs between a Vanderbilt-era fixture and an electrical outlet on the west wall.

GREEN ROOM (306)

The third floor Green Room, situated on the west side of the Guest Hall, corresponds in plan and size to the Pink Bedroom (326) on the east side of the Hall. The McKim, Mead & White drawings designate this room as a guest room.[1031] In the 1938 inventory, it is included as "Top Floor Guest Room No. 5." This room shares the adjacent bathroom with the Empire Bedroom.

1031. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

HISTORY OF ROOM USE

The Vanderbilts

During the Vanderbilts' residence, this room was used as a guest room.

Mrs. Van Alen

Mrs. Van Alen may have removed a commode.

National Park Service

Franklin Delano Roosevelt's staff, the Secret Service, and the Military Police stayed on the third floor from 1942–1945. If this room was used, then the furnishings may have been moved into storage for that period, since the National Park Service moved third floor guest furniture back to the rooms in 1945.[1032] It is possible that William Hassett, the President's secretary, stayed here, as his room overlooked the Hudson River with a view of Riverby, the John Burroughs estate,[1033] but that amenity was available from the servants' bedrooms along the west side of the house, as well. The small plates above the doorways that identify the keys for the doors may have been installed during the World War II period. The room is not part of the public tour. It is used for storage.

ROOM DESCRIPTION

Architectural Description

The 23'-9" x 17'-9" room has a chimney breast on the north wall and single windows in the west and south walls. There are three doorways: one in the east wall, opening to the Guest Hall; one in the south wall, to the bathroom shared with the Empire Room; and one in the east end of the north wall, to an ample closet.

Architectural Finishes

Like the other third floor rooms, this space features a cornice, baseboard, door and window architraves, and mantel designed by McKim, Mead & White. The 2-1/2" wide tongue-and-groove floorboards are laid east/west. Brass sockets along the perimeter of the wall held the fixing nails that fastened the Vanderbilt-era carpet. The walls are trimmed with a very low wood dado that includes a baseboard and cap molding. Above the dado, wood molding is applied to the walls to form a tier of faux vertical panels; this is the only guest room with this treatment. The plaster ceiling is covered in painted canvas.

1032. Superintendent Palmer's Monthly Narrative Report for November 1945, as cited in Charles W. Snell, "Administrative History."

1033. Hassett, *Off the Record with F.D.R. 1942–1945*, 172.

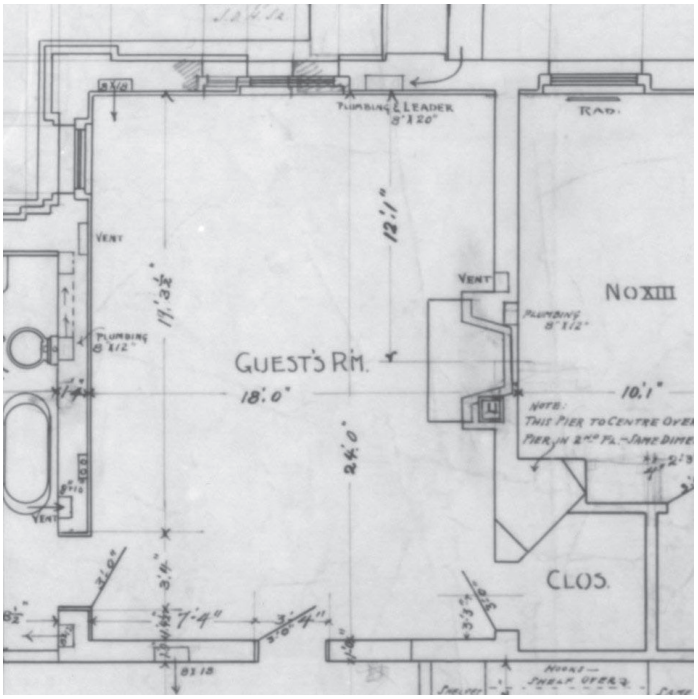


Figure 315. Detail of the third floor Green Bedroom from the McKim, Mead and White third floor plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

A wood picture rail is positioned directly below the denticulated cornice. Two-fascia wood architraves frame the doorways and windows. The window openings sit above paneled aprons; they are fitted with 1/1 double-hung wood sash.

The fireplace on the north chimney breast has a grey, beige, and white marble surround. The wood mantel is composed of piers flanking the surround, ornamented with dropped garlands. The piers support a frieze carved with horizontal beaded bands and a central oval medallion, with a mantel shelf above. Carved urns adorn the tops of the piers. Above the mantel, moldings are used to create a large central panel flanked by narrow vertical panels. Within the center panel is a narrower molding that forms an inner panel with inset corners.

The closet to the north of the room has a wood floor of 2-1/4" wide floorboards laid east/west. The walls and ceiling are finished in plaster; a baseboard made up of a fascia and a cap molding trims the walls. Three tiers of wood shelves along the north and west walls are supported by wood cleats. Directly below the lower shelf is a beaded fascia board that supports metal hooks.

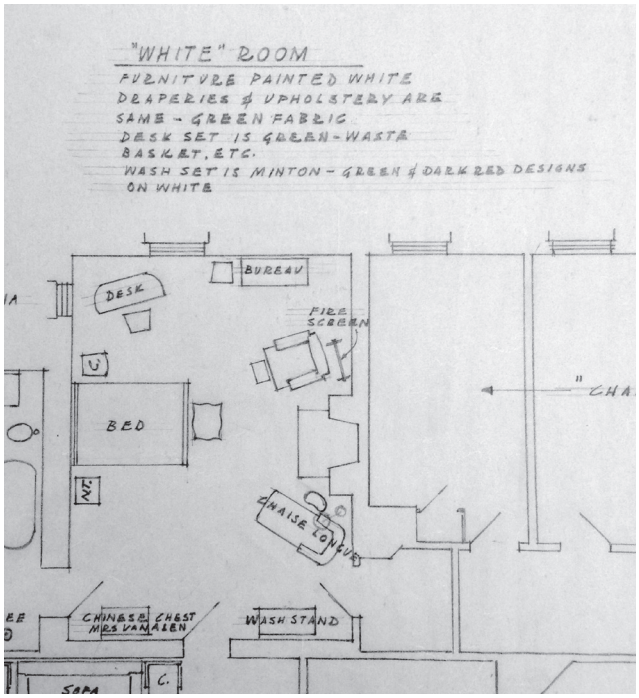


Figure 316. A floor plan of the "White Room" (third floor Green Bedroom), drawn in 1942 and based on an interview with Theresa Farley. Detail from NPS, "Third Floor Furniture Plan, Prepared through the cooperation of Mrs. John Farley, Hyde Park, NY, May 1942," Resource Management Records, ROVA Archives.

FURNISHINGS

Furniture

The 1938 and 1940 inventories and the 1940 photographs seem to record the same furnishings in the room. The furniture consists of several pieces that were not originally used together but were assembled and possibly painted to match for this room. They are not of the quality of those used in the Empire Room or even the Pink Bedroom.

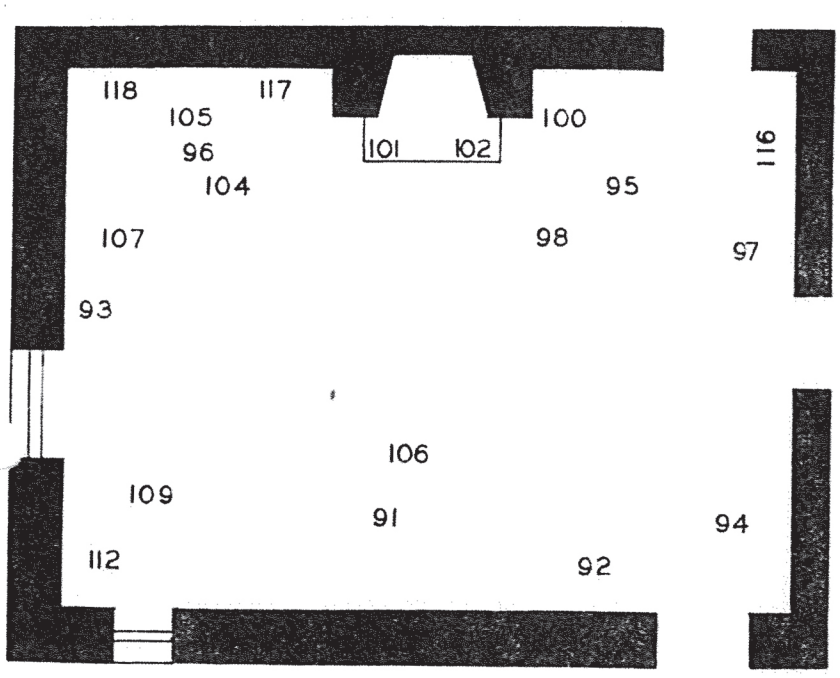
The bed (VAMA 91), the night stand (VAMA 92) and the dresser (VAMA 107) appear to belong together and date to the late 1880s; a paint analysis may reveal that the wood was originally unpainted. A white enamel painted dressing table with triple mirror (VAMA 560) is in storage.

The desk (VAMA 109), wash stand (VAMA 97) and small table (VAMA 106) are in different styles but may have been placed here when the room was first furnished. The table is one of three small rococo revival tables in the VAMA collections that were used as breakfast tables. It is currently in storage with the other two matching tables.

The chaise lounge (VAMA 95) and matching arm chair (VAMA 96) were likely always used here. In 1938, there were four sofa pillows on the seating. Other items listed in the 1938 inventory and shown in the 1940 photographs include a kidney-shaped end table, painted green (VAMA 98), a fireplace screen with a silk panel (VAMA 105), and a small foot stool (VAMA 104). A "small commode lacquered in the Japanese style" and an octagonal mahogany stand that appear in the 1938 inventory are not listed in 1940.



Figure 317. The third floor Green Bedroom, 1940. Traudt Family Album, ROVA Archives.



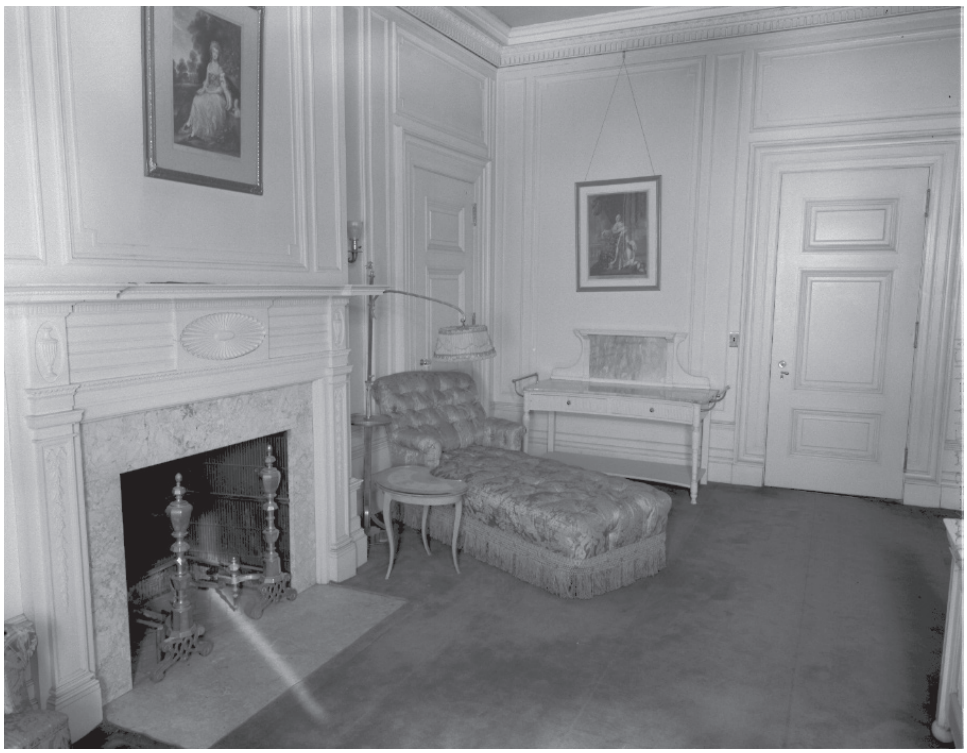


Figure 318. Floor plan of the Green Room from the 1964 Furnishings Plan and photograph by George Chambers, Resource Management Records, ROVA Archives.

The 1942 floor plan, based on Theresa Farley's memory of the room, shows the bed on the south wall with the night stand to the east and the breakfast table at the foot of the bed. On the opposite wall, the arm chair and fire screen were placed west of the fireplace; the chaise and kidney-shaped table were to the east. The wash stand was on the east wall, as was a "Chinese Chest" that Mrs. Van Alen removed (perhaps the small commode from the 1938 inventory). The desk sat in the southwest corner of the room.[1034]

Decorative Objects

The mantel garniture in the 1938 inventory, consisting of a clock and two urns made of white onyx (VAMA 270, 271, 272) may be original to the room. The clock is marked "M. Lavenere, 22 Rue de Boi Loi." By 1964, the garniture was displayed on the Small Pink Bedroom's mantel.

In 1938, the fireplace held a pair of brass log rests (VAMA 101) and a black wire screen (VAMA 102). A set of fire irons (VAMA 103) sat next to the firebox, along with a wicker log basket. The andirons can be seen in the 1964 photograph.

A five-piece desk set (VAMA 110), of green leather with English gilt silver trimming, was in the room in 1938. The set, marked "Warrior," presumably came from Mr. Vanderbilt's yacht of that name. Other items from the 1938 inventory include a cloisonné cigarette box (VAMA 111) and a dark green eight-piece Minton china wash stand set (VAMA 115). By 1940, a pair of Worcester china pink-and-gold vases and a mother-of-pearl card receiver were no longer in the room.

Works of Art

The 1938 inventory lists ten framed prints and engravings. One of these works, a French colored engraving of Louis XVI, can be seen in a 1964 photograph, on the east wall, north of the door. An image of Marie Antoinette listed in the inventory may be to the south of the door.

Two additional prints of female figures are displayed on the north wall in a 1964 photograph. At the west end of the wall is the 1906 English colored print of *Lady Jane Holliday* by Ernest Stamp after Sir Joshua Reynolds (VAMA 118). The print above the mantel is another portrait, perhaps the English colored engraving portrait by Petitjean or one of the three unnamed portraits from the inventory.

By 1940, two of those three portraits (English colored engravings), as well as three French colored prints published by Mansi Jayent & Co., were no longer in the room.

Floor Coverings

The Vanderbilt-era, plum-colored W & J Sloane Wilton wall-to-wall carpet (VAMA 6366) is made up of 27" widths sewn together.[1035] It has been removed from the room.

1034. NPS, "Third Floor Furniture Plan, May 1942."

1035. Catalog File, VAMA 6366.



Figure 319. Green Room, looking northwest (upper photograph), and southwest (lower photograph). JGWA, 2013.

Window Treatments

The painted wood valances, featuring molded swags and rosettes, remain at the windows. Behind the valances are brass curtain rods supported by brass brackets for operable curtains. Ghosts of tie back hooks remain on the walls. There is evidence of roller shade brackets on the wood stops, and holes for cord pulleys on the architrave plinths. By 1964, the "striped silk damask" curtain panels listed in the 1938 inventory and valances were no longer in the room. Replacement roller shades now hang in the windows.

Lighting

The three original electric wall brackets on the north, south, and west walls have s-shaped fluted arms and upright frosted shades. The 1938 inventory lists three freestanding lighting devices. A "mahogany and brass bridge lamp" with a silk shade (VAMA 106) can be seen behind the chaise lounge in the 1964 photographs. There was a brass night lamp (VAMA 99) on the night stand, and two "glass [converted to electricity?] oil lamps" with silk shades (VAMA 108, 108A).

Communications

Two call buttons on the south wall are set in a silvered brass plate marked "Butlers Pantry" and "3rd Story."

SMALL PINK ROOM (325)

The Small Pink Bedroom is the smallest of the ten guest rooms and the only one without access to a bathroom or closet. The McKim, Mead & White drawings designate this room as a guest room.[1036] In the 1938 inventory, it is included as "Top Floor Guest Room No. 1."

HISTORY OF ROOM USE

The Vanderbilts

With no access to a bathroom, the Small Pink Bedroom was not likely a favored guest room. The 1942 plan labels it as "Miss Hagnell's Room," referring to Mrs. Vanderbilt's secretary, Ida Hagnell,[1037] and the unadorned mahogany furniture in this room indicates that the room was intended for employees. By 1938, the room was used at least partially for storage.

1036. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.

1037. NPS, "Third Floor Furniture Plan, May 1942."

Mrs. Van Alen

Mrs. Van Alen removed the print of *Dr. Nathaniel Spens*.

National Park Service

This room may have been among the rooms used by Franklin Delano Roosevelt's staff, the Secret Service, and the Military Police, who stayed on the third floor during World War II. If this room was used, then the furnishings may have been moved into storage for that period, since the National Park Service moved third floor guest furniture back to the rooms in 1945.[1038] The room is not part of the public tour.

ROOM DESCRIPTION

Architectural Description

The 19' x 12' room has a chimney breast on the south wall. The only doorway is in the west wall, opening to the Guest Hall. An encased chase projects into the room from the north wall. The single window in the east wall overlooks the roof of the front portico (one of the least appealing guest room views in the mansion).

Architectural Finishes

Like the other third floor rooms, this space features a cornice, baseboard, door and window architraves, and mantel designed by McKim, Mead & White. The 2-1/2" wide tongue-and-groove floorboards are laid north/south; near the east wall, there is an approximately five-board-wide patch. Brass sockets along the perimeter of the wall held the fixing nails that fastened the Vanderbilt-era carpet. The walls are trimmed with a very low wood dado that includes a baseboard and cap molding. Above the dado, the walls are finished with the original pink-and-white, floral striped wallpaper. Painted canvas covers the plaster ceiling.

A wood picture rail is positioned directly below the denticulated cornice. Two-fascia wood architraves frame the doorways and windows. The window opening sits above a paneled apron.

The fireplace on the south wall has a black-veined, white marble surround. The painted wood mantel is composed of carved pilasters that support a bracketed mantel shelf, surmounted by a paneled overmantel. The pilasters culminate in carved consoles. Three smaller, plainer consoles, spaced evenly between the outer consoles, frame recessed panels carved with lozenge-shaped medallions. The overmantel includes two tiers of recessed panels; in the upper tier, each panel is carved with an architectural archway, forming an arcade effect.

1038. Supt. Palmer's Monthly Narrative Report for November 1945, as cited in Snell, "Administrative History."

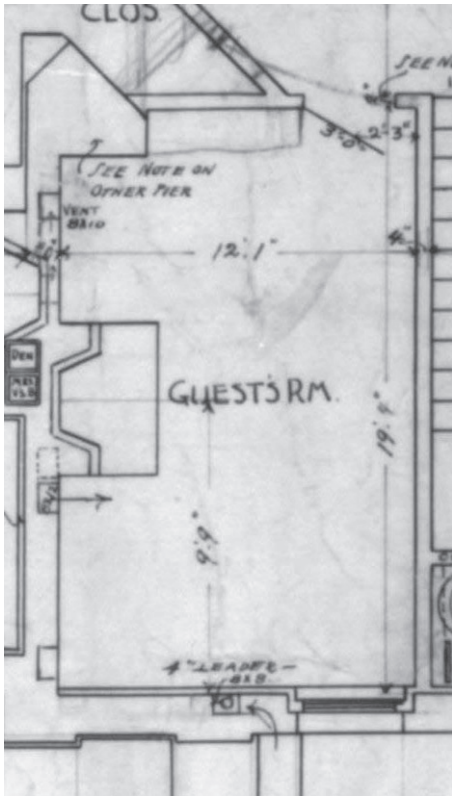


Figure 320. Detail of the Small Pink Room from the McKim, Mead and White third floor plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

FURNISHINGS

Furniture

The furniture placed in the Small Pink Bedroom is of a different character and of lesser quality than the furnishings used in the other third floor guest rooms. This is the only guest room that includes a brass bed (VAMA 194). The mahogany furniture listed in the 1938 inventory — a bureau and mirror (VAMA 195), table, night stand (VAMA 196), wash stand (VAMA 193), reading table, towel rack, and three rush seat side chairs — appears to form a suite and, along with the brass bed (VAMA 194), is probably original to this small bedroom.

The chaise lounge in the 1938 inventory is not seen in the 1964 photographs; instead there is an unusual painted wood arm chair that is currently in storage. The walnut cobbler's bench with one drawer and an "old-fashioned commode" do not appear in the 1964 photographs. Instead, there is a painted oval back Hepplewhite style arm chair (VAMA 1074) that is now in storage.

The 1938 inventory does include a piece of furniture of great significance and not part of the initial furnishings of this room. The Louis XV style dressing table by Sormani (VAMA 518) was stored in this room in 1938. It may have been removed from the Vanderbilts' townhouse at 1025 Fifth Avenue after the death of Louise Vanderbilt or perhaps removed by Mrs. Van Alen prior to the sale of that New York property. Later the NPS placed this important object in Mrs. Vanderbilt's Boudoir, and more recently in her bedroom. The gilt framed chair with

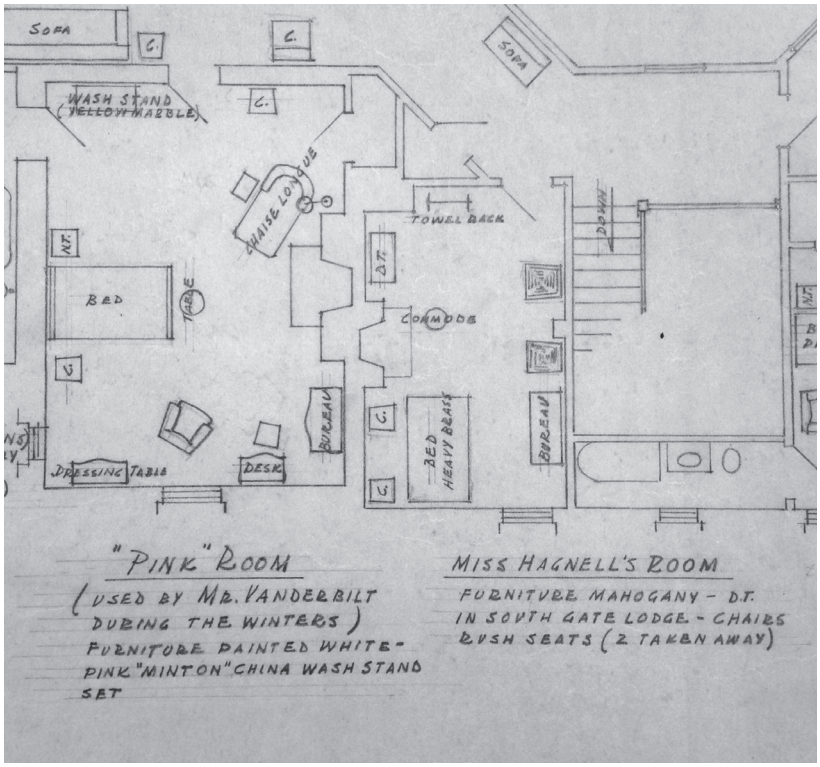


Figure 321. Floor plans of the Pink and Small Pink Bedrooms, drawn in 1942 and based on an interview with Theresa Farley. Detail from NPS, "Third Floor Furniture Plan, Prepared through the cooperation of Mrs. John Farley, Hyde Park, NY, May 1942," Resource Management Records, ROVA Archives.

"tufted brocatelle seat and back" in the 1938 inventory was probably used with the dressing table; it may be the uncatalogued chair now exhibited in Mrs. Vanderbilt's Bedroom.

The floor plan based on Theresa Farley's recollections does not show all of the furniture. The "heavy brass" bed was on the east wall, south of the window. Two of the rush chairs and the bureau sat on the north wall. A "commode" was positioned in front of the hearth. To the west of the fireplace was the dressing table; the towel rack was on the west wall.[1039]

Decorative Objects

In 1938 there were two clocks, a "Gothic style mantel clock with the figure of a Crusader on the side" and a Black, Starr & Frost "inlaid mahogany mantel clock" with brass trim. Desk accessories included a small leather portfolio and hand blotter, a Dresden inkwell and saucer, and a brass pen and paper tray ornamented with a Wedgwood panel. There was also a "gold silk brocatelle throw with rose velvet" border.

Except for the throw, the 1940 inventory does not include the 1938 objects, but does list a pair of "5-branch mantel vases." The white porcelain vases can be seen in a 1964 photograph of the Small Red Bedroom. The 1964 photographs of the Small Pink Bedroom record the room

1039. NPS, "Third Floor Furniture Plan, May 1942."

devoid of all small decorative objects. The white onyx mantel garniture (VAMA 270, 271, 272) currently on the mantel in this room was in the Green Guest Bedroom in 1938.

Works of Art

Four framed works of art are included in the 1938 inventory. Three of the pieces had a decidedly masculine tone. There was a large, 16" x 25" photograph of *Bringing Home the Stag*. An artist's proof of *Home Brewed* was an engraving of three men outside a pub by W.H. Boucher after a picture by Walter Dendy Sadler. The Scottish mezzotint of *Dr. Nathaniel Spens* by John Beugo, after a painting by Sir Henry Raeburn, showed Dr. Spens with a bow and arrow. The fourth work was a colored engraving of the Isle of Arran. Mrs. Van Alen took the mezzotint of *Dr. Nathaniel Spens* to Wakehurst after 1938, and it appeared in the Sotheby's auction of the Mrs. James H. Van Alen Estate.[1040] The print was recently returned to the collection.[1041] None of the prints are in the 1940 inventory, and the 1964 photographs show nothing displayed on the walls.

Floor Coverings

The wall-to-wall carpet (VAMA 6374) in the 1938 inventory can be seen in the 1964 photographs. The trellis pattern on the carpet matched the hall carpet, but did not have the rope border. When it was removed from the room, "Bigelow" was found printed on the underside.

Window Treatments

The Vanderbilt-era window treatment hardware (VAMA 6404) includes brass brackets with curtain pole and a cord pulley on the trim plinth for operable curtain panels; a cord cleat on the window trim for a pull-up curtain (Austrian blind); and evidence on the wood stop for a roller shade. There are also curtain rod brackets on the trim, probably for the pull-up curtain. The pair of cotton curtain panels listed in 1938 is not included in the 1940 inventory. The curtains do not appear in the 1964 photographs. A replacement roller shade currently hangs in the window.

Lighting

There are three Vanderbilt-era electric wall brackets on the north wall. Each has a single scrolled arm and an upright frosted glass shade. A fourth Vanderbilt-era bracket, on the west wall, was removed at some undetermined date and only the wall plate remains. It was probably removed because the door, when fully opened, would hit the fixture. No other lighting devices are listed in the 1938 inventory.

1040. *Property from the Estate of Mrs. James H. Van Alen*, lot 401.

1041. The Preservation Society of Newport County transferred this print to the NPS in 2014, VAMA 8945.

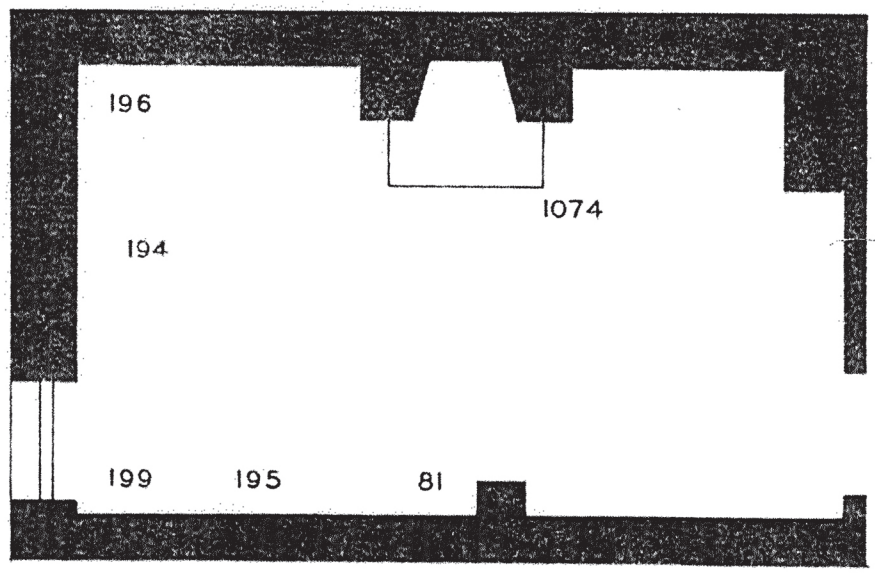




Figure 322. Floor plan of the Small Pink Room from the 1964 Furnishings Plan and photograph by George Chambers, Resource Management Records, ROVA Archives.



Figure 323. Small Pink Room, 1964. Photograph by George Chambers, Resource Management Records, ROVA Archives.
Photograph by George Chambers, Resource Management Records, ROVA Archives.

Communications

Two call buttons on the east wall are set in a silvered brass plate marked "Butlers Pantry" and "3rd Story."

PINK ROOM (326)

The Pink Bedroom, one of the four large guest rooms situated at the south end of the third floor, shares a bathroom with the slightly larger Lavender Bedroom. The McKim, Mead & White drawings designate this room as a guest room.[1042] In the 1938 inventory, it is included as "Top Floor Guest Room No. 2."

1042. McKim, Mead & White third floor plan (#11). McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society.



Figure 324. Small Pink Room, looking east (upper photograph), and southwest (lower photograph). JGWA, 2013.

HISTORY OF ROOM USE

The Vanderbilts

Theresa Farley, a former employee of the Vanderbilts, thought that Mr. Vanderbilt stayed in this room.[1043] It is possible that he stayed here during the circa 1935 refurbishment of some of the rooms in the mansion, when he wrote to his sister, Lila, that "I came up [to Hyde Park] last week and again yesterday and camped out having one room ready on the third floor . . . but now the house is nearly finished."[1044] The presence of six oil paintings in 1938 is an unusual feature of this room, and may indicate its importance; or, they may have been temporarily or quickly relocated from other locations to this room.

Mrs. Van Alen

There is no record of Mrs. Van Alen making changes to this room.

National Park Service

Franklin Delano Roosevelt's staff, the Secret Service, and the Military Police, stayed on the third floor from 1942–1945. If this room was used, then the furnishings were moved into storage for that period, since the National Park Service moved third floor guest furniture back to the rooms in 1945.[1045] The Pink Bedroom is not part of the public tour.

ROOM DESCRIPTION

Architectural Description

The 23'-9" x 17'-9" room has a chimney breast on the north wall. A doorway in the west wall opens from the Guest Hall. The south doorway provides access to the bathroom, while a north doorway opens to a small, angular closet to the northeast. There is a single window in the east wall, overlooking the lawn, and a narrow window in the south wall.

Architectural Finishes

Like the other third floor rooms, this space features a cornice, baseboard, door and window architraves, and mantel designed by McKim, Mead & White. The 2-1/2" wide tongue-and-groove floorboards are laid east/west. Brass sockets along the perimeter of the wall held the fixing nails that fastened the Vanderbilt-era carpet. The walls are trimmed with a very low wood dado that includes a baseboard and cap molding. Above the dado, the walls are finished

1043. Farley interview, March 26, 1954.

1044. Frederick Vanderbilt to Lila Webb, April 27, 1935. From Shelburne Farms Archives, Lila Osgood Webb Family Papers.

1045. Superintendent Palmer's Monthly Narrative Report for November 1945, as cited in Snell, "Administrative History."

with the Vanderbilt-era rose wallpaper patterned with thin white and beige lines. The ceiling is finished with plaster.

A wood picture rail is positioned directly below the denticulated cornice. Two-fascia wood architraves frame the doorways and windows. The window opening sits above a paneled apron; it is fitted with a 1/1 double-hung wood sash.

The primary architectural feature is the fireplace centered on the north wall. The carved, painted wood mantel features pairs of Ionic engaged columns flanking the mottled orange marble surround, supporting a frieze and molded mantel shelf. At the center of the frieze is an oval medallion carved with oak branches.

The closet to the north of the room has a wood floor of 2-1/4" wide floorboards laid east/west. The walls and ceiling are finished in plaster; a baseboard made up of a fascia and a cap molding trims the walls. Two tiers of wood shelves on the north wall are supported by cleats on the east and west walls; marks for a third shelf exist above the upper shelf. Directly below the lowest shelf is a beaded board that extends along all but the south wall. Metal hooks are screwed into the fascia board.

FURNISHINGS

Furniture

The Pink Bedroom seems to retain most of its Vanderbilt-era furnishings and all are listed in the 1938 inventory. The large suite of white enamel bedroom furniture is in an exaggerated Rococo revival style very unlike and not as fine as the second-floor guest room furniture that was supplied by Georges Glaenzer from Poirier and Remon of Paris. The source for this suite is unknown. There is a nearly identical suite at Woodlea, the home of Frederick's sister Margaret Shepard.[1046] That house was designed by McKim, Mead & White and completed a few years before the Hyde Park house. The bedroom suite is also closely related to Mrs. Brown's suite, attributed to Irving & Casson, at Codman's 1896 Harold Brown Villa in Newport.[1047]

The suite includes a bed (VAMA 137), a dressing table with mirror (VAMA 142), a drop-lid desk (VAMA 143), a dresser with mirror (VAMA 144), a night stand (VAMA 138), a marble top wash stand (VAMA 148), and a round table (VAMA 149).

Of the seating listed in the inventory, only a side chair (VAMA 139) remains in the room. The chaise lounge (VAMA 147), "stitched glazed chintz" upholstered arm chair (VAMA 146), and two of the side chairs (VAMA 140, 141), are in storage. Two fabrics from the seating are in the

1046. *Historic Resource Study* 2000/2008, 150, fn 832.

1047. Information provided by Paul Miller, Curator of The Preservation Society of Newport County, November 6, 2013.

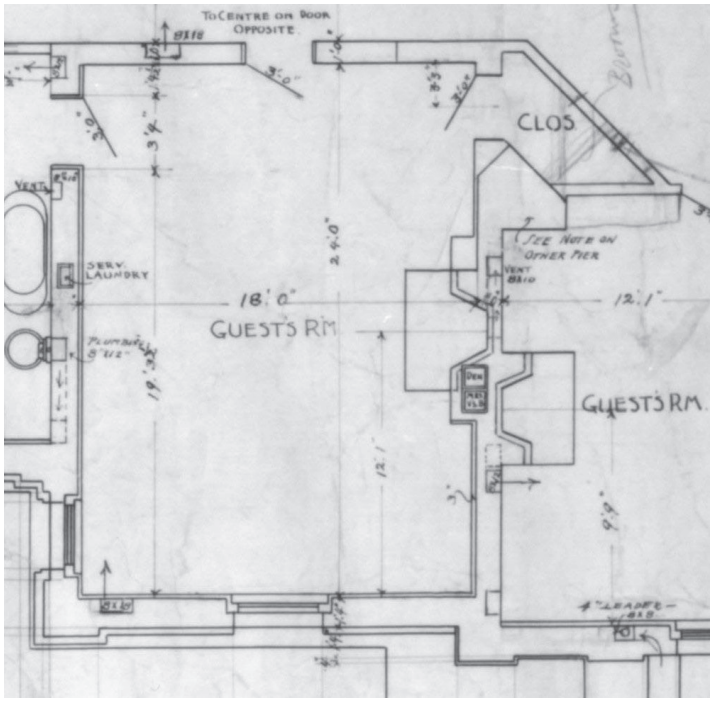


Figure 325. Detail of the Pink Bedroom from the McKim, Mead and White third floor plan. McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

collection: a 1920s–30s cotton, with large pink pomegranate motifs on a cream ground, from the arm chair; and a reproduction fabric from one of the side chairs.

In the floor plan based on Theresa Farley's memory of the room, the bed is on the south wall, with the night stand to the west and round table at the foot of the bed. The chaise sat near the fireplace. On the west wall was the wash stand; directly opposite, the dressing table and desk flanked the east window. The bureau was positioned against the north wall, east of the fireplace.[1048]

Decorative Objects

The 1940 and 1964 photographs record few decorative objects left in the room. A brass and glass mantel clock (VAMA 154) is centered on the mantel; this clock was in the room in 1938 and is currently in the Small Red Bedroom. The fireplace includes log rests (VAMA 161, 162), a set of fire irons (VAMA 157), and a wire fire screen (VAMA 155). A wicker log basket (VAMA 160) sits next to the hearth.

In 1938, there was a six-piece Minton rose-and-white china wash stand set (VAMA 139). In 1964, the lower shelf of the marble top wash stand (VAMA 148) displayed what may be the slop jar from that china set. The 1938 inventory also included a pair of "Chelsea rose and white porcelain figures, Lady and Man" and three silver and enamel trays (VAMA 163). The desk was equipped with an eight-piece Lenox china desk set (VAMA 157).

1048. NPS, "Third Floor Furniture Plan, May 1942."

This room is the only third floor guest room listed in the 1911 silver inventory.[1049] It held a silver candlestick, pin holder and two "cushions." Perhaps one of these cushions is the "velvet pincushion with sterling bottom" in the 1938 inventory; it was not listed in the 1940 inventory.

Some of the other decorative objects were removed from the room before the 1940 inventory, including a pair of "Worchester China Figures Lady and Man with Baskets," a pair of Dresden cameo glazed vases, and two ruby-and-white glass toilet bottles, and three silver and enamel ash trays.

Works of Art

In 1938, this room included six oil paintings. Most of those paintings had gilt frames. This is the only guest room with this type and quantity of art work. There was also a "colored family photograph" in a gilt frame (VAMA 167). The reasoning behind the placement of so many oil paintings in this guest room has not been determined. If Mr. Vanderbilt temporarily stayed in this room in 1935, perhaps they were placed here at his request.

Four of the paintings appear in the 1940 and 1964 photographs. *Interior with Group Near Piano*, by V. Pamoroli (VAMA 164), is hung above the mantel. On the east wall, above the dressing table, is the *Spanish Fountain Scene* by Jules Worms (VAMA 168); and above the desk, *Woman Sewing* by C. DeLort (VAMA 165). *Lady at Sea* by E. Duez (VAMA 166) is on the west wall, north of the doorway to the Guest Hall. The gilt-framed object above the chest on the north wall may be the colored family photograph (VAMA 167). *Picnic in the Fields* by Adrian Moreau is not shown in the 1964 photographs. The sixth painting, *Lady before a Cheval Mirror*, was no longer in the room in 1940.

Floor Coverings

The plum-colored, wall-to-wall W. & J. Sloane carpet[1050] (VAMA 6377) was made up of 27" widths sewn together. It has been removed from the room.[1051]

Window Treatments

The Vanderbilt-era window treatment hardware (VAMA 6412-6413) includes brass brackets for curtain poles, as well as cord pulleys on the architrave plinths, for operable curtains. Cord cleats on the trim were used for pull-up curtains (Austrian blinds). Brass tieback hooks flank the east window; there is no evidence for hooks at the narrow south window. Roller shades hang in the windows. The storm sash hide evidence for the Vanderbilt-era roller shade brackets. The curtain panels and tiebacks appear in the 140 photographs. By 1964, the two pairs of rose chintz window curtain panels listed in the 1938 inventory were no longer in the room.

1049. "Silver List," 1911.

1050. *Historic Resource Study* 2000/2008, 152.

1051 See sample, VAMA 6380.

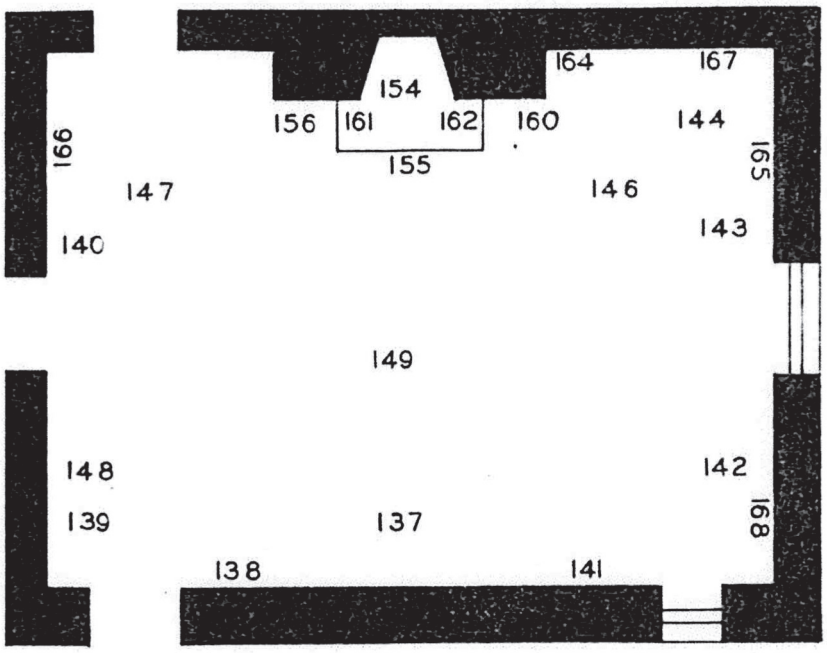




Figure 326. Floor plan of the Pink Room from the 1964 Furnishings Plan and photograph by George Chambers, Resource Management Records, ROVA Archives.



Figure 327. Pink Room, 1964. Photographs by George Chambers, Resource Management Records, ROVA Archives.

Lighting

There are four Vanderbilt-era electric wall brackets (two on the east wall, one on the south wall, and one on the north wall near the doorway to the closet). Each has a single S-shaped arm and an upright frosted glass shade.

The 1938 inventory included two brass bridge lamps with silk shades, and a pair of "glass dressing table lamps with shades." None of these lamps appear in the 1964 photographs.

Communications

Two call buttons on the south wall are set in silvered brass plates marked "Butlers Pantry" and "Servants Hall."

PORTICO PORCHES

The porches beneath the north, south, and west porticos are recorded in a handful of early photographs. The earliest images are the 1897 construction photographs from the office of McKim, Mead & White. In them, the south elevation has yet to receive the columns and entablature that enclose the porch. The north elevation is shown with the columns in place, but no entablature or roof. Photographs from circa 1899 show the house and the porticos completed, but only temporary railings of wood on the stairs of the north and west porches. A slightly later set of McKim, Mead & White images record the house as finally completed, with wrought-iron railings and exterior shutters in place.

HISTORIC USE OF PORCHES

The Vanderbilts

The porches beneath the porticos afforded spectacular views of the Hudson River Valley. The south porch became an extension of the Living Room, and the west porch of the Hall. The porch on the north side of the house, opening from the formal Dining Room, was in shade and probably received less use than the others.

There are few records of the Vanderbilts' use of the porches. When the Vanderbilts were at the house, the butler (with the help of the day man) set the furniture out every morning on newly-swept porches.[1052] Elizabeth Shears Hambleton recalled one memorable party, when she and her sister were invited for tea on the west porch. The two small girls were met at the

1052. Farley interview, October 16, 1947.



Figure 328. Pink Room, looking southeast (upper photograph), and northwest (lower photograph). JGWA, 2013.

east entrance by the butler, who treated them as honored guests. "We were scared to death," Elizabeth remembered. "The butler served us, and we found out which napkins to use."[1053]

Mrs. Van Alen

Herbert Shears removed the "large west porch rugs and furniture" from the house on January 7, 1940.[1054] It is not known how much of the furniture was removed, or whether furniture from other porches was included.

National Park Service

The porches are not part of the public tour.

DESCRIPTION

Architectural Description

The porticos on all four elevations of the mansion are character-defining features, giving depth and detail to each façade. The north and south porticos extend the full width of those wings. The east portico is the main entrance, and is much shallower than the others. The semi-circular west portico is the deepest of the porticos, and affords spectacular views of the Hudson River; it was inspired by a similarly detailed feature on the river façade of the Langdon mansion. At each portico, stone Composite columns sit on a stone plinth or porch, and extend up two stories to support the projecting entablature.

Architectural Finishes

The porch floors are laid with stone slabs. The coffered ceilings of the porticos are embellished with large rosettes. The west and south porches include slender wrought-iron railings positioned between the columns (except where the steps are located). At the south porch, the simple rails are only along the south side, between the columns; at the east and west ends of the porch, massive stone plinths are set between the outer columns and the body of the building. These blocks serve as barriers; based on historic photographs, they also supported potted plants. At the north porch, similar plinths are positioned between each pair of columns, with no railings.

1053. Elizabeth Shears Hambleton interview.

1054. Fred Traudt (attrib), [House Log, Vanderbilt Mansion], 1939-1942, Source V-15, Resource Management Records, ROVA Archives.





Figure 329. Images of the north porch (above) and the west porch (left) before completion. Note the temporary wood railings on the steps to the north porch. ROVA Archives.



Figure 330. View of the west and north porches, circa 1899, soon after completion. Harry W. Desmond and Herbert D. Croly, *Stately Homes in America* (New York: D. Appleton and Company, 1903), 239.



Figure 331. This undated view of the west elevation of the mansion shows the porch furniture and marble urns in place. ROVA Archives.

FURNISHINGS

Furniture

Undated photographs, taken sometime soon after 1899, show large palms in wood containers set on the floors of all three porches, and on the plinths of the north and south porches. The only other ornaments seen in the images are the pair of large carved Italian urns placed between the columns of the west porch. These urns are copies of the "Buckingham Vase."[1055] The original Vanderbilt urns survive in the collection; the copies now in use were replicated by the National Park Service.[1056]

The Italian marble wall fountain that is centered between the two doorways was supplied by Stanford White from Bardini. The marble fountain is similar to one located in the conservatory of the William A. Solomon townhouse, formerly at 1020 Fifth Avenue (see Figure 335). The house, designed by Trowbridge & Livingston in 1904, was immediately to the south of the Vanderbilts' house at 1025 Fifth Avenue. The fountain includes three tiers (the basin at the bottom tier and the spouts at the center tier), each supported by a pair of sphinx-like figures. An open arch crowns the upper tier. Other photographs from the historic period show clipped bay trees in Versailles planters and palms on the north, south, and east porticos.

In an undated photograph of the West Portico, a woman is seated in a patterned rattan armchair, next to a matching chair (see Figure 334). One of two iron and patinated sheet brass standards (VAMA 6875, 6876) now stored in the basement Hall can be seen faintly in the background, against the wall of the mansion. These standards may be the "2 grande standard candelabria" purchased by Stanford White from Lowengard for $1200 in 1899.[1057] The standards are a type originally intended for a large church, and not for outdoor use. When they stood in the church, the brass was probably polished.

The 1938 inventory lists two sets of porch furniture. A cane and rush set consisted of four arm chairs, four tabourets, a round table, two hour-glass tables, and two baskets. A stick-and-reed set included a davenport, a chaise lounge, a flat lounge chair, and two arm chairs. The two suites may have been divided between the south and west porches, since images show furniture in both locations. These locations were probably favored over the north porch since they faced towards the sun. Listed separately in the 1938 inventory are porch items stored in the basement of the house. Store Room #1 included four wicker hourglass-shaped porch chairs (VAMA 1168-1171). The third floor Room No. 8 included a green metal umbrella table for one of the porches.

The 1940 inventory does not include as much furniture, but it does list some substantial objects, such as the pair of Italian urns and the fountain on the west porch. Also listed is a pair of 4' high oblong urns on pedestals, Istrian stone planters in the Romanesque style. There

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1055. The Buckingham, or Stowe Vase, was one of a pair sold in the 1848 sale of the Duke of Buckingham's collections. It is now at the Los Angeles County Museum of Art, William Randolph Hearst Collection, 51.18.8.

1056. The original Vanderbilt urns are not catalogued as part of the collection.

1057. Stanford White Papers.



Figure 332. In this early view of the occupied mansion, large palms are placed on the north portico, and furniture and trimmed trees on the west portico. Wurts Brothers Photographers, printed from original glass plate negative, McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.



Figure 333. The south portico while the Vanderbilts were in residence. Palms and Trees are placed between the columns. Note the wicker seating near the mansion facade. Wurts Brothers Photographers, printed from original glass plate negative, McKim, Mead & White Architectural Record Collection, PR 42, Department of Prints, Photographs, and Architectural Collections, The New-York Historical Society, photographic copy in park archives.

were two wickerwork armchairs with cushions, and a small circular wickerwork table. Five fan-back wicker chairs were stored in the basement. A 1940 photograph of the west porch records one of the marble urns, but no furniture.

Floor Coverings

The 1938 inventory listed two porch rugs. There was also an oval "grass porch rug" stored in the basement.



Figure 334. An undated image of a woman on the west porch. One of the iron and brass standards (VAMA 6875 or 6876) is faintly visible in the background, against the west facade of the mansion. ROVA Archives.





Figure 335. William A. Salomon House conservatory at 1020 Fifth Avenue. The fountain at the left of the photograph is similar to the Vanderbilts' west porch fountain (below left). Michael C. Kathrens, *Great Houses of New York: 1880-1930* (New York: Acanthus Press, 2005), 154; and JGWA, 2011.



Figure 336. The mansion from the southwest, showing the south portico. JGWA, 2011.



Figure 337. The north portico. JGWA, 2011.







Figure 338. The west portico. JGWA, 2011.